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U.S. PATENT OFFICE

THE INLAND PRINTER

This advertisement is inserted

Merely to keep our name before you

And not for the purpose of soliciting trade.

However, we are in fairly good supply

Of such colors as the market affords,

As well as some specialties,

Now difficult to obtain.

We shall, therefore, as ever, be glad

To give your inquiries our prompt attention,

And place our services at your disposal.

Sigmund Ullman Co.

New York Chicago Cleveland

The Arrival of the Mailing Card

The critical moment in the life of a Mailing Card is when it first meets the addressee, and the thing that influences the reception most is the impression of quality the card makes.

You can't get a smile out of a man by placing a cold dish-rag in his hand, but give him the warm, cordial grasp of sincerity and watch his face light up. Just so, the Mailing Card or Folder that arrives limp, dirty, bent and broken is an invitation to pessimism. The advertisement that is clean-cut, strong and snappy and radiates congeniality brings optimism with it, and that means business.

There are hundreds of Cardboards and Bristols that *can* be used for Mailing Cards and Folders, but when you are particular and want a stock that will *stand up*—that will get the business for you and your customers, the "Butler" Line is the answer.

We would like to show you which of the many "Butler Brands" are best suited to your special needs.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co. . . . . Milwaukee, Wis.	Sierra Paper Co. . . . . Los Angeles, Cal.
Missouri-Interstate Paper Co. . . Kansas City, Mo.	Central Michigan Paper Co. . . Grand Rapids, Mich.
Mississippi Valley Paper Co. . . . St. Louis, Mo.	Mutual Paper Co. . . . . Seattle, Wash.
Southwestern Paper Co. . . . . Dallas, Texas	Commercial Paper and Card Co. . . New York City
Southwestern Paper Co. . . . . Houston, Texas	American Type Founders Co. . . . Spokane, Wash.
Pacific Coast Paper Co. . . . San Francisco, Cal.	National Paper & Type Co. (Export only) . New York City
	National Paper & Type Co. . . . . Havana, Cuba
	National Paper & Type Co. . . . . City of Mexico, Mexico
	National Paper & Type Co. . . . . Monterrey, Mexico
	National Paper & Type Co. . . . . Guadalajara, Mexico
	National Paper & Type Co. . Buenos Aires, Argentine Republic

BUTLER·BRANDS PAPER THE BEST

ESTABLISHED 1844

J·W·Butler Paper Company Chicago

NON-DISTRIBUTION

Non-Distribution: The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs and rules, directly from the Monotype Type-&-Rule Caster, which makes this material so economically that whole pages after use are melted up to make new material. Thus Recasting replaces Distribution

The Greatest Composing Room Economy since the Invention of Hot Metal Composing Machines

LANSTON MONOTYPE MACHINE COMPANY
CREATORS OF
NON-DISTRIBUTION
EQUIPMENT

The Baltimore News endorses NON-DISTRIBUTION

"THE NEWS is enthusiastic about Non-Distribution because it makes our compositors continuously productive.

"While the saving of the waste of distribution is impressive, far more valuable is the greater speed on ad composition that we get from our men since they have everything they can possibly need within arm's reach—not 'walking distance,' as it used to be when we bought type, rules, leads, slugs and cut bases.

"If a newspaper owned a type foundry, it might supply its compositors with all the material they must have to work efficiently—but no publisher has the nerve or the money to buy that much equipment at foundry prices.

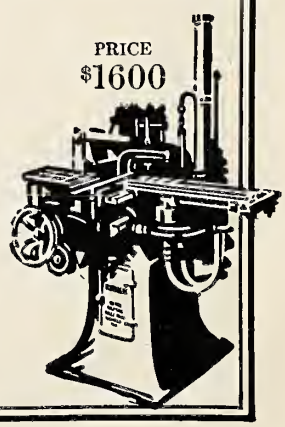
"The best investment the *News* ever made is the metal we have bought to cast in our type foundry—the Monotype Type-&-Rule Caster."

Signed—HERBERT WYLE, *Business Manager*, NEWS PUBLISHING CO., Baltimore, Md.

OUR TYPE&RULE CASTER

is the only machine for Non-Distribution because (*a*) it makes type so fast that it costs less to make new type than to distribute used type; (*b*) it is the only machine that makes *all the "tools"* for the compositor; type, space material, and rules, leads and slugs of any length from 6 picas to 25 inches

PRICE
$1600



LANSTON MONOTYPE MACHINE CO.

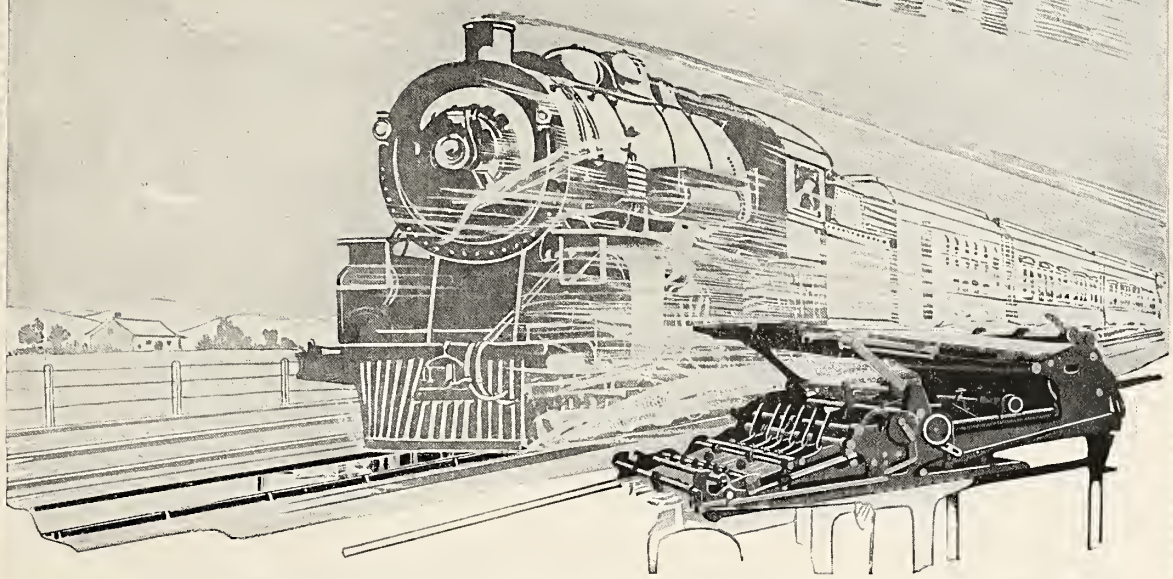
NEW YORK: WORLD BLDG. PHILADELPHIA CHICAGO: RAND-MCNALLY BLDG.
BOSTON: WENTWORTH BLDG. TORONTO: LUMSDEN BLDG.

Creators of NON-DISTRIBUTION *Equipment*

Tell your stenographer to have us send you our folder on Non-Distribution

112

MAKING TIME



THIS is the day of speed—*sustained speed.* It is not the speed at which a machine *can* operate for short spurts that counts—it is the speed at which it can *keep* operating.

The surest way to *make* time is to *Keep Moving.*

The Twentieth Century Limited maintains its 20-hour schedule between New York and Chicago not by running at top speed, but by *Keeping on the Move.* It even takes on water while running. The man who planned the schedule knew that stops are costly—consume not only hours but effort and power and money.

Why not apply the same logic in operating your cylinder presses?

The total volume of printing in this country is estimated at $1,150,000,000. 57.6 per cent is for advertising. $175,000,000 is for direct-by-mail matter.

The increasing use of direct-by-mail advertising means more work for the printer—better work, longer runs, more profit. How are you going to get your share if you don't *Keep Moving?*

Cross Continuous Feeders on your cylinder presses help you to *keep moving.* They work all the time—take no holidays—have no "morning after" lassitude.

Cross Feeders will increase your output from 20 to 30 per cent, because they enable you to run your presses at the *maximum* speed. Their action is *Continuous.* You load the paper without stopping the presses.

And Cross Feeders enable you to do *Better Work.* As they are entirely free from human frailties, they perform *consistently. Accuracy* of register is assured—*quality* maintained.

You can easily determine whether your cylinder presses are earning you the profits that they should.

CROSS CONTINUOUS FEEDER

Upon request we will send you analysis blanks upon which you can check *costs* against *sales* for anygiven period. Comparison will show conclusively whether your hand-fed cylinders are profitable, and will also show whether you can use Cross Feeders to advantage. If you cannot use Cross Feeders profitably we do not want you to have them.

Unless you are afraid to know the truth about the profit-earning capacity of your pressroom why not write for these analysis blanks today?

Satisfy yourself that the surest and easiest way to keep pace with modern progress and make money in the printing business is to adopt time-saving, drudgery-saving, trouble-saving, volume-building methods.

Just write your name and address on the margin of this page, tear out and mail it to us. We will understand.

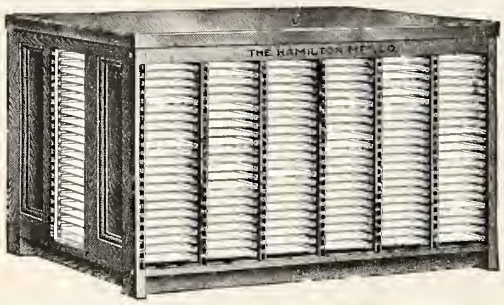
DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Inserting, Cutting Machinery

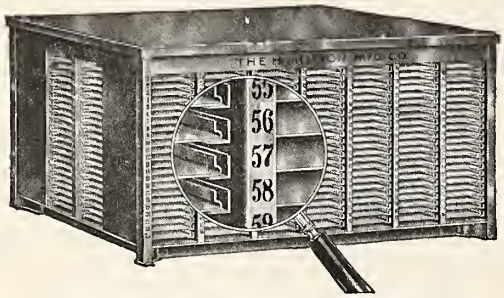
New York Chicago Philadelphia Detroit Boston Atlanta
Dallas San Francisco Toronto

STEEL GALLEY STORAGE CABINET
Made in wood and steel in a variety of sizes

STEEL GALLEY TRUCK
Made in wood and steel in two regular sizes



NO. 3 SAVAGE WOOD TABLE FOR GALLEY STORAGE
Made in two sizes



NO. 723 STEEL TABLE FOR GALLEY STORAGE
Made in two sizes
(Note system of numbering shown in magnified view)

Every Phase

of the composing-room is completely covered by Hamilton Equipment. There are of course new problems frequently arising in connection with the handling of a composing-room. These are eagerly seized upon by Hamilton engineers and carefully worked out as fast as they arise.

Keeping constantly abreast of the times is no more important for the Hamilton organization than for the printer himself, as the improvements brought out by the Hamilton factories not only make it easier to handle the work but cheaper as well.

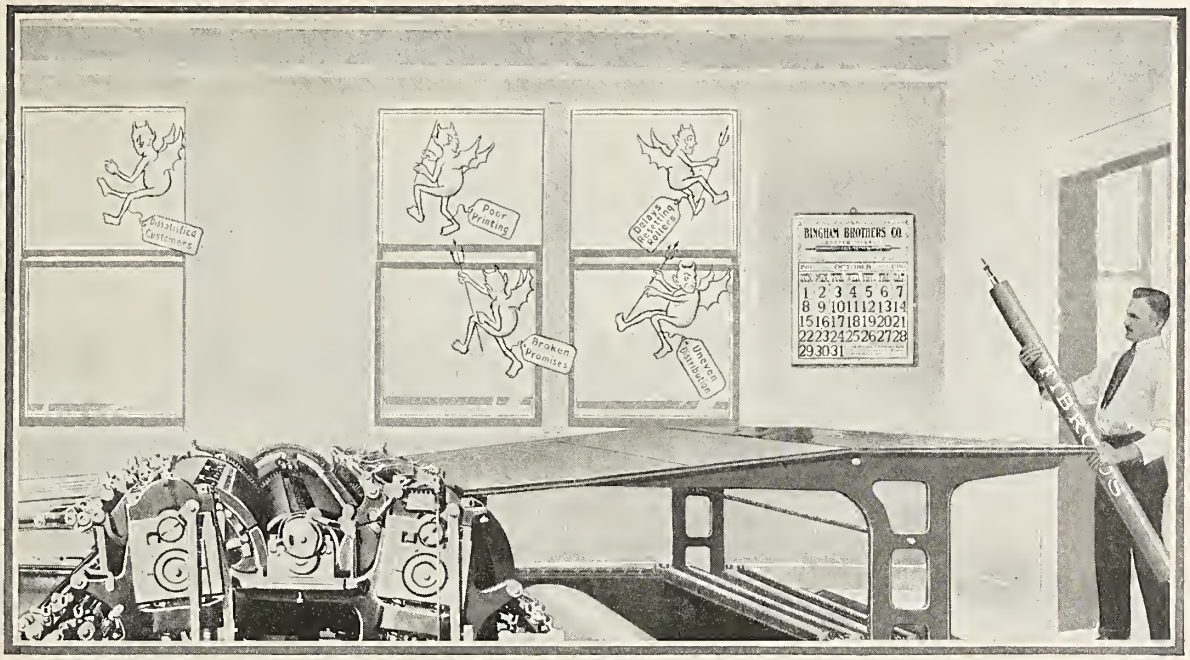
An idea of the degree of thoroughness with which every phase of any one problem is handled will be noted by referring to the accompanying illustrations showing various kinds of Hamilton Galley Storage facilities supplied by the Hamilton Company, from which it will be seen that every detail of handling and storing matter on galleys has been covered. Not only have cabinets been provided but a galley as well—with patented jointless corners made by one mighty stroke of a powerful press.

With equal thoroughness are other branches of the printing industry covered by the Hamilton line. Put your problems up to the Hamilton Efficiency Engineers for solution.

The Hamilton Manufacturing Company

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

Main Office and Factories, TWO RIVERS, WIS. **Eastern Offiee and Warehouse, RAHWAY, N. J.**



When "Fibrous" Comes In at the Door Troubles Fly Out Through the Window

All of your presses may be perfect pieces of mechanism and kept in first-class condition, but if the rollers are of inferior quality there is very little probability of their turning out good, clean-cut printing. The printing press is the mechanical device that has made modern books, newspapers and magazines possible. Through its agency a world-wide intercourse has been established. It has proved itself one of the greatest aids to "that government of the people, by the people, for the people," and is certainly deserving of the best Roller on the market in producing its work.

The high grade of materials used in "Fibrous" Rollers, combined with expert knowledge of roller-making and skilful workmanship, are assurances of the long-wearing and good ink-distributing qualities of these rollers. They can be depended upon to reduce roller troubles to the minimum.

FOR QUALITY, ECONOMY AND SERVICE, ORDER "FIBROUS" ROLLERS
FROM ANY OF THE FIVE ADDRESSES BELOW

Bingham Brothers Company

(Founded 1849)

ROLLER MAKERS

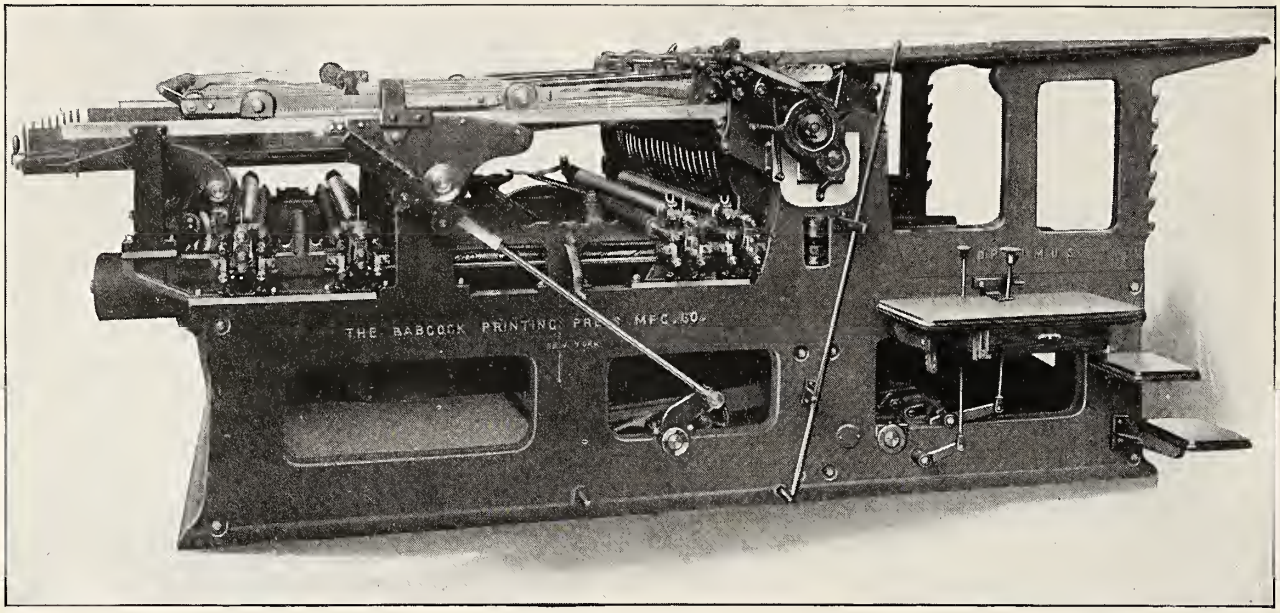
NEW YORK (*Main Office*) . 406 Pearl St. ROCHESTER . . . . 89 Allen St.
PHILADELPHIA . . . 521 Cherry St. BALTIMORE . . . . 131 Colvin St.

MACHINE CAST PRINTERS' ROLLERS — TRADE MARK — ESTABLISHED 1849

Allied with

BINGHAM & RUNGE CO., Cleveland, E. 12th Street and Power Avenue

The Babcock "Optimus"



"OPTIMUS" DISTRIBUTION

All Babcock "Optimus" Composition Rollers are interchangeable—form rollers, table rollers, duct roller—all exactly alike. Rollers which are unsuitable for the form can be used as distributors.

THIS MEANS ROLLER ECONOMY

Every printer should see how easily and quickly one man can remove or replace the rollers.

THIS MEANS TIME ECONOMY

Our Patented Roller Adjusting Mechanism is marvelously simple. The vertical adjustment is effected by means of a self-locking thumb-screw, a variation in height of one thickness of paper being instantly obtainable and automatically locked.

No excuse for melting rollers.

This means economy in both Time and Rollers.

See the machine at work. Watch the

"OPTIMUS" DISTRIBUTION

and you will agree that

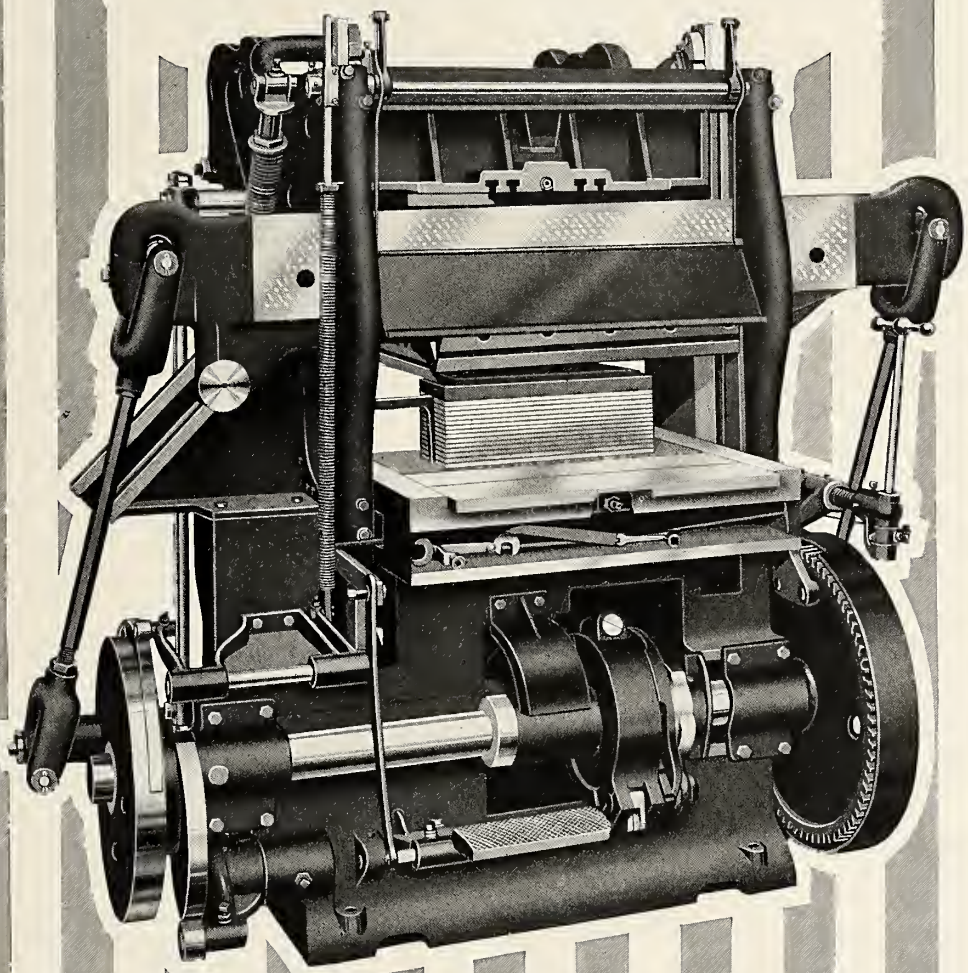
OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

THE SEYBOLD "DAYTON" THREE KNIFE BOOK TRIMMER



This machine has made good. Actual performance has more than proven our claim of saving of *time*, *labor* and *money*.

ASK FOR DEMONSTRATION

THE SEYBOLD MACHINE COMPANY

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, etc.

Main Office and Factory, Dayton, Ohio, U. S. A.

BRANCHES AND AGENCIES: The Seybold Machine Company, 151-163 W. 26th St., New York; The Seybold Machine Company, 112-114 W. Harrison St., Chicago; Atlanta, J. H. Schroeter & Bro.; Dallas, Barnhart Bros. & Spindler; San Francisco, The Norman F. Hall Co.; Toronto, The J. L. Morrison Co.; Winnipeg, Toronto Type Foundry Co., Ltd.; London, Smyth-Horne, Ltd.

Getting Business with Good Stationery

Business Stationery on Old Hampshire Bond is good business for you to get, and it will help your customers get good business.

Why not plan to make a special Old Hampshire Bond campaign for the next two or three months? Your customers, if you are cultivating the right class of trade, ought to be the kind that would appreciate Old Hampshire Bond, especially when the paper is brought to their attention in the right way.

If you are interested in this suggestion, we can cooperate and to good advantage.

MEMBER
PAPER MAKERS
ADVERTISING CLUB

Hampshire Paper Company

We are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

AMERICAN ASSEMBLING MACHINE COMPANY, Inc.

Announces that it has succeeded to the business of George Juengst & Sons and that it will hereafter conduct the manufacture and sale of

The Juengst Gatherer The Juengst Stitcher
The Juengst Coverer The Juengst Binder

in addition to its own

Newspaper Stuffing Machines

This Company is the only concern which is in a position to offer a complete line of machines for assembling signatures, newspaper sections, etc.

This Company controls patents which, among other things, broadly cover the following indispensable features of up-to-date machines in this line:

On Gatherers:	Automatic Calipering by Gripper Jaws.
	Automatic Adjustment of Gripper Jaws by insertion of signature.
On Stitchers:	Movable devices which stitch signature on the run.
On Coverers and Binders:	Applying cover to book carried by *continuously moving conveyor* and breaking the cover on the run as distinguished from the old step-by-step machine.
	Automatic Trip to prevent glue pot from gluing book when cover is missing.
On Battery of Machines:	Connecting devices which turn signature from flat to upright position.

Purchasers of machines involving the above features are warned that we have the exclusive rights to *make, use and sell* the same, and that infringers will be vigorously prosecuted.

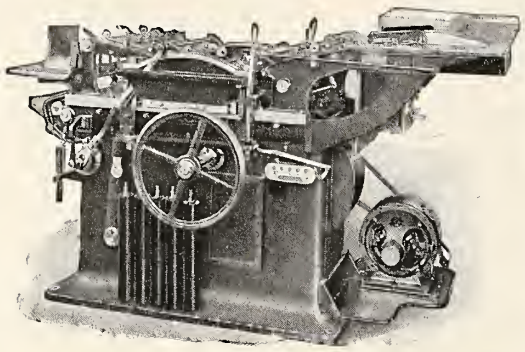
The manufacture of the machines will be conducted, as formerly, at Croton Falls, New York, where extensive improvements are now being made to increase the manufacturing facilities and insure prompt delivery. Mr. Charles A. Juengst remains with us as Consulting Engineer.

American Assembling Machine Company, *Inc.*

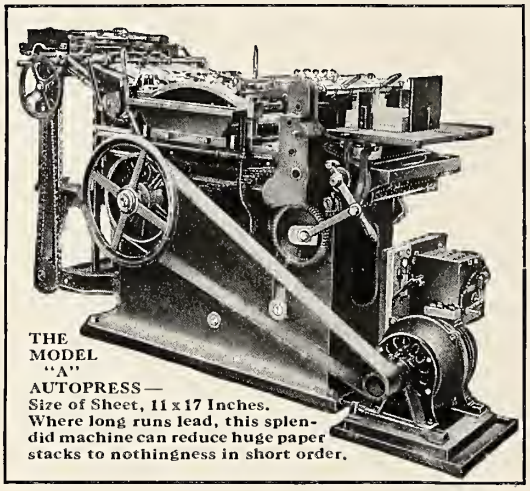
Factory: Croton Falls, N. Y. **New York World Bldg., New York City**

One Man with One of These

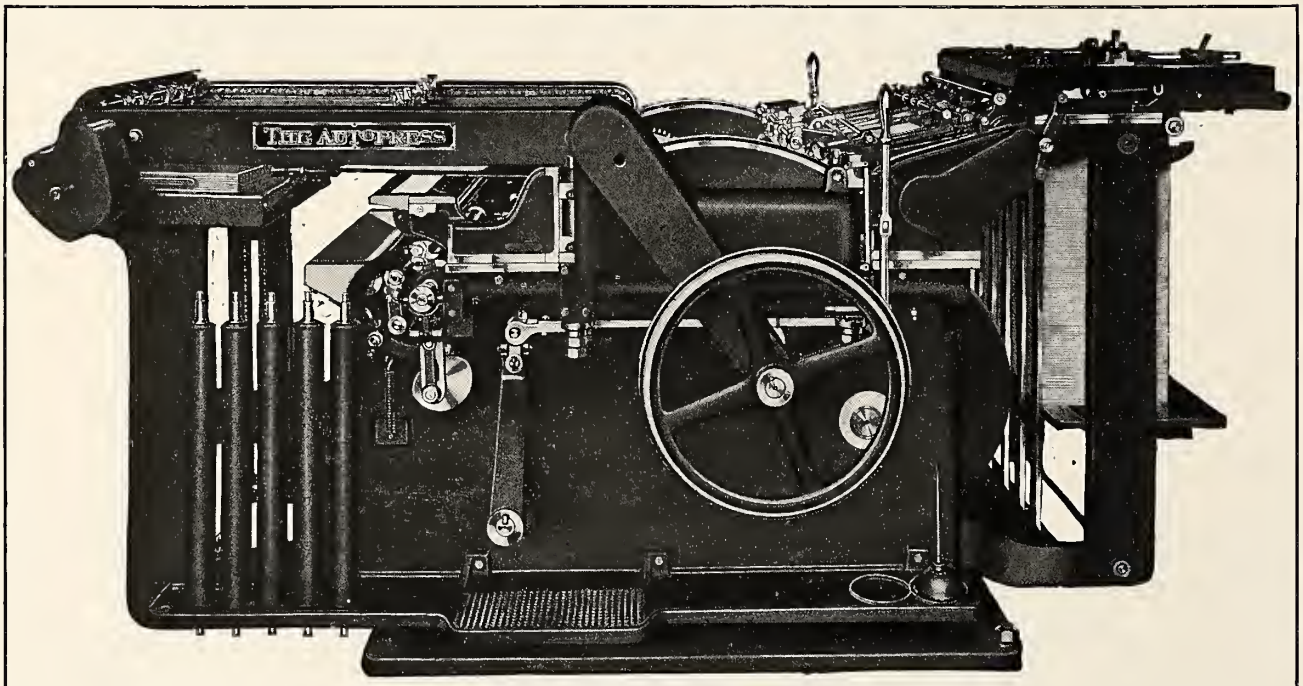
Presses Can Do as Much as Four Men with Four of Your Platens



"THE BABY" CYLINDER — Size of Sheet, 11 x 17 Inches
For the printer whose work consists mainly of SHORT RUNS this press is a marvelous money-maker.



THE MODEL "A" AUTOPRESS — Size of Sheet, 11 x 17 Inches. Where long runs lead, this splendid machine can reduce huge paper stacks to nothingness in short order.



THE MODEL "CC" AUTOPRESS — Size of Sheet, 14 x 20 Inches

Take any platen or cylinder feeder in your plant. Install either an Autopress or a "Baby" Cylinder. Introduce your man to the press. Within a week they will be turning out a bigger and better output, in quicker time and at lesser cost. Write for descriptive matter on any or all of these wonderful machines.

AMERICAN AUTOPRESS COMPANY

(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

[Patent Pending]

RULOTYPE

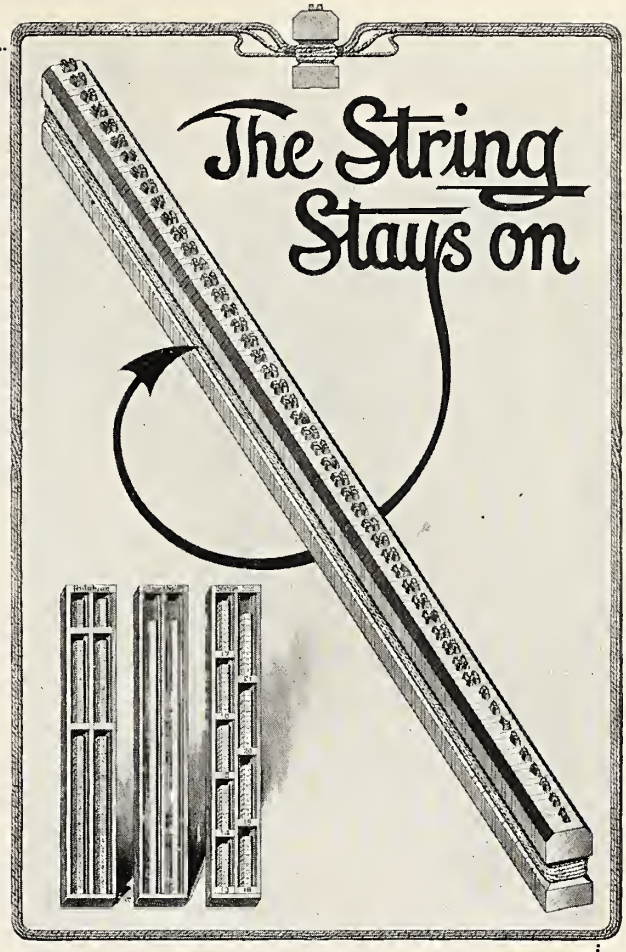
A Unit System of Figures for Numbering Lines on Ruled Sheets

FIGURES, one face only, 10 point body, 36 point set
JUSTIFIERS . 2 point to 14 point body, 36 point set

¶Type was first cast in the form we know it about four hundred and fifty years ago. RULOTYPE is the first real change in the principle of type bodies in all that time. RULOTYPE is new. It's so simple and easy and logical you will wonder why it has never been thought of before. ¶It eliminates nine-tenths of the trouble which tags into the shop with every ruled job requiring numbered lines.

¶Notice the grooves at sides and ends, deep enough to hold the string without coming in contact with the type or furniture next to it. ¶Once the string is on it stays on as long as the form is alive.

¶An old-time printer, who hadn't worked at the case in twenty years, set and tied a column of RULOTYPE figures, 1 to 50, to fit 17-point ruling, in exactly two minutes. He didn't work fast either, being unaccustomed to handling type. ¶By comparison, suppose you have your fastest compositor try a similar stunt using ordinary type. He might do it in less than thirty minutes, but the average is over. Suppose it takes him thirty minutes. With RULOTYPE it takes two minutes—saving over ninety per cent in time—and every printer knows that time is expensive in his shop.



Note the position of the furniture next to a column of Rulotype. The string lays in the grooves, inside the vertical line of the type sides and ends. This permits the furniture to form perfect contact with Rulotype at every point and insures a positive grip when the form is locked.

RULOTYPE MEANS DOLLARS TO THE PRINTER

THE ORIGINAL COMPOSITION can be done in less than one-tenth the time it requires to do it the old way. One reason for the great saving of time is that the compositor handles but one hundred pieces of metal in setting a column of figures 1 to 50, and justifying to fit any width ruling, while the old way he is obliged to handle in the neighborhood of four hundred pieces of metal.

THERE'S A BIG SAVING OF TIME when the figures reach the stone, both in lock-up and break-up of form.

THERE'S NO CHANCE TO PI. The safety with which a column of figures can be handled is clearly apparent.

PULL-OUTS ON PRESS ARE IMPOSSIBLE, as the figures are locked in the form with the string on.

With Increased Speed and Certainty of Correct Composition,
With Time Saved in Lock-Up and Break-Up of Forms,
With Possibilities of Pi and Pull-Outs on Press Eliminated,

Rulotype Means Dollars To You, Mr. Printer!

A test of two years on all sizes, weights and grades of paper has never shown one single instance of variation—the figures fitted the lines every time.

Barnhart Brothers & Spindler

Chicago Dallas Seattle St. Paul Omaha
Washington, D. C. St. Louis Kansas City

In stock by all the leading dealers in printing material

[Set in Pencraft Oldstyle and *Pencraft Italic*]

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

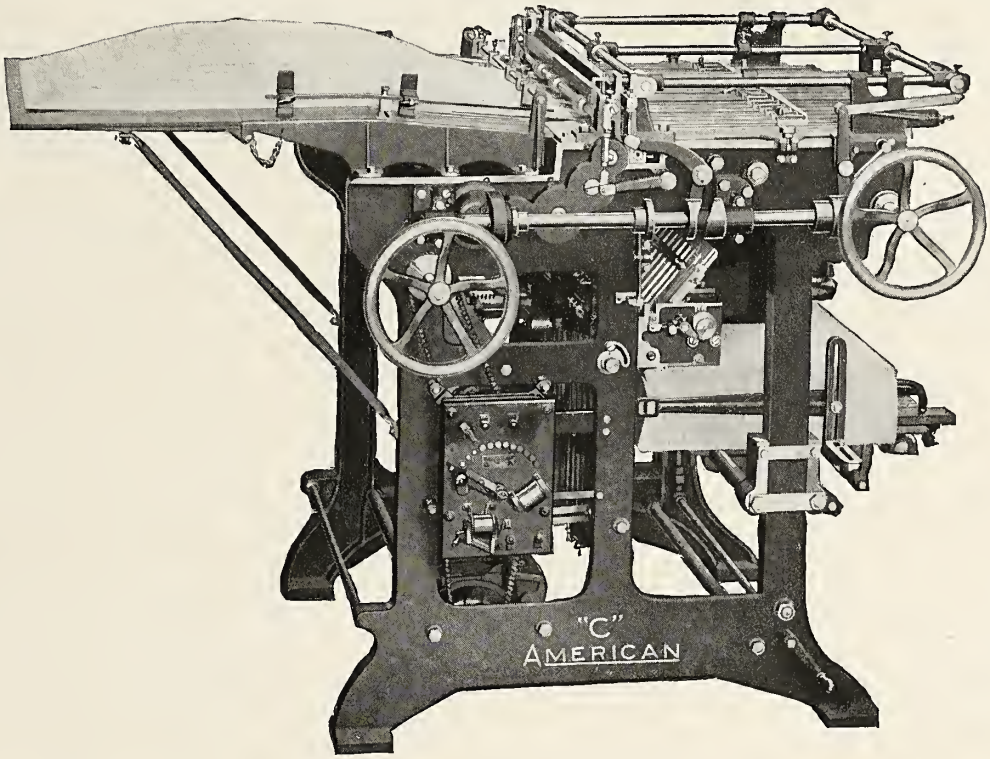
MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

AMERICAN HIGH SPEED TAPELESS JOB FOLDERS



"THAT AMERICAN IS THE BEST BUY I EVER MADE"

A lower output cost through higher speed and ability to handle any job you can print—regardless of weight or kind of paper and with greater accuracy and less waste—are the reasons why American High Speed Tapeless Job Folders are the

BEST ADAPTED AND MOST PROFITABLE FOLDING MACHINES FOR THE PRINTER.

They are the quickest to make ready—run the fastest—take the least floor space and the upkeep is practically nothing.

Our illustrated catalog explains.

We will prove to you by demonstration—as we have to a long list of enthusiastic users.

It will pay you to investigate Americans—write to-day for Catalog "H".

THE AMERICAN FOLDING MACHINE COMPANY

WARREN, OHIO

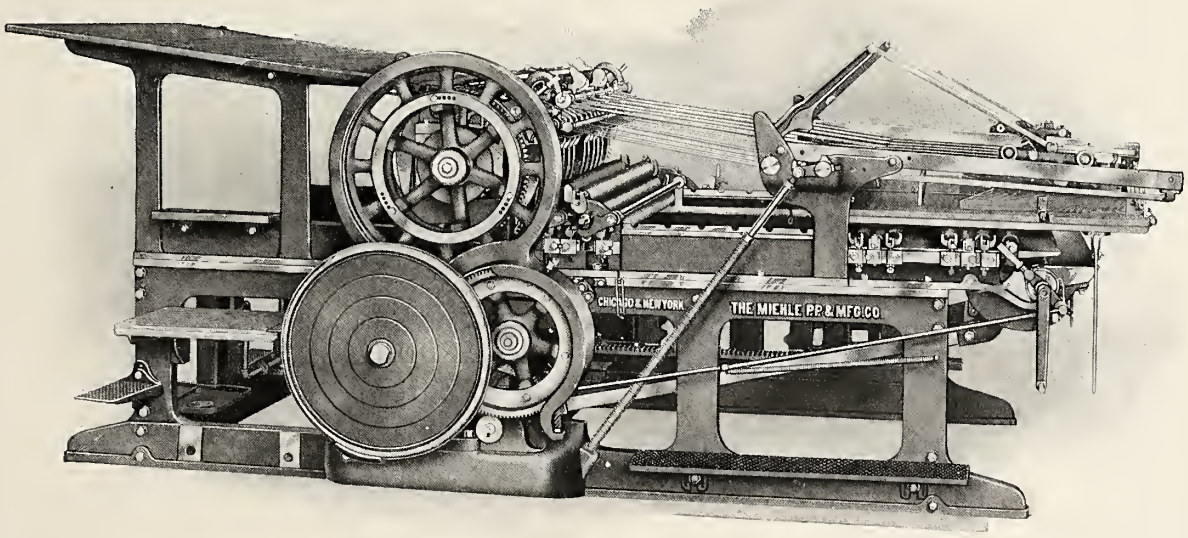
THE FRANKLIN COMPANY

DESIGNERS
PHOTO-PROCESS
ENGRAVERS
ELECTROTYPERS
NICKELTYPERS

720-734 SOUTH DEARBORN ST.
CHICAGO

VIEW SOUTH ON DEARBORN ST.
SHOWING COMPLETE PLANT THE FRANKLIN CO.

The Miehle



The Relation of Wages to Output

During the month of July, 1916, eleven Miehle presses were purchased by printers who had never before used Miehles.

An old press of obsolete type requires just as expensive a pressman as a Miehle. In fact, to produce good work on such a machine, a better man than the average is required.

But the best man in the world is unable to make it turn out more than a fraction of the Miehle's output.

If that fraction is as great as two-thirds, you are paying 50% more for wages per 1,000 impressions on the old press, as compared with the Miehle.

And 50% more for rent, department expense, overhead, etc.

But your selling prices must be figured on the Miehle basis of output if you wish to compete with Miehle users.

No man ever became rich who failed to save money and who, in addition, gave away what he had.

With a Miehle you can save money because the press makes the money for you to save. That's why you never heard of a Miehle being scrapped.

Miehle Printing Press & Manufacturing Company

Manufacturers of "THE MIEHLE" and "THE HODGMAN" Two-Revolution Presses

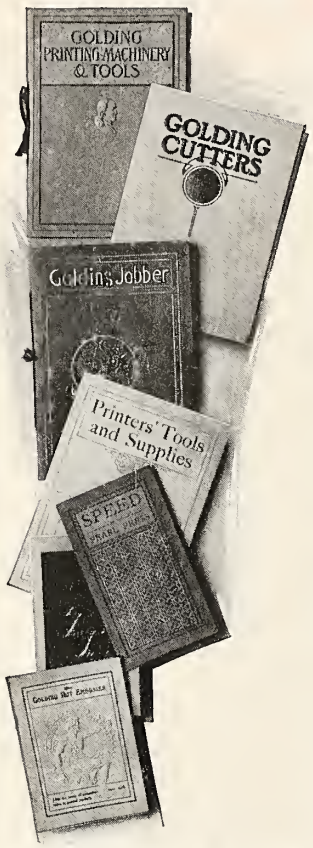
Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago, Ill.	1218 Monadnock Block	Portland, Oregon	506 Manchester Building
New York, N. Y.	38 Park Row	San Francisco, Cal.	401 Williams Building
Dallas, Texas	411 Juanita Building	Atlanta, Ga.	Dodson Printers Supply Company
Boston, Mass.	176 Federal Street	Philadelphia, Pa.	Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

We Have a New Catalog Here for You



Each of the catalogs pictured below contains many pages of vital matter — each interesting and instructive to any printer interested in *greater* job-plant efficiency. A brief description is given below and we want your request for *your* catalogs according to your needs. No charge. No obligation.

CATALOG OF GOLDING JOBBERS

This is for the printer interested in a job press with a high mechanical speed and high possible feeding speed, great impressional strength, rigidity and durability, unexcelled ink distribution — a press capable of raising the standard of his printed product — decreasing the percentage of cost and increasing the net profits.

CATALOG OF PEARL PRESSES

This is for the man interested in a small, fast press for small work — for the rapid production of envelopes, tags, statements, bill-heads, note-heads, inserts, folders, etc.; a very practical and desirable press also for breaking in apprentices.

CATALOG OF GOLDING CUTTING MACHINES

This is for the printer interested in the newest, simplest, most efficient line of Paper Cutters on the market, a wonderful assortment of sizes, 8-inch up to 42-inch, and adaptable for cutting or trimming of paper, cardboard, leather, cloth, veneer — all stocks from tissue to tin.

CATALOG OF PRINTERS' MACHINERY AND TOOLS

This is for the printer who is interested in a general sense and whose requirements are varied.

CATALOG OF TOOLS AND SUPPLIES

Consisting of Tablet Presses, Proof Presses, Composing Sticks, Lead and Rule Cutters, Miterers, Shapers, Curvers, Benzine Cans, Tweezers, Press Punches, Type-High Gages, etc.

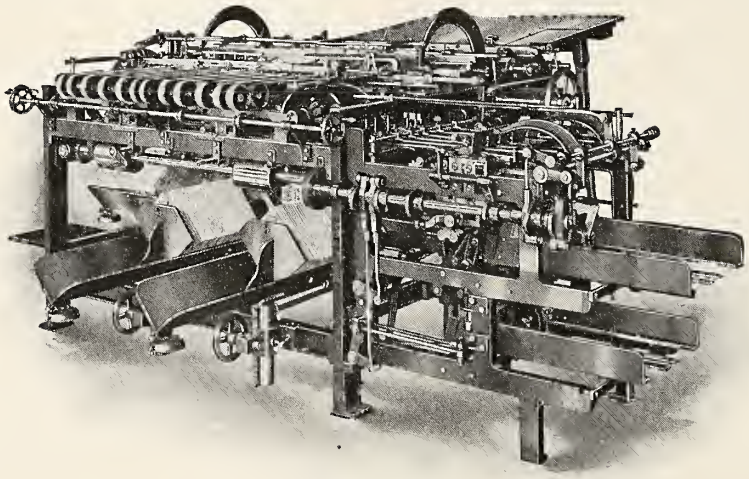
CATALOG OF GOLDING HOT EMBOSSER

This catalog shows our electrically heated attachment facilitating hot embossing on any job press — producing the deepest and most difficult kind of embossing jobs with only a little more than an ordinary printing impression — and introducing the fact that more heat and less impression is the correct theory for best results in embossing effects.

GOLDING MFG. COMPANY, Franklin, Mass.

Special Double 32 Book Folder No. 1200

Double 16's
Quad. 16's



Single 32's
Double 24's

Made by

BROWN FOLDING MACHINE COMPANY

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS, TEX.: 1102 Commerce St.
TORONTO, CAN.: 114 Adelaide, W.

BIG PROFITS AND LITTLE COMPETI-TION

To-day the printer who deals in "Specialties" is the one who is getting the business at *his own* price—specialty printing means capacity business and big profits.

Decide to-day to enter this profitable field. Choose any one of the following specialties; they can all be printed in large editions at a very low cost—Transfers, Roll, Strip Mileage Tickets, Cash Sales Books, Labels, Bags, Cartons, Order and Loose-Leaf Forms, Bills of Lading, etc., and then write and ask us about the best machines for doing the work. We will be glad to advise you without any obligation.

A Meisel press makes it easy for any printer to enter the specialty field and build up a profitable business from which competition is practically eliminated.

Write for details

MEISEL PRESS MANUFACTURING CO.

946 DORCHESTER AVENUE, BOSTON, MASS.

THE INTERTYPE

FAIR PLAY - FAIR PRICES - FAIR PROFITS

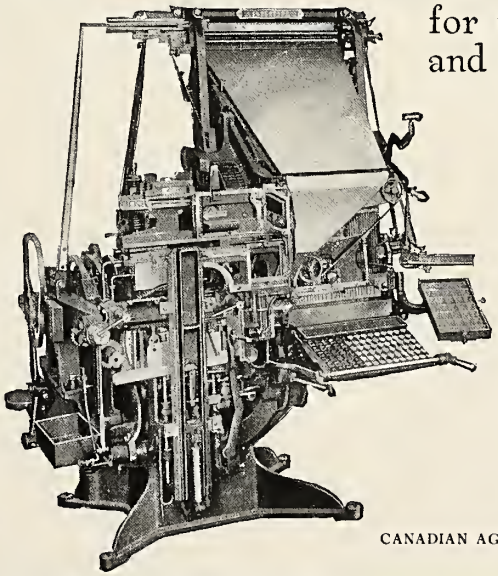
MAKING THINGS EASIER

MODEL A
Single Magazine
$2,100

MODEL B
Two Magazines
$2,600

MODEL C
Three Magazines
$3,000

Standardized and Interchangeable Models



for the man at the keyboard and the man at the machinist's bench has been the constant aim of Intertype designers from the beginning. Among the results are the Screw-bearing Knife Block, Universal Ejector, Spaceband Box, Crucible and Mouthpiece, Two-part Escapement, and other important improvements.

We build to please the man who knows.

CANADIAN AGENTS: MILLER & RICHARD, 7 Jordan Street, Toronto; 123 Princess Street, Winnipeg.

INTERTYPE CORPORATION

NEW YORK WORLD BLDG. | CHICAGO OLD COLONY BLDG. | NEW ORLEANS 316 CARONDELET ST. | SAN FRANCISCO 86 THIRD STREET

THE SCOTT
ROTARY OFFSET PRESS
WITH PILE DELIVERY

does away entirely with the handling of freshly printed sheets as the product is placed on a receiving table which is lowered automatically at a speed commensurate with the thickness of stock being used. It can then be lowered on to a truck and wheeled away. The presses are built in many sizes; the smallest machine prints sheets up to 22 x 30 inches, and the largest machine prints sheets up to 45 x 65 inches.

Many Styles of Offset Presses

Our line of offset presses is a most complete one, as we build a two-color offset press, also a magazine offset perfecting printing and folding machine that prints and folds magazines at a high rate of speed. Quick shipment can be made on some sizes. Book your order now.

This Method of Printing

opens up a new field for the progressive printer and we will gladly furnish details about same on request. When shall we hear from you?

Visitors to New York or Chicago

are cordially invited to make our offices their headquarters when in either of these cities. Our representatives are at your service at all times.

WALTER SCOTT & COMPANY

New York Office
1457 BROADWAY

DAVID J. SCOTT, General Manager

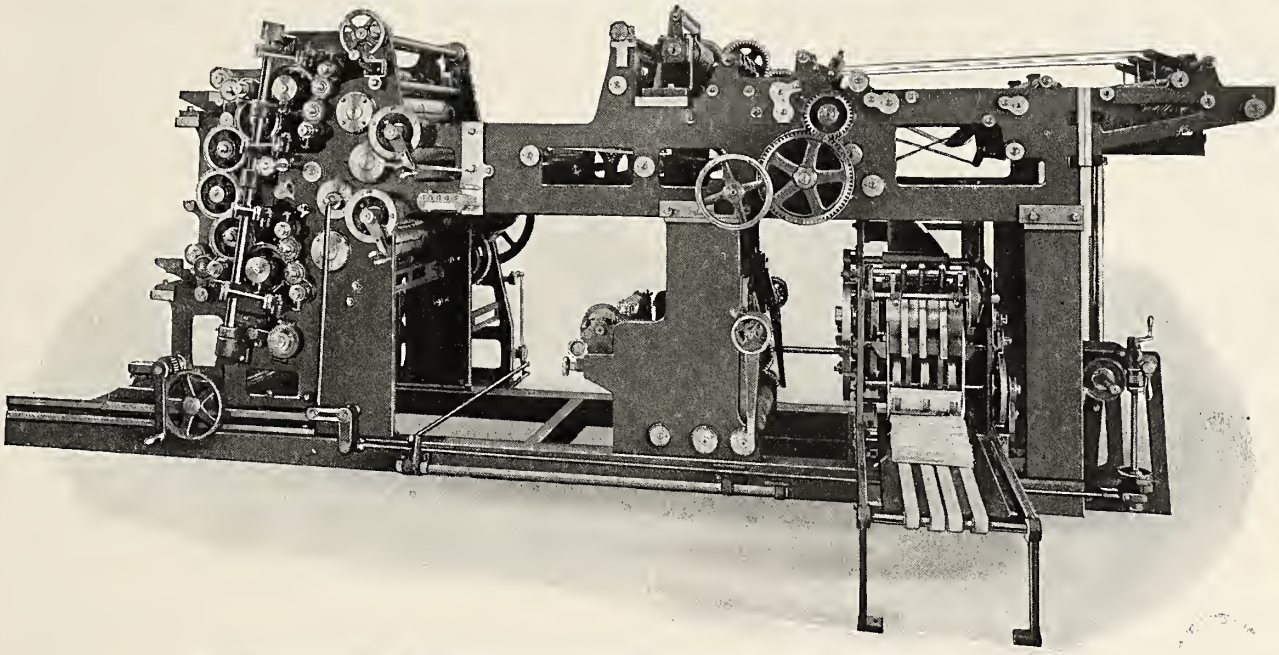
Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

Few Words Well Put Surpass Long Stories

WE MANUFACTURE A COMPLETE LINE OF ROTARY PRESSES AND ARE FULLY PREPARED TO MEET YOUR REQUIREMENTS WHETHER STRAIGHT OR SPECIAL.
WE EARNESTLY SOLICIT YOUR INQUIRY



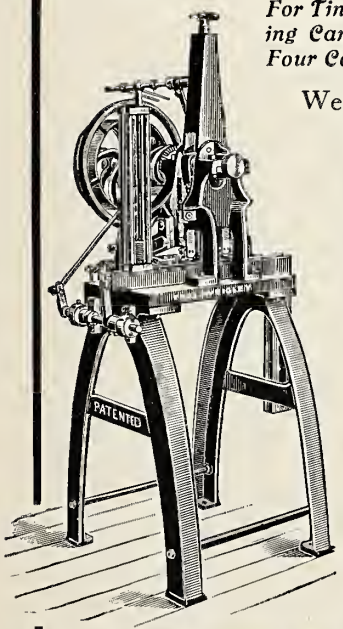
KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

WRIGLEY'S

Local Ticket Printing Press



For Tinting, Printing and Numbering Card Local Tickets in One to Four Colors.

We also manufacture the

Twentieth Century Double Web Local Ticket Press.

Also

Automatic or Hand Feed Ticket Cutting Machines

Local Ticket Counting Machines

Ticket Tying Machines

Special Numbering Heads

And all kinds of Special Printing Machines.

Write for Complete Description and Special Information.

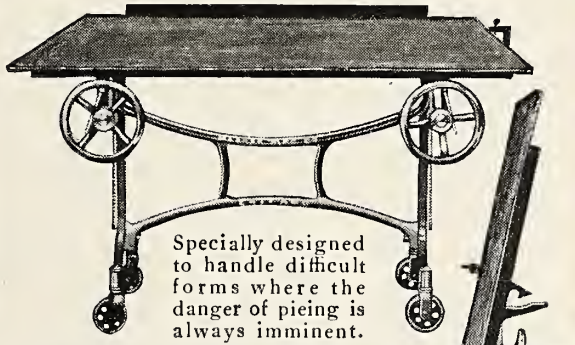
THE THOMAS WRIGLEY CO.
416 S. Dearborn Street, Chicago

MASHEK

PATENT

FORM TRUCK

ALL IRON AND STEEL



Specially designed to handle difficult forms where the danger of pieing is always imminent.

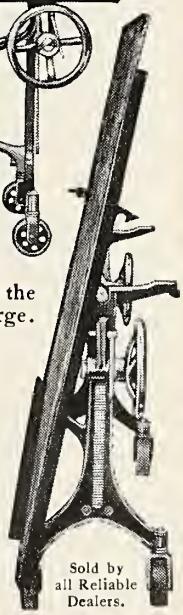
This device has been thoroughly tested the past six years. Our repeat orders are large.

You Need These Trucks to Insure Your Profits

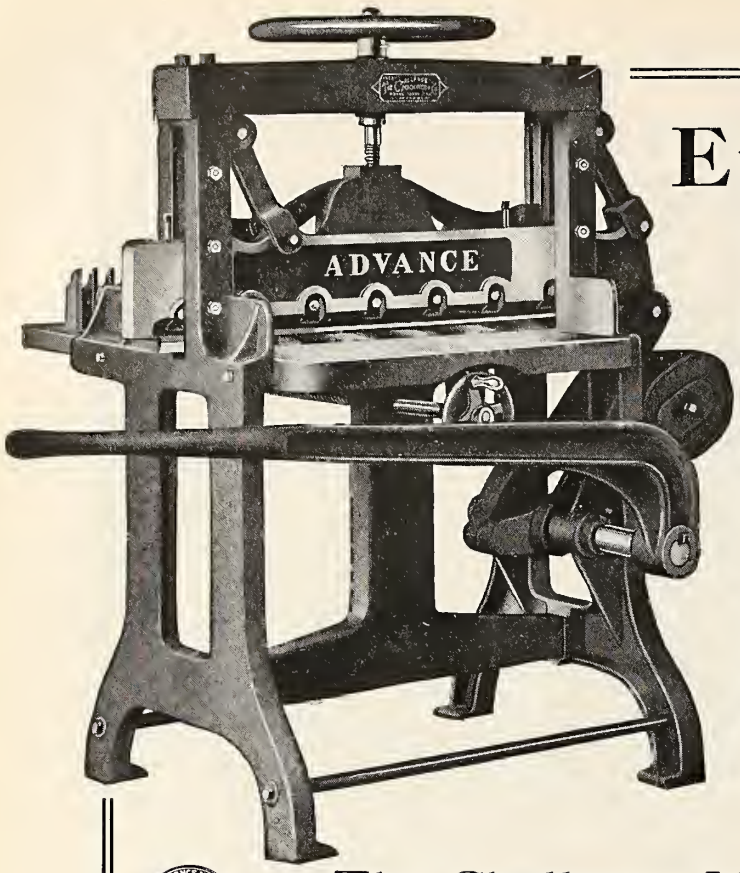
Rigidly constructed of iron and steel and makes a good portable imposing table. Suitable for both large and small printers.

Write for sizes and prices.

Mashek Manufacturing Co.
Sole Manufacturers
1616 W. Lake Street, Chicago, Ill.



Sold by all Reliable Dealers.



Everybody Happy

WHEN the printers' supply man sells—and the owner buys—an ADVANCE LEVER CUTTER, both of them derive satisfaction from the transaction.

Every *salesman knows* that he is selling his valued customer a cutter that will prove satisfactory. He knows that there will be no come-back, and that every ADVANCE sold makes a friend who will help him sell more.

Every *owner* of an ADVANCE becomes an ADVANCE enthusiast; he feels the same pride in his cutter and the results which it produces as he does in his new automobile, his favorite gun or pet fishing-rod.

Are you posted on the Advance Lever Cutter? If not, write us or get in touch with your dealer. Sold and guaranteed by typefounders and dealers in all principal cities.

The Challenge Machinery Company

124 South Fifth Ave. Chicago — **Grand Haven, Mich., U. S. A.** — Tribune Building New York City

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES

THE HOME OF THE
GLOBE ENGRAVING & ELECTROTYPE CO.
701-721 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

Berry Round Hole Cutter

The machine that *cuts* clean holes with sharp edges and no burrs

The Berry has a capacity of *fifty inches per minute* and cuts clean and sharp through any kind of stock from newspaper to binder's board

not a hollow drill

Made in Four Sizes

One table model and three floor models

Berry Cutter and Bit

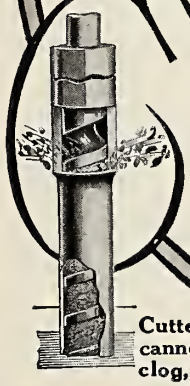
revolve in *opposite* directions, automatically cleaning and never heating

Fully Equipped

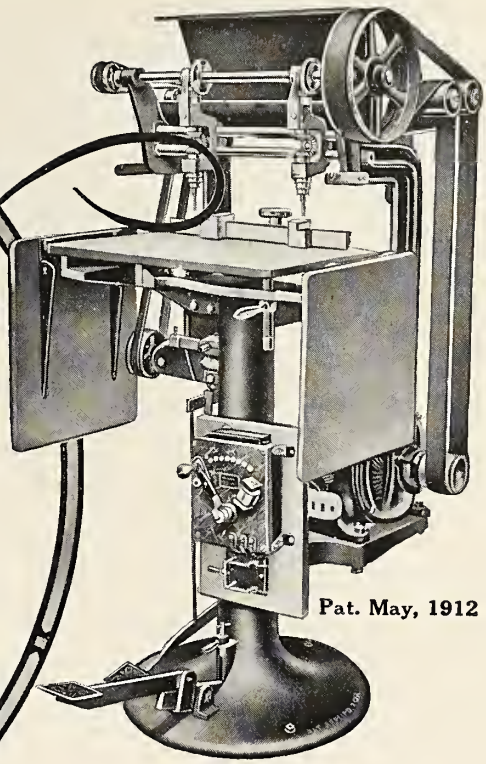
with all attachments, constructed of the finest materials, occupies little space, and guaranteed mechanically perfect

Write for Catalog

Berry Machine Company
309 N. Third St.
ST. LOUIS



Cutter cannot clog, heat or bend



Pat. May, 1912

This is Berry Number 4 Automatic Lift

U. P. M.—*The Trade-Mark of Quality*

GOVERNMENT PRINTING OFFICE, WASHINGTON, D. C.

Uncle Sam, Too

The Government Printing Office at Washington, with its tremendous production of Government Reports of all kinds and other Government printed matter, is one of the largest printing plants in the world. It is but one of the many shops which have all their presses equipped with

Chapman Electric Neutralizers

In Uncle Sam's huge printing shops there are one hundred and eight presses equipped with Chapman Neutralizers which are in use the year round. Uncle Sam is continually buying new presses and we are continually installing additional Neutralizers for him.

Let us send you our circular No. 54. Besides a list of some of the users of our Neutralizers, there is full information regarding the machine itself.

U. P. M. Quality is also the basis of our Automatic Feeder and Vacuum Bronzer.

United Printing Machinery Company

116 East 13th St. New York | 100 Summer St. BOSTON | 325 S. Market St. Chicago

39773

$200 IN PRIZES FOR PRINTERS

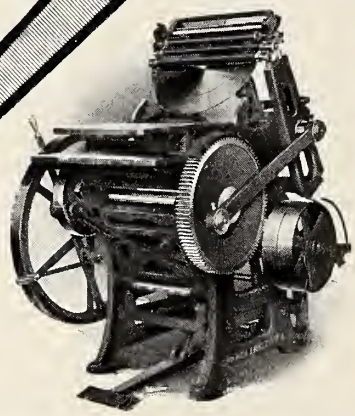
This Company has for years received reports of profits made and work done by printers using Chandler & Price Presses.

We know there are hundreds of such plants on which we have no reports, and to secure the facts about them we are conducting the following contest.

We want true statements of not more than one thousand words, covering either one of the following subjects:

"How We Made a Small Gordon Shop Pay"

"How We Made Our Gordon Press Department Pay"



We Will Pay

For the best submitted . .	**First Prize**	**$100**
For the next best	**Second Prize**	**50**
For the third best	**Third Prize**	**25**
For each of the next 5 .	**Merit Awards**	**5**

(In case of tie for any of prizes offered, a prize identical with that offered will be given to each tying contestant)

Remember, this contest is open to every printer, whether he is a shop owner or a Gordon Press Operator.

We do not want *idle praise* of the press—flowery language will not count so much as actual facts or figures and knowledge of the printing business.

Here are a few hints on the kind of facts we want:

Size of shop—Number of C. & P. Gordons—Investment in Gordons—Per cent of profit on Gordon work—Amount turned out per year—Kind of work—How you sell it and to whom—Form work—Advertising printing—Imprinting—Small runs—Special work—Make-ready—Wash-up—Repairs.

The Judges of the contest will be:

JOHN CLYDE OSWALD, Editor American Printer.
A. H. MCQUILKIN, Editor Inland Printer.
R. A. LOOMIS, Sec. International Ass'n of Teachers of Printing.

The names of winners and winning article will be printed in this magazine.

Suggestions for Contest

Write plainly on one side of paper *only*. Number the sheets and fasten them at the top.

Write across the back of the last sheet:

Your name_____

Your address_____

The name of the shop which you own or work in.

Mail to:

Contest Manager
The Chandler & Price Co.
Cleveland, Ohio

Contest closes January 1, 1917. No articles can be accepted after that date.

Make up your mind now to enter this contest. Make a note of this page as a reminder to begin collecting material for your story. Drop us a card and we will send you our folder, "Big Profit From Small Shops." It is written by a printer and shows the kind of story we want.

The Chandler & Price Co., Cleveland, O.

SEE THE EMBOSO PROCESS AT THE PRINTING SHOW

You have heard lots of talk, for and against the EMBOSO PROCESS of relief printing in embossed and engraved effects, without dies or plates.

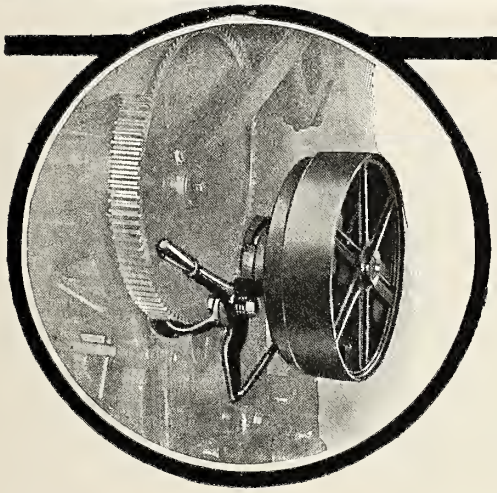
When you get to the Printing Show at Madison Square Garden, New York, Sept. 30th to Oct. 7th, you will find the EMBOSO PROCESS operating right on the main aisle near the front door, where you can't miss it.

See it work. Find all the fault with it that anybody has ever told you, but—be ready to place your order, for you will be convinced that it is the best money-maker in the printing business.

Machines for all shops, big and little.
$400.00 down to $125.00.

EMBOSO SALES COMPANY

Owners of Basic Patents
RIGGS BUILDING, WASHINGTON, D. C.



If you put it up to the pressman he will undoubtedly say—

"Yes, I certainly would like to have Horton Variable Speed Pulleys on all of our Platen Presses"

"THIS simple appliance gives the feeder absolute control of the speed of his press at all times.

"It places a lever within easy reach of the right hand, and it's just a matter of pushing this lever up (fast) or down (slow) to get any degree of speed, from a dead stop to the maximum.

"But this is not the only advantage. It also releases the clutch and applies the brake in the same operation. It eliminates belt shifting, and prevents jerky motion and fuse-blowing.

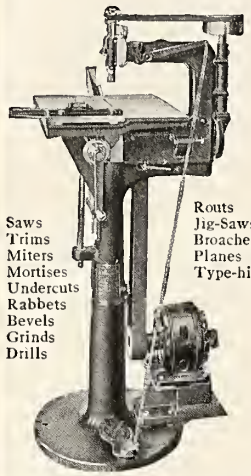
"It takes the place of drive pulley, loose pulley, belt shift and brake, and does away with an expensive variable speed motor and starting box. It can be used with any kind of power, belted direct or to line shaft.

"On the whole, it looks to me like a money-making proposition well worthy of our serious consideration, and I suggest that you write and ask for details about a 30 days' free trial offer."

HORTON MANUFACTURING COMPANY

3012 UNIVERSITY AVE., S. E., MINNEAPOLIS, MINN.

The One Machine that Saws and Trims in One Operation



You may prefer to chop slugs with lead cutters, buzz them off rough on a stereotyper's saw, or rough saw and then trim as a secondary operation on a make-shift saw, but *when you want to cut slugs for profit*—why,

You will buy The Miller Saw-Trimmer

There's a heap of difference in *getting by*, and *getting by with a profit.* A Miller Saw costs a little more money at the *buying point*—but it saves a big bundle of money at the *profit point.*

Miller Saw-Trimmer Company

Main Office and Factory: Point Building
Pittsburgh, Pa.

New York Chicago

For Large or Small Presses, Machines—

The Monitor System

insures complete automatic trouble-less control—

"Just Press a Button"

—no juggling with a rheostat handle, no waiting for the machine to speed up or come to rest, positive control of every movement, and smooth, perfect operation even in inexpert hands.

It is the one system that provides safety for man, motor and machine, and gives precise, immediate action always.

Ask for complete data on our Alternating Current Controller

Monitor Controller Company

111 South Gay Street, Baltimore

NEW YORK PHILADELPHIA BOSTON CHICAGO

BLOMGREN BROS. & CO.

ESTABLISHED 1875

Designers
Engravers
Electrotypers
Nickeltypers

512 SHERMAN ST.
CHICAGO

QUALITY

Service—Price

A Combination Impossible to Beat

"Satin Finish" Copper and Zinc

All Engraver's Supplies

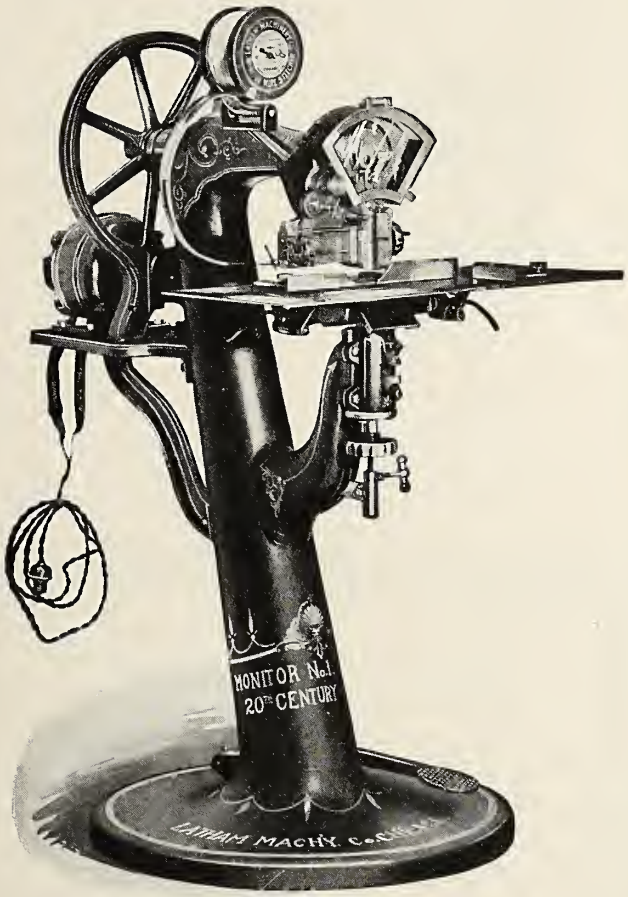
We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.
101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES

610 Federal St. Chicago, Ill.
116 Nassau St. New York City
3 Pemberton Row London, E.C., Eng.

All Ye Who Seek Profits!



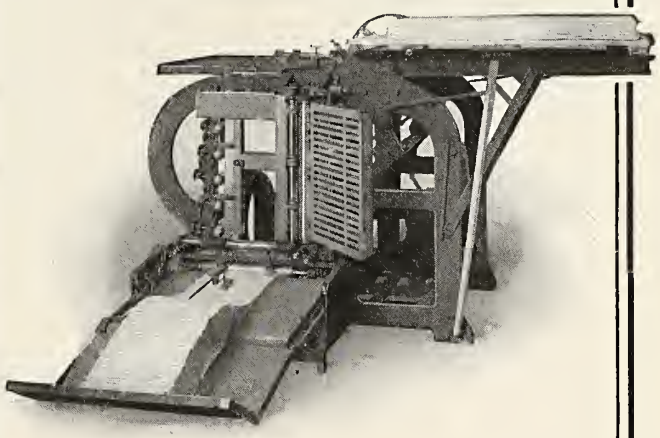
Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK CHICAGO BOSTON

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—greater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

Award of Honor and Gold Medal

at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes — No Knives — No Chains

Book of Diagrams of 159 Folds mailed upon request.

THE CLEVELAND FOLDING MACHINE CO.

CLEVELAND, OHIO

Catalog Cover Papers

DEXTER'S LEVANT COVERS

Simulating Fine Leather

They Looked No Further

"We wish to thank you for the book demonstrating the possibilities of Levant Covers. It is indeed a work of art and the Covers in a variety of colors strongly appeal to our sense of the beautiful.

"We are about to publish a number of catalogues, also a volume containing a brief history of this Society, which is the oldest of its kind in America.

"Your Levant Covers have solved a problem for us, and we shall look no further for suitable material out of which to construct an unique volume."

THE CONNECTICUT BIBLE SOCIETY,
Samuel W. Raymond, Secy.

Every printer and every buyer of printing should have the Levant Sample Book,—and a copy of XTRA,—the house organ that is "so different."

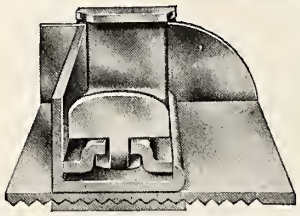
C. H. DEXTER & SONS, Inc.
WINDSOR LOCKS, CONN.

Christmas Cards

There is a great deal of money spent each holiday season for Greeting Cards and Folders.
Do you solicit orders?

May we send postpaid samples of our full line containing 93 numbers for $1.00?

STAUDER ENGRAVING COMPANY
Steel and Copper Plate Engravers
Printers and Embossers for the Trade
231 N. Fifth Avenue - - Chicago



This locking device is your assurance of *continuous accuracy* in a composing stick.

Wear can not affect the accuracy of a **Star Composing Stick** because the knee is held *securely* at *both* ends by a series of V-shaped locking projections in the knee which fit into corresponding grooves in the bottom of the stick. Whatever wear may occur in grooves or projections is automatically taken up, because the projections must always work to center of grooves, as illustrated by sectional cut above.

This point alone warrants your using Star Sticks even if they didn't have many other advantages. You can get them at your dealer's.

THE STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.

Inks THAT PRINT

Printing inks for all requirements. Our laboratories are at your disposal.

DISTRIBUTORS

R. D. Wilson & Sons, Clarksburg, W. Va.
Mercantile Paper Co., Montgomery, Ala.
Wright, Barrett & Stilwell, St. Paul, Minn.
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N. J. Hoey, San Anselmo, Cal.
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The Ullman-Philpott Co.
Established 1881
4811 Lexington Avenue, Cleveland, Ohio

Standard High-Speed Automatic Job Press

The only automatic bed-and-platen job press on the market.

Over 40% of our sales are to repeat-order customers.

The only automatic job press that has stood the day in and day out test of the job department.

Price $1,950
f. o. b. Hartford, Connecticut

WOOD & NATHAN CO.
Sole Selling Agent
30 East 23rd Street, New York

Bronze Powders,

for October, November and December delivery.

IMITATION GOLD LEAF and

ALUMINUM LEAF, in large or small quantities.

BLOCKING FOILS, for embossing, stamping, bookbinding or publishers.

MOLLETON, the kind you want and of the best grade.

PURE GOLD LEAF.

IMITATION LEAF PAPER for boxmakers.

DRY COLORS.

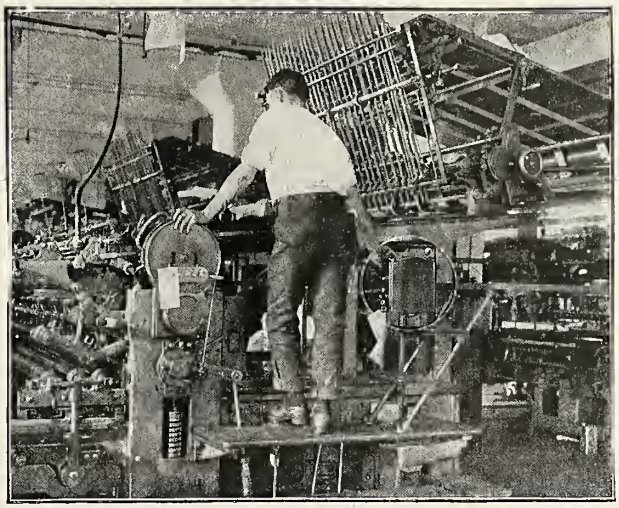
GOLD AND SILVER PRINTING INKS.

Let us know your needs

Samples and prices sent upon request

T. RIESSNER

51 GOLD STREET **NEW YORK CITY**



A Touch of the Fingers

on the Master Station and the *Big Press* is under PERFECT CONTROL—Started, Inched, Stopped, Speeded Up, Slowed Down, Reversed.

The Sprague Automatic Controller Does It All

Send for Bulletins No. G & H-4

Sprague Electric Works

of General Electric Company

Main Offices: 527-531 W. 34th St., New York, N. Y.

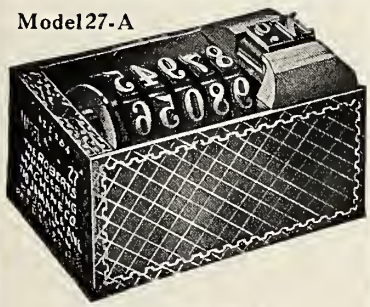
BRANCH OFFICES IN PRINCIPAL CITIES

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



№ 12345

Facsimile Impression

Size 1½ x 1 5/16 inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69

Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.

Style K

123456

I CAN FURNISH

Morgan Expansion Roller Trucks for Doyle-Allen Distributors

10 x 15, Set of 4, $4.50 — 12 x 18, Set of 4, $5.00 — 14 x 22, Set of 8, $10.00
These are specially made to my order and carried in stock at Cleveland. Sent prepaid if cash comes with order.
(State if oversize 10 x 15 rollers are used.)

October 15th is the last day

to buy a T-B Safety Guard for $5.00
(Any size Chandler & Price press)

Only one to a customer at this price, cash with order.

REDUCES LIABILITY INSURANCE RATES

Indorsed by every purchaser, and winner of every competitive test.

2 7/8 **T-B Fraction Makers** 2 7/8
T-B Angle Rules

Piece fractions from 18 to 72 point and corner angle coupons can now be set as straight matter.

Acme Multi-Color Attachment

Changes your C. & P. press into a two or three color press in fifteen seconds; perfect separation of color and distribution.
(Made for all sizes C. & P. and for Standard Automatics.)

Morgan & Wilcox is the last word in labor-saving iron furniture and lock-up systems—cuts lock-up time in half.

SEND FOR CIRCULARS

T-B "GENE" TURNER T-B

(Formerly the Turner-Bland Co.)

30 EUCLID ARCADE, Dept. M **CLEVELAND, OHIO**

T-B Branches and Representatives being established in all principal cities — good territory for good specialty men.

THE DISPLAYOTYPE

A New Typesetting Machine

That will do practically everything with type that is now being accomplished by hand

The DISPLAYOTYPE COMPOSING MACHINE is designed to be built along entirely different lines from composing machines now in use—the Displayotype will not be a competitor to the present machines, but is designed to go far beyond the present body type composing machines.

The Displayotype is designed to be a DISPLAY LETTER SLUG-CASTING MACHINE, and arranged so one machine may carry from 4 to 75 complete fonts of DISPLAY TYPE MATRICES, ranging from 6 point extended to 120 point face in depth, and from 2 points to 216 points in width. This range will give regular, condensed and extended faces in one machine.

It will eliminate ALL distribution, ALL cases, case racks, sorts, etc. It will occupy LESS room than an ordinary double case rack. It will eliminate ALL wrong fonts and mixed cases—although several different sizes and faces may be used in the same line at the will of the compositor. It will eliminate the bother and loss of time of hunting for sorts, thin spaces, etc.

ALL COMPOSITORS will be OPERATORS, setting their own lines as occasion demands, with the aid of the machine instead of composing sticks, cases, etc.

It is a DISPLAY TYPESETTING MACHINE and is not to be classed as in competition with the present small letter composing machines.

This machine will be the greatest improvement in printing office equipment that has been brought out since the advent of typesetting devices, which are now so generally used in all large printing establishments for the composition of body matter of books and newspapers.

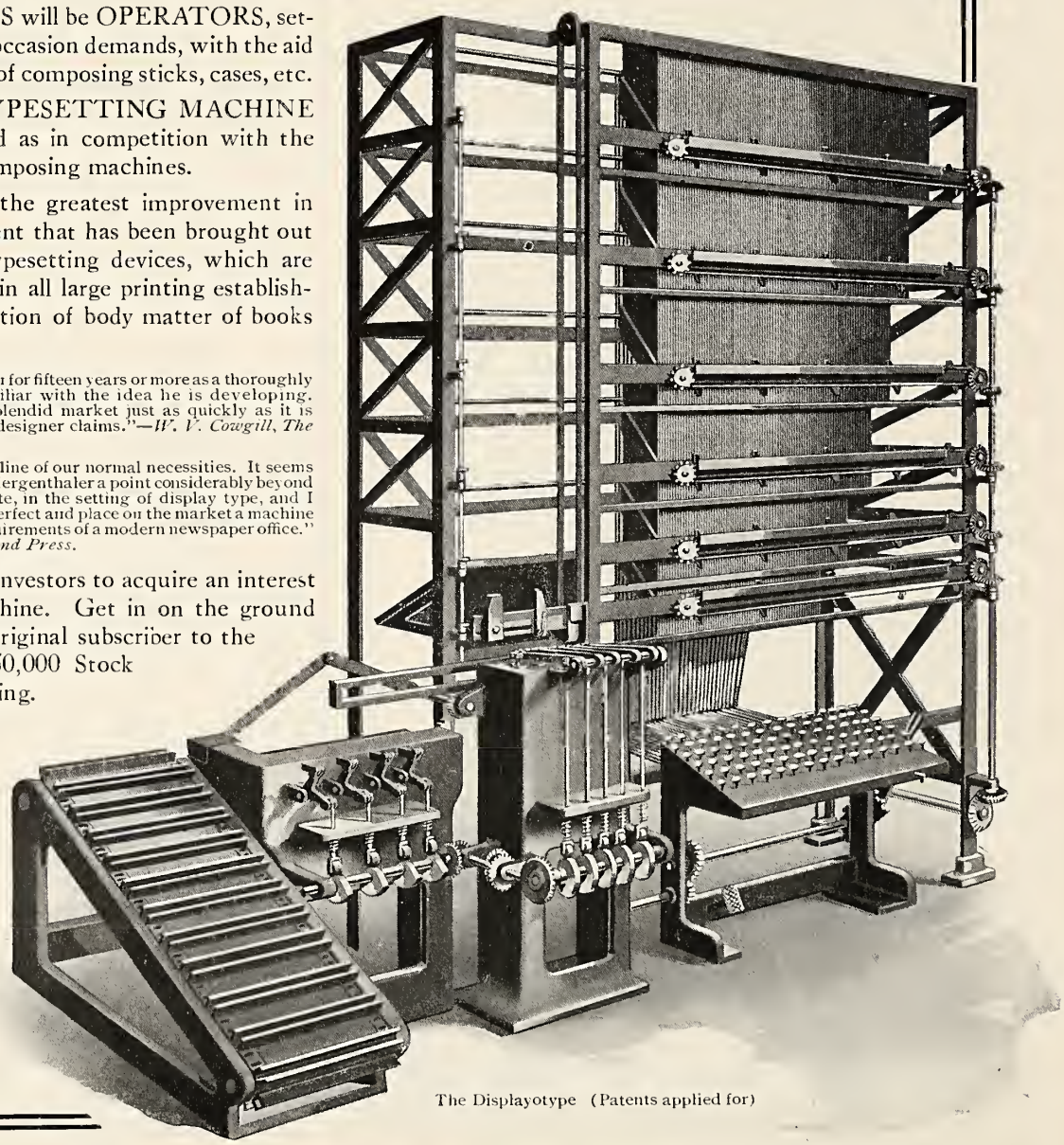
"I have known Mr. E. E. Wilson for fifteen years or more as a thoroughly practical printer, and am familiar with the idea he is developing. Such a machine will have a splendid market just as quickly as it is demonstrated to be what the designer claims."—*W. V. Cowgill, The Leader-News, Cleveland, O.*

"Your invention is right in the line of our normal necessities. It seems to me that you have gone Mr. Mergenthaler a point considerably beyond his accomplishment, up to date, in the setting of display type, and I hope that you may be able to perfect and place on the market a machine which will meet every-day requirements of a modern newspaper office."—*C. H. Fentress, The Cleveland Press.*

A rare opportunity for investors to acquire an interest in this wonderful machine. Get in on the ground floor and become an original subscriber to the capital stock of a $250,000 Stock Company now organizing. Send for literature giving complete information on this new machine, and investment particulars.

Address

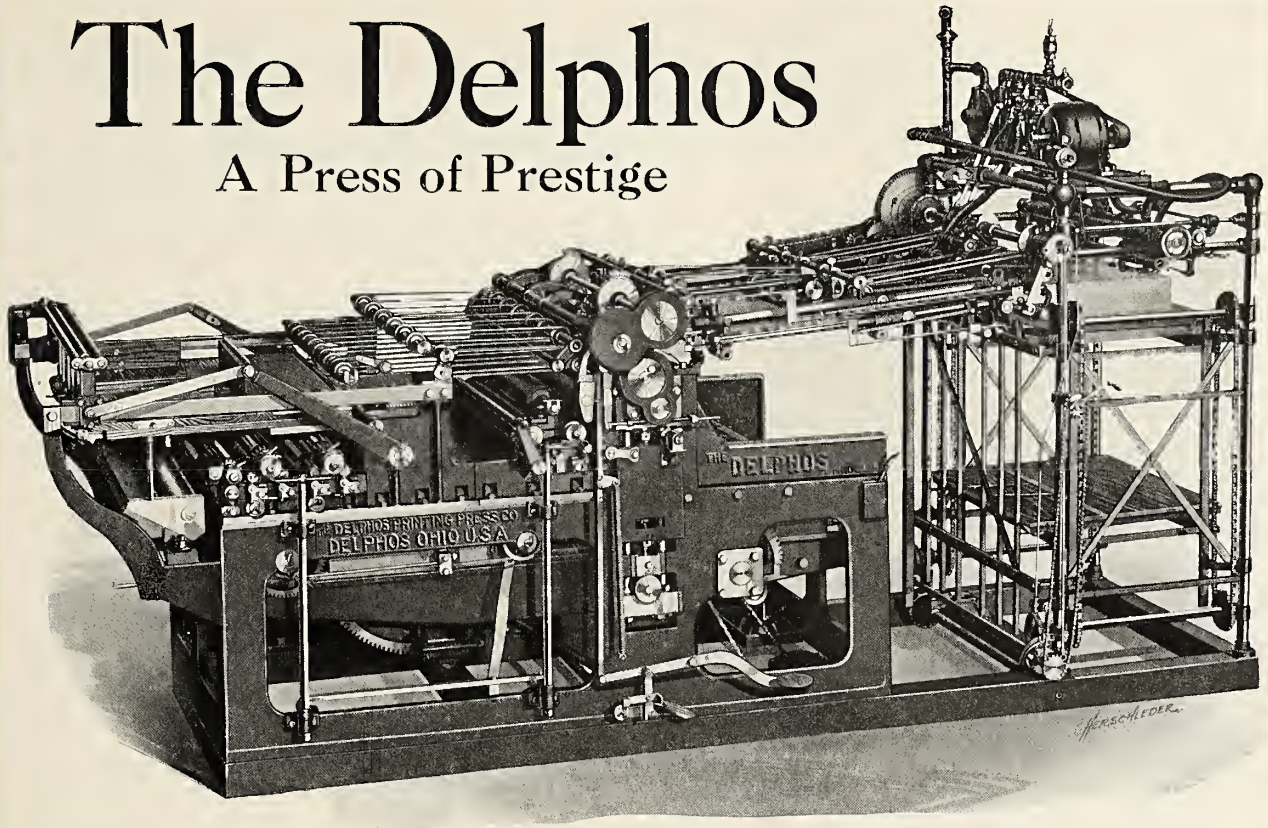
E. E. Wilson
1514 Prospect Avenue
Cleveland, Ohio



The Displayotype (Patents applied for)

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

One year ago this month, the first Delphos Two-Revolution Press and Mechanical Feeder was sold and running.

The response that active printers have made to our efforts has been gratifying to us, and that the results The Delphos has given them are equally gratifying to its buyers is evidenced by the fact that every Delphos Two-Revolution Press and Mechanical Feeder sold during the past year has been and is now in satisfactory operation. **Every Delphos unit placed has made good and has verified, for every owner, the statements we made to him when the machine was sold.**

The Delphos is a money-earner—a producer. Its range makes it universally useful. Its simplicity adds hours to productive time and its speed increases production wonderfully.

We invite complete investigation, and will send descriptive matter to any interested printers.

The Delphos Printing Press Co.

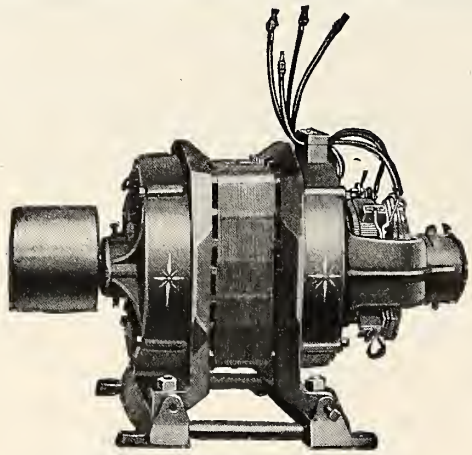
DELPHOS, OHIO

These are the Direct Results of Kimbleizing

Less use of the throw-off. Less spoilage. A greater number of impressions per hour.

Where Kimble drive is used the efficiency of each press is increased fully 25% over line-shaft drive — and at least 20% over ordinary a. c. motor drive.

You always have the right press speed for every job because Kimble Motors have a range of speed from 500 I. P. H. minimum, to maximum capacity of press, by gradual gradations.



Kimble Job Press Motor

"A touch of the toe" regulates the speed of the press — the feeder can increase the speed as the rollers "warm up" and as he becomes accustomed to handling the stock.

Kimble motors reduce the current in almost direct proportion to every reduction in press speed.

The saving in current costs alone will pay 10 per cent monthly dividends on the cost of a Kimble.

You can Kimbleize your entire plant or a single press — and realize this 25% increase in efficiency, this ¼ more producing power — ¼ more profits — for every press operated by a Kimble Motor.

Send for the "Red Catalog" — describing the motors built specially for running printing presses

KIMBLE MOTORS

Kimble Printing Press Motors are sold by all the leading printing supply houses and typefounders.

Kimble Electric Company

635 No. Western Ave., Chicago

A Speed of 7,000 to 8,000 Impressions per Hour Is Guaranteed

WE HAVE SHOWN in previous announcements how the Stokes & Smith Press answers all requirements in ease of operation, speed of adjustment, etc.

But the one basic reason why it has a place in the modern printing shop is its ability to produce impressions at its guaranteed speed—7,000 to 8,000 per hour.

It is on this basis principally that it must interest you, and its success depends on its ability to *hold* to this basis.

There are in most every shop many jobs that go through with an exceedingly slim margin of profit. Even when figured on the regular basis, unexpected delays or alterations cause losses; and upon the rapidity with which these jobs can be put through on the presses depends the final profit — or loss. There are quite often long runs of average commercial work such as tags, letter-heads, shop forms, folders, etc.

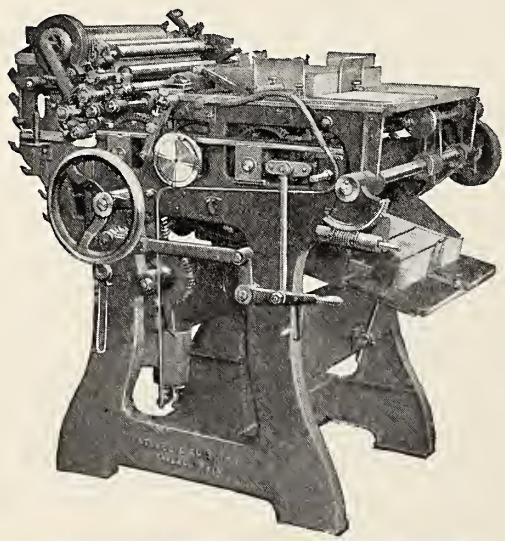
With a Stokes & Smith Rapid Rotary Press such work goes through in a minimum of time—both in preparation and in actual running. It enables the careful estimator to make an excellent profit on work which otherwise would show very little, if any. At the same time quotations can be made and competitive orders obtained that would otherwise be out of reach.

Complete catalog on request, together with any special information you need, to give this press careful consideration. Write us to-day.

Stokes & Smith Company

Northeast Boulevard

Philadelphia



STOKES & SMITH RAPID ROTARY PRESS

A New Specimen Book

—Free to Printers

You will like this unique display of letterheads and envelopes featuring three of our Papers—

Marine Bond Willow Bond
Marquette Bond

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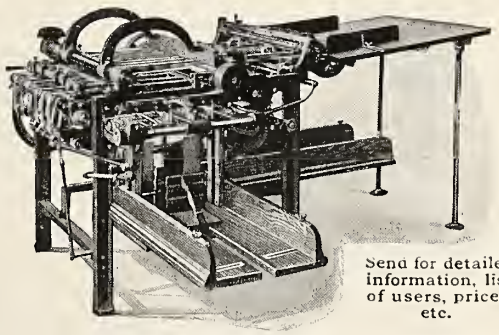

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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 58 OCTOBER, 1916 No. 1

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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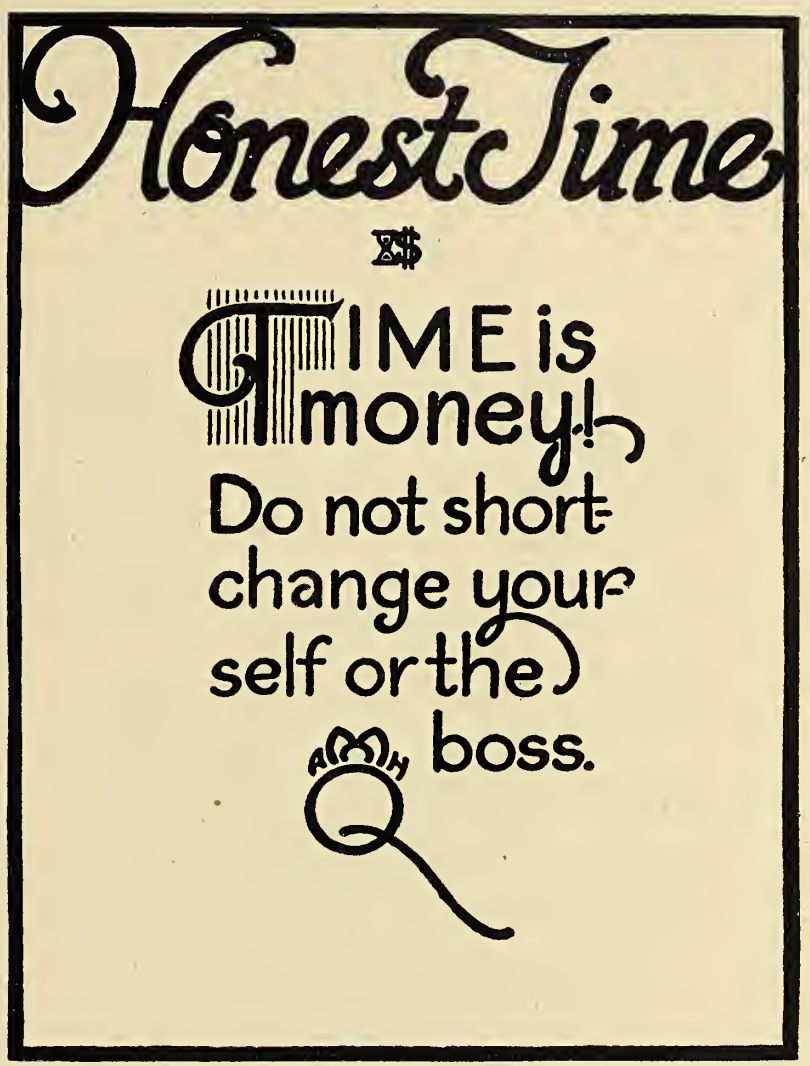

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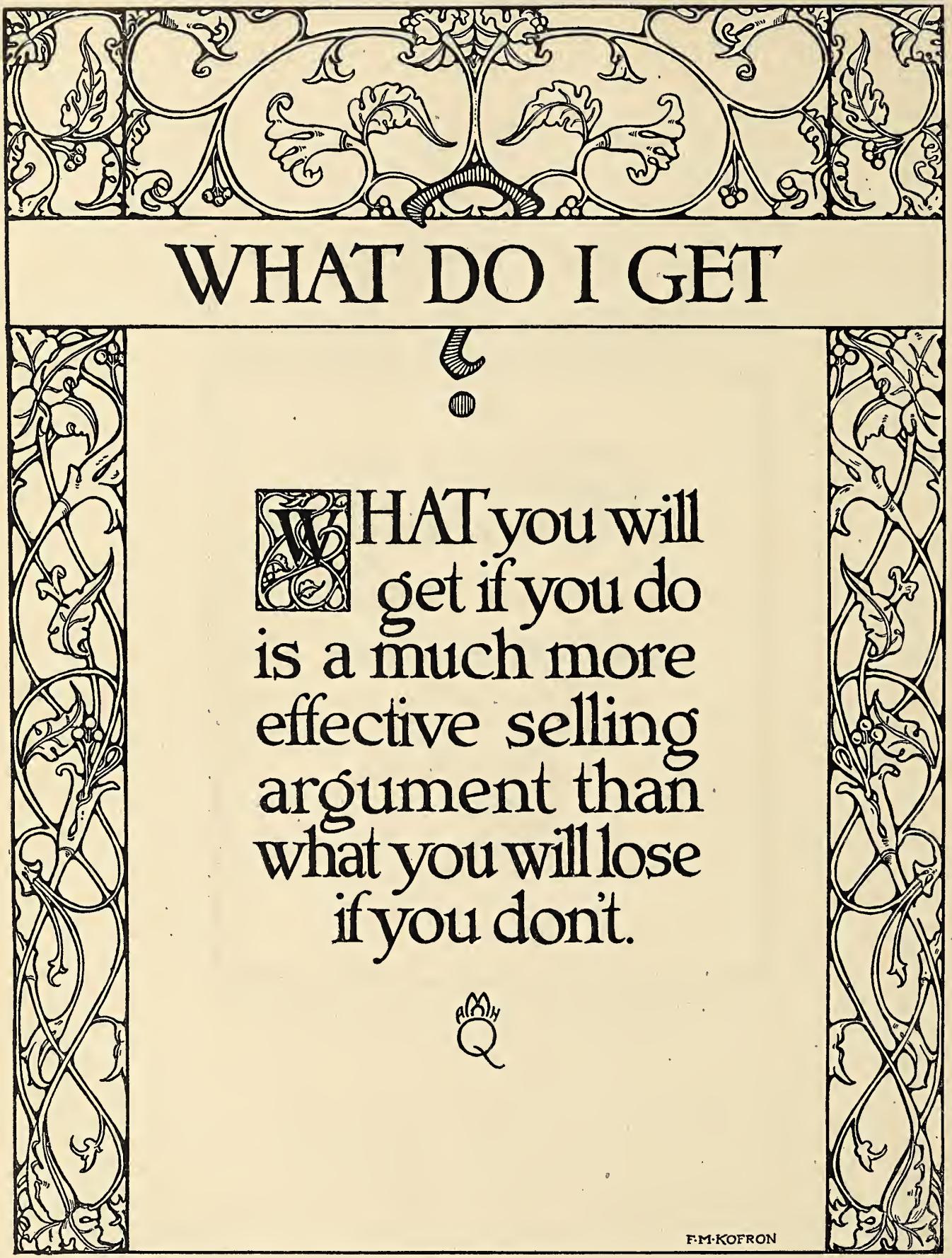

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THE OTHER HALF

By ROSS ELLIS

DAN FEARON stood in the private office of the Monroe Printing Company, twisting his soft hat between his hands and feeling distinctly uncomfortable. In seven years he had come up through the Monroe Company from errand-boy to salesman. Now he had announced his decision to go to work for a rival concern. Secretly he was quite ready to listen to any inducements to remain which old David Monroe might offer, but the other showed a discouraging tendency to consider the matter settled.

"Of course I'm sorry to see you go," Monroe assured him, "but I guess we'll get along somehow. Good luck to you."

"And I'm sorry to leave. Still, in justice to myself, I don't see how I could turn down Tennebaum's offer."

"No more do I," said Monroe, heartily—a shade too heartily to please the retiring one. "You are in this business to make money, and if you think you can make more money on the arrangement Tennebaum offers you, that's the place for you."

"Well, there oughtn't to be any doubt about that," argued the salesman, still hoping that a counter proposition would be forthcoming. "You pay me a small salary and a commission on the orders I get; Tennebaum offers the same salary and a larger commission. It seems to me that's about all there is to it."

Monroe laughed and shook his grizzled head. "No, Dan, that's only half."

Fearon stared at him. "I don't know what you mean. If you will show me how I can make as much money here as I can working for Tennebaum, I'll be glad to stay."

Again the old printer shook his head. "You'd better go, Dan. On

"Of course I'm sorry to see you go."

the face of it the other deal looks better, and maybe it is just as good as it looks. No matter what I said, you wouldn't be satisfied until you had tried it." He arose and offered his hand. "You've done good work here, and I don't mind saying that I'll miss you. If the new job doesn't pan out as well as you hope ——"

"Why, then," said Fearon, "I'll come back and ask you what you mean by 'the other half.' "

"You won't need to," laughed the other. "You'll have found the answer for yourself by that time. But come back, anyhow."

The Tennebaum Printing Company was an enterprise which had been launched several years before with an up-to-date plant, a good bank balance and a belief in the mind of the proprietor that there was a lot of easy money in the printing business for a man as smart as Abe Tennebaum. At the time Dan Fearon was engaged the plant was still well equipped, but the bank balance had dwindled. As for the proprietor's beliefs, let him speak for himself.

"Give me orders and I'll make money, believe me! Ten salesmen I have had, one after another, and I assure you they were a bum lot. They start out pretty good, most of 'em, but in a month or so they stop working and try to tell me how I should run my business, so I have to fire 'em. Order-getters is what I want, Mr. Fearon, not preachers. You get me orders and I should worry about how much commission you make."

Dan buckled down to the new job with a determination to make a record that would satisfy both himself and his employer. His training under David Monroe had been along constructive lines, and he knew far too much to waste his time in haphazard calls from office to office. To produce the income which he desired and the volume of business that

Tennebaum demanded, it was necessary for him to go gunning for larger game than could be brought down by scattering shots.

For months, to Dan's knowledge, the Prismatic Dye Works had been considering an advertising campaign of national scope, one feature being a series of folders for distribution by dealers throughout the country. It would be a job big enough to keep the presses of the Tennebaum Printing Company busy for many weeks. This job, among others, Dan determined to secure for his new employer. Accordingly he went down to see George Winslow, the purchasing agent of the Dye Works.

"We are not ready, as yet, for the big job," Winslow told him, "but I'll put your name on the list and you may be sure you'll get a shot at it when the time comes. I never had any work from Tennebaum's shop. Seems to me I've heard unpleasant rumors about him. He can be depended on, can he?"

"If I didn't think so," said Dan, "I wouldn't be soliciting orders for his shop."

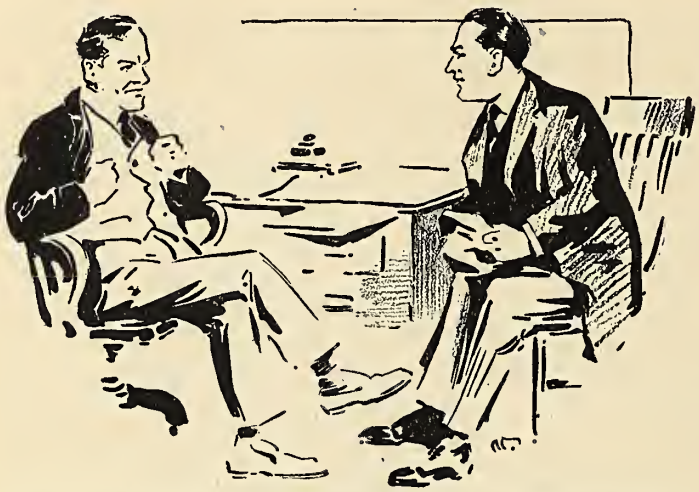
"Of course you wouldn't," nodded the buyer. "I'll tell you what I'll do. Here is a sample of a time-sheet that your old concern got out for us last year. I was about to send Monroe a repeat order; but under the circumstances I'll get your estimate first. Figure on furnishing an exact duplicate of the sample in lots of five thousand, and if your price isn't out of reason I'll give you the order. This will give me a chance to try you out before the big job comes along."

This happened on the morning of Dan's first day in the employ of the Tennebaum Printing Company, and Abe Tennebaum was much pleased when the order was placed on his desk.

"That's the boy!" he exulted. "An order-getter I needed, and you are a real one. A fine price you got, too. I'll make some money on this job, believe me!" He studied the sample. "Say, they don't need stock as good as this for time-sheets. Prices on paper like that have gone away up."

"My estimate covers the increased cost," said Dan. "I told Winslow we could save him some money if he'd let us substitute cheaper stock; but he insisted that he wanted an exact duplicate of the sample, so we'll have to give it to him."

"Order-getters is what I want — not preachers."



"Tell me what kind of a snide concern it is you are taking orders for."

"Sure, we have to," agreed Tennebaum, with a grin. "You run along and get some more orders. Leave the filling of them to me."

For the next three weeks young Fearon worked as he had never worked before. He started a stream of routine orders flowing into the shop from customers with whom he had done business in the past and who unconsciously gave him credit for the quality of the work turned out by the Monroe Printing Company. He also endeavored to secure more important business by suggesting to some of his larger customers various plans for advertising their products. He had great faith in the policy of creative salesmanship, and of his eventual success he had no doubt.

Then came a letter from the Prismatic Dye Works, asking that he call on the purchasing agent at his earliest convenience. Half an hour after the letter reached him, Dan followed his card into George Winslow's office.

The purchasing agent answered Fearon's smiling greeting with a curt nod and indicated a chair.

"Sit down," he invited sternly, "and tell me what kind of a snide concern it is that you are taking orders for."

"My concern's all right," said Dan. "I don't know what you mean."

"And I don't know what *you* mean by trying to slip a deal like this over on me. Look here." He threw across the table two printed sheets. "Here is a sample of the time-sheet the Monroe Printing Company made for us—which you agreed to duplicate exactly. The other is a sample of what you furnished. Compare the stock."

Somewhat dazed, Fearon picked up the two sheets and examined them closely. One glance was enough. He laid them down and looked the buyer squarely in the eyes.

"There's some mistake here. Maybe a few sheets of this cheap stock got mixed in, but if so it was ——"

"Fearon," interrupted Winslow, "I don't think you're trying to fool me, and I hope you'll not fool yourself. I've done business with you long enough to know that you, personally, are honest; but the shop that got out this order is crooked. At the top of every package there are a

few sheets that are all right; underneath, the stock is all low-grade. That wasn't done by accident. It was a deliberate attempt to cheat, and if the stockroom boy hadn't called the matter to my attention it would have succeeded. Pretty small business, it seems to me."

"I want to see those packages," demanded Dan.

When he returned from the stockroom his face was flushed with humiliation.

"We'll either make you an allowance, based on the difference in price of stock, or reprint the entire order free of charge," he promised doggedly. "Which do you prefer?"

"Neither," answered Winslow. "The incident is closed, so far as we are concerned. I just called you down here to explain to you why we shall not ask the Tennebaum Printing Company to compete for any more of our printing business."

"I understand," admitted Dan.

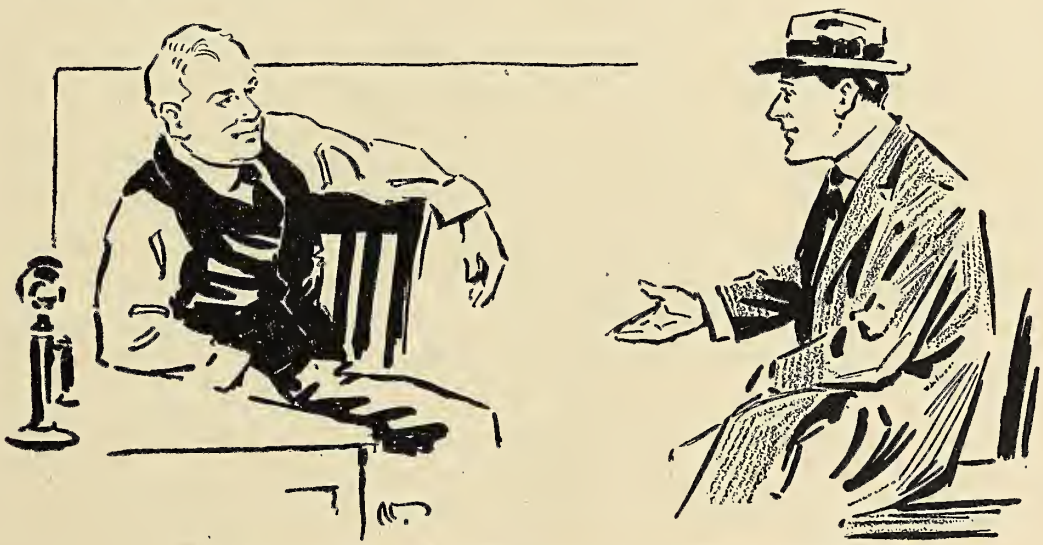
Two hours later, after a stormy interview with Tennebaum, Dan sat in David Monroe's private office. He had just finished telling his former employer the whole story.

"And I also understood," he concluded, "just what you meant when you said what you did about 'the other half.' "

"Yes?" smiled Monroe. "Suppose you tell me."

"You meant that business-*getting* by a salesman doesn't carry him very far unless it is backed up by business-*keeping* on the part of the house he works for. That is the other half of the proposition, and I've learned that it is a mighty important half."

"If you've learned that much," said the old printer, "your old job is waiting for you."



"And I also understood just what you meant about 'the other half.'"

CONCERNING AUTOMATIC PRESS OPERATION

By E. W. GEORGE

THE present is, without doubt, the age of automatic machinery in every line of manufacture. The developments in this direction have been nothing short of marvelous. While the production of printing presents unusual difficulties to automatic press manufacturers, there have been rapid strides made in this direction.

Automatic presses may be divided into three classes for purposes of comparison and practicability. First: Platen presses of the smaller sizes that are intended to do the work of Gordon presses at greater speed than hand-feeding permits, and thereby reduce the cost of production per 1,000 pieces. Second: Rotary presses that are capable of still greater speed than the flat-bed automatics, but are also more limited in the quality of their output and length of runs. Third: Flat-bed presses of the cylinder or two-revolution type, that are designed to produce any class of work from the best to the cheapest, and that are intended to produce, at lower operating cost, the small-sheet work now commonly handled on larger hand-fed presses.

It is not the purpose of this article to discuss the various makes of automatic presses that are available. I would prefer to leave that to the buyer with a word of caution to be careful, in making his purchase, to see that the machine he gets is the machine best adapted to his needs.

Paper is a difficult commodity to control by machinery, as it is subject to so many natural forces and fluctuations that no two qualities are susceptible to the same conditions for handling. The principal difficulty encountered is in a successful feeding-mechanism. An automatic feeder may handle a certain texture or thickness of paper perfectly, and completely fail to handle another texture or thickness; and, while the manufacturers of feeding-machines have built with a view to handling the greatest variety of sheets, they can not always combat the opposing forces, such as static electricity, improper drying of paper at the mills, or curly or wavy sheets. When these conditions are encountered, the pressman must come to the assistance of the machine, as it is impossible to overcome them by purely mechanical means.

It is a common error for the printer, particularly in the smaller plants, to imagine that an automatic machine will decrease his hourly operating cost. This is fostered more or less by various manufacturers whose claims for their product would lead the buyer to believe that the machine

need only be started in the morning and shut down at night, and that the balance of the time would be put into the constant production of printed sheets. In reality, an automatic machine requires a pressman of as high, if not of a higher, grade than a hand-fed press. There are more parts on an automatic press, each one of which must perform its proper duty in relation to the rest. They must be kept properly working, set and adjusted in order to get the best results. It takes a man of experience as a pressman—one who combines this experience with some common sense—to keep an automatic press in good operating condition.

While automatic machinery will not, as a rule, decrease the hourly operating cost, it will unquestionably reduce the price per 1,000 impressions printed, and it is in this decreased cost of production that the profit of running automatic presses exists.

A printer who puts in automatic machinery without first thoroughly analyzing his needs takes a hazardous step. I have seen such machines put into plants where the owner did not have sufficient work to keep the operating cost of two Gordon presses down to where it should be. Nor did he have the ambition to go out and get the work to keep them busy. Such a man has no chance whatever to succeed with automatic machinery.

The first thing to be considered is: if you can keep an automatic press busy—and in considering it be very sure of your ground. If you can keep one busy and have a good pressman to operate it, buy one. They are tremendous factors in reducing the cost of production.

Until recently nearly all the automatic presses on the market were intended to replace the platen type of hand-fed presses. There is a large field for these machines and some of them have been fairly successful. But the largest field and the greatest opportunity for the printer is now just beginning to be recognized.

Because of the great variation in quality and quantity of alternating jobs, it is impossible to specifically classify the work that an automatic press will handle to better advantage than a hand-fed machine, and on account of the great variation in operating cost in different plants it is just as impossible to make an accurate estimate of their probable running cost. That is, only the individual plant proprietor or manager, by compiling an estimate of his own plant production, can come anywhere near the approximate running cost of the machine when it is installed.

Cost comparisons between hand-fed and automatic presses should always be made before buying, not after. This is very readily done if you have an account of your production cost on hand-fed equipment, and it is only by making such a comparison that you can be certain that you are buying the machine best fitted for your needs. The salesman can help you on this if he is worthy of his job. Or, the manufacturers them-

selves should be able to help you, if they are properly approached. Manufacturers of automatic presses will advance much more rapidly by analyzing the requirements of their prospective customer, and determining whether or not his plant is really producing the work that is best fitted for their particular machine, than by mere statements of the quality of their product. A press may have all the quality of material and workmanship that could possibly be put into it and still not be an efficient machine to produce your printed sheets profitably. Nature of design as well as mechanical construction are important factors in automatic presses. Nor are these the only factors of success. The greatest of all is the efficiency of the plant where the press is running. Many of the difficulties that buyers of automatic presses have had to contend with are directly attributable to imperfect plant conditions. To illustrate this forcibly, I want to mention my personal knowledge of operation of a certain mechanically fed press that prints full sheets of folio, royal, or double cap.

One of these machines in a certain well known printing-plant has developed chargeable time of 95 per cent and non-chargeable time of 5 per cent. Another of these presses in another plant, doing exactly the same class of work, has developed only 63 per cent chargeable time and 37 per cent non-chargeable time. To what can this variation be attributed? Possibly only to lack of work in the second plant mentioned. Both of the machines are the same make and size, and run at the same speed. The production per running hour on both machines was about alike. The pressman in charge of each machine is a capable man.

Note how this variation affects production. Assuming that operating expense of these two machines was the same in both plants, and arbitrarily say it was $2,500 per year, including all items of direct and indirect expense. Both plants working 48 hours a week and 52 weeks a year, develop 2,496 working hours.

Plant No. 1 has 5 per cent non-chargeable time, or 2,371 chargeable hours. With $2,500 per year expense, the hourly expense of operating is $1.05.

Plant No. 2 has 31 per cent non-chargeable time, or 1,722 chargeable hours. With $2,500 per year expense, the hourly expense of operating is $1.45.

I have already stated that these two machines produced about the same number of sheets in each plant. If the amount were 2,500 sheets per hour, the product of plant No. 1 would cost 42 cents per 1,000 sheets and that of plant No. 2 would cost 58 cents per 1,000 sheets.

Now see how this affects selling price and what the ability to keep an automatic press constantly moving means to the printer:

To make 25 per cent profit, plant No. 2 would have to sell the product of this machine at 72½ cents per 1,000 impressions; yet if plant No. 1 sold its product at 72½ cents per 1,000 it would make a profit of 72.4 per cent. Plant No. 1 could sell its product at 58 cents (the cost in plant No. 2) per 1,000 impressions and earn a profit of 38 per cent on its presswork, which would be 50 per cent more profit than plant No. 2 would make selling at 72½ cents.

This comparison is made merely to illustrate that the printer who puts in a low bid is not always a price-cutter, and to impress the importance of analyzing your requirements before buying machinery. Similar comparisons between automatic and hand-fed presses reveal tremendous possibilities in favor of automatic presses. But, *they must be kept busy.*

The essentials to be considered in buying are:

First—Your needs and your ability to keep the machine moving.

Second—The range of work it will handle satisfactorily, both as relates to quality and sheet size.

Third—The simplicity and convenience of operation.

Fourth—The details of its construction, both mechanically and in utility.

Fifth—What it will actually *produce* on various classes of work per running hour, rather than what its maximum running speed is.

These things once satisfactorily decided on and applied to your own plant, will render any automatic machine a valuable addition to your plant. Successful operation of such a machine in any plant depends about 60 per cent on the plant manager and the pressman, and about 40 per cent on the machine. If you keep one going, it will produce your work much cheaper than you ever dreamed of doing it on a hand-fed press.

MAN A TOOL-USING ANIMAL

"Man is a Tool-using Animal. Weak in himself, and of small stature, he stands on a basis, at most for the fattest-soled, of some half square foot, insecurely enough; has to straddle out his legs, lest the very wind supplant him. Feeblest of bipeds! Three quintals are a crushing load for him; the steer of the meadow tosses him aloft, like a waste rag. Nevertheless he can use Tools, can devise Tools; with these the granite mountain melts into light dust before him; seas are his smooth highway, winds and fire his unwearying steeds. Nowhere do you find him without Tools; without Tools he is nothing, with Tools he is all."—*Carlyle: "Sartor Resartus," Chap. IV.*

But he must use Tools like a *man* and not like an *animal.*—*A. H. M.*

SELLING PRINTING BY MODERN INTENSIVE METHODS

By C. C. CASEY

IN any line where competition has reached a point of intensity requiring strong selling effort to control or break into a market, modern methods have brought in what is called "intensive selling."

Printing has become somewhat of a staple. Everybody, at least all business men, must have printing in some form and in some degree. It is not necessary to sell them the printing, but rather to sell them your own printing service.

To this extent the printing business is not unlike the automobile business from a selling point of view. Everybody wants an automobile, and within certain limits everybody who has the money is going to get one. It is not a matter of selling them an *automobile*, but rather of selling a particular type or *kind* of automobile. Yet in the automobile business we find a constantly increasing use of intensive selling methods. We find advertisements costing as much as ten small automobiles, and, in some instances, more; for example, when one company ran a single advertisement costing $25,000 in one publication.

The reason for this advertising is not to sell *automobiles*, but *particular* automobiles.

In the same way some of the most efficient sales organizations in the world are now being directed from the offices of automobile manufacturers.

Take the Ford selling organization, for instance. There is scarcely a single prospect for an automobile, even as low-priced as $300, whose name does not now appear on a card in some Ford sales office. And on that card is every particle of information which could in any way have any bearing on the sale of a Ford or a trainload of Fords. And every one of these prospects is charged out to a salesman and the salesman is expected to get the order or find out *when* he can get it.

They find out, for example, when a man is going to have money which he might use to buy a Ford, and they make it a point to sell him before he gets the money—which is the only sure way of selling him before some one else gets it.

Competition is now almost as keen in the automobile business as it is in the printing business, and the thing which the Ford company has learned applies with almost equal force to the selling of printing.

Many of the successful printers keep a record of customers, showing each printing order, how long each particular piece of printing is likely

to last, and recording any special information which might be of assistance in getting the order repeated.

Others, a degree more progressive, keep not only such a list of customers but also a list of all buyers of printing whose business they consider worth going after. These lists are classified by kinds of printing, such as catalogues, booklets, etc.; mailing-folders, pamphlets, etc.; posters, car cards, etc.; window display cut-out cards; house-organs, sales bulletins, etc.; general stationery, and such other classifications as the particular printer is interested in.

Each card in each classification shows what the prospect has done in that class of printing; that is, what he has gotten out, how he has used it, the editions his requirements call for, what he has been paying for it as nearly as it may be ascertained, and any other available information giving a bearing on a future job, including, of course, the approximate time when the next edition will be required.

The cards also show the kind of printing which each prospect could use, but doesn't. If the prospect is not getting out a catalogue, but ought to be able to make good use of one, a notation is made of this fact and the general character of the catalogue, as a printing job, is outlined.

If also, taking another angle of the case, the prospect is buying continually on price, careful note is made of the quality of the stuff he is getting as well as what he is paying. Possible additional advantages which might be obtained in his kind of stuff in a higher quality also are noted.

Very often a cheap catalogue is plenty good enough, but more often the catalogue would be more profitable if it reflected the quality of the goods.

That is the systematic end. The intensive end is to keep constantly after each prospect. The cards will show buying times, or rather *using* times, for each prospect for each class of stuff—and the prospect is followed up ahead of these times, not after he has originated the job and asked for prices. The printer who waits for the job to come hunting for him has only one sales gun with which to bag it—price, with nearly all of the profit extracted.

By going after the prospect in July, for instance, on a September requirement, the printer will be pretty apt to get a chance to offer suggestions on the job, kind of paper and kind of type, page sizes, kind of illustrations, maybe even selling-talks, maybe special colorwork, and, all in all, to help make it a better job before it goes to the printer. Incidentally, he gives without effort an impression that there is only one printer—for if he is there first he likely will be working on the job alone.

And if his ideas are any good, the chances are a hundred to one he will have put the prospect under obligations and made him more than willing

to take a chance on the printer's own price. The printer will be able to get the job at a price that is fair, a price that allows a profit, and a price that is non-competitive. He will be able to get enough for the job to be able to give the prospect what the prospect wants. This means a satisfied customer and more orders.

Take, also, the case of a job which the customer *ought* to have, but doesn't. A catalogue, we will say, which he has not been getting out, but which would help to increase his business.

The printer studies the prospective customer's seasons, finding out when he could best use the catalogue, when it would accomplish most for him, when it should be used, the kind of catalogue it ought to be, and what similar catalogues are doing for other people—in his line if possible. Then, some fine morning when the man behind the printing order is in a fine humor, Mr. Printing Salesman, bringing up the question with specific information, does not just say, "Mr. Prospect, you don't like catalogues, do you?" He takes the affirmative side of the argument; he says that in thinking over the idea of a catalogue for him the other day he became convinced that there were a million dollars of additional sales for him in a good catalogue—or whatever amount is close to the facts for that particular prospect.

The prospect may not have been thinking of a catalogue at all; he might even have decided that it would not pay; but the chances are a lot more than equal that he sits up and takes notice.

In the discussion that follows, the salesman has more than an opportunity to present his argument in favor of the catalogue, and in suggesting the catalogue he is not talking *at* the prospect, he is talking *with* him, and that is the way most of the orders are obtained.

I know a newspaper man who got most of his original stories just that way—got the stories largely before they happened. The Railway Exchange building in St. Louis, for instance, was on tap for two years before it was admitted by the men behind it. He had the information before he even dared to print it, and when he was ready to release the story no other paper even suspected it.

Scores of what in newspaper parlance are called "scoops" were handled that way. The newspaper man anticipated things that might happen. The thing which to him was a tip may have gone to all the other newspaper men, but instead of simply following it up and forgetting it he continued to follow it up, and when the real story "broke" he was often able to spring some big surprises. It was "offensive" fighting, as they call it in Europe—being always on the aggressive.

Often he was able to give actual help in working out problems which he knew would contain news stories when they were ready for release.

And when any of these stories were released he nearly always had them exclusively.

And that is exactly the way the modern printer is handling prospects. He is anticipating orders far enough ahead to help the prospect—and in a great many cases far enough ahead to practically create the order, both as to size and price.

"Scoops" are not limited to newspaper work. Automobile men are getting "scoops" in the form of orders which 125 other salesmen would be after in a swarm if they knew about them. And the same principles of resourcefulness and sales judgment apply with equal force in selling printing.

PROFITABLE CUT FEATURES FOR THE COUNTRY PRINTER

By O. M. VAN

NINETY out of a hundred country publishers are neglecting one of the most profitable and interesting circulation builders that there is—the camera picture. I have failed to see one country publisher who has developed this feature to anywhere near the dimensions it should hold in his business. In talking to many owners of papers, especially in towns of a thousand population and less, I find the cry is always that the cost of cuts is too great. Man alive! The cuts are dirt cheap when compared with the returns they bring.

Has the ordinary farmer ever seen his picture in print? Never. But the prominent man has. And this is just the trouble. Let a rich man, prominent in the affairs of the town, die, and immediately Mr. Editor feels that he must dig down into his jeans and buy a cut of the noble physiognomy. And most likely this man's picture has been printed many times before, and many things have been said about him in many papers. Naturally, it is no new thing for the relatives and friends to see his face in the paper and they take little notice—consequently, few extra copies are sold. And when the little fellow dies we think he is not important enough to have his picture printed. Well, let's print it while he lives, then.

Start with Mr. Johnson, who has some nice hogs of which he is proud. Drop around to the farm some nice clear morning when he is feeding these porkers and get a snap-shot of him among them. Get a cut made of the scene, under it place a few facts about Mr. Johnson, which he will be tickled to death to tell you at the time you take the picture. Tell what

kind of hogs he raises, and why he likes that kind best; how many he has, what kind of luck he has with them, how and what he feeds them, etc. When the paper comes out Mr. Johnson will undoubtedly order four or five dozen at the regular rate of fifty cents a dozen. You have paid for your cut and made an everlasting friend, who, you will find, will be worth many dollars to you in the course of a year.

Next take a cattle-raiser, not necessarily a large cattle-man, but one who is interested in his cattle and has some good ones. Get his picture in his working clothes, standing at the head of his favorite bull. Also get a few facts regarding him, his cattle, his family, and his general farming methods.

Your sheep-man might come next, a chicken-man, etc. When the supply of diversion has been exhausted begin over again.

Another fertile field for the camera is snap-shots of children. This can be simply handled by asking through your paper for pictures of local children taken while they are at play. Put snappy headings over these pictures, such as "caught just when we were busiest," then write a few live, interesting lines about the child to run underneath the cut. Again you have something very interesting and the extra copies sold will pay for the cut, and may bring you a little profit. But even if you lose a little from this sale, you are much ahead in the general interest created.

Be sure to save the cuts, and in the course of a year or two you will have a nice collection that can be used to great advantage when you wish to issue a special edition, or you can make them up into book form, to be sold. And I assure you that they will go like hot cakes if nicely printed and properly written. Every farmer has his vanity streak—just like the rest of us—and he is willing to pay for the compliments given him. Be sure to say nice things about him in the write-ups. He will not only buy books for himself but will want to send them to his friends and relatives at a distance.

Of course all we editors claim to be the busiest men in the town, and have not time for these things, as well as no way to get into the country. It will pay to hire an extra man in the office, then on every nice sunshiny day hire a horse and drive out among the farmers.

Of course it must be made plain that the picture is wanted for the general interest and that there is no string tied to it, or ax to grind. Get several pictures before starting to run them, and then one should be used each week in a corner of the paper set apart for this purpose. Never miss a week. And remember that a great saving in the price of cuts can be made by ordering them in lots.

You will be surprised at the results if the cut policy is systematically persisted in. Circulation and prestige, the two main assets of a newspaper, can quickly and surely be developed.

EXAMPLES *of*

HIGH-GRADE PRINTING

done by

McGRATH-SHERRILL PRESS

BOSTON, MASSACHUSETTS

The McGrath-Sherrill Press, of Boston, has been producing some very interesting typography during the last few years. Of particular note and distinction was a series of about thirty designs illustrating the development of the art of printing. This series, of which we are producing eight specimens, was sent every month to a mailing list of six thousand names. Each was in the form of a four-page folder, printed in from one to seven colors, on hand-made paper. Page one was as shown with further historical information on page three. A blotter was enclosed, printed from the same plate as page one.

The INLAND PRINTER
CHICAGO

The Squyer

Although Caxton's woodcuts were feld and crude and his press-work upon the whole inferior to that of his contemporaries in Italy and France, his name deserues its eminence since he was the first printer in England and the publisher of much great literature in English, including the works of Geoffrey Chaucer, the Golden Legend and translations from the French and Latin./ He printed about one hundred books, employing eight founts of type, of which this note reproduces a specimen. The cut aboue is from the Canterbury Tales of Chaucer./ Caxton's deuice is also printed here, a modified form of which was used by his assistant and successor Wynken de Worde

Mc Grath & Woodley Company, 270 Congress Street, Boston.

Early french printers adapted the black background to the weakness of the hand-press by puncturing it with points, a style called "criblée". By the use of sectional borders variously combined, they avoided the warping and the cracking of corners common in large wood-blocks. We show here typical XVth century border units and printer's device.

Mc Grath & Woodley Co. – Boston.

PLANTIN
and the
PLANTIN-MORETVS PRESS

Christopher Plantin outranked all his contemporaries as an editor and publisher. His taste was for great folios, large types, and profuse illustration by eminent artists. He printed more than sixteen hundred editions including Latin and Greek classics, liturgical books and scientific works, many of them written at his order. His son-in-law, Iohn Moretus, succeded him, and his descendants continued during two centuries his press at Antwerp.

From the press of
McGRATH & WOODLEY COMPANY
270 CONGRESS STREET
BOSTON

AN ITALIAN TITLE PAGE ADAPTED FROM ONE PRINTED AT VENICE IN 1494 BY SIMON BEVILAQUA

THE first use of the printed border for book decoration was made by Erhardt Ratdolt at Venice in 1476. Most of the early Italian printed decoration was from woodcuts engraved in an open and very graceful outline, as in the few decorated books of Aldus, but sometimes richness of effect was added to its characteristic delicacy of design by a black background, as in the border shown here.

MC GRATH AND WOODLEY COMPANY, 270 CONGRESS ST.
BOSTON, MASSACHUSETTS
TELEPHONE-FORT HILL 1066-1067

¶McGRATH-SHERRILL PRESS
GRAPHIC ARTS BVILDING
270 CONGRESS STREET
BOSTON MASSACHV-
SETTS TELEPHONE
FORT HILL 1066
THE TITLE-PAGE OF LORENZO DE MEDICIS
'SELVE D'AMORE ADAPTED BY L·K·AMES
JVLY-MCMXIV
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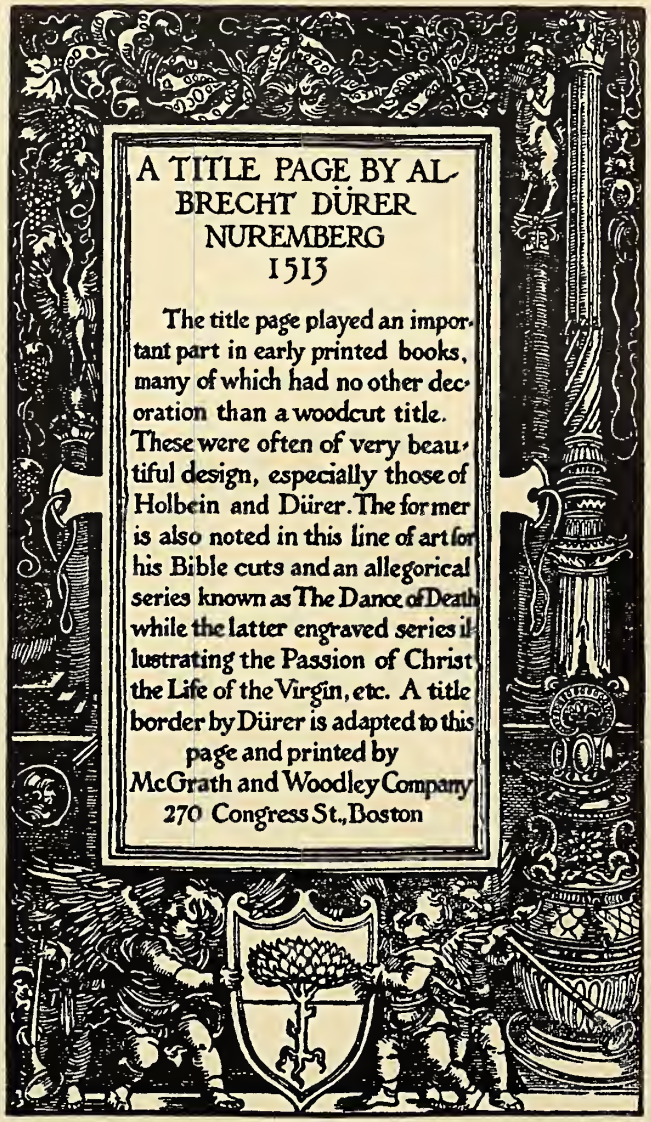
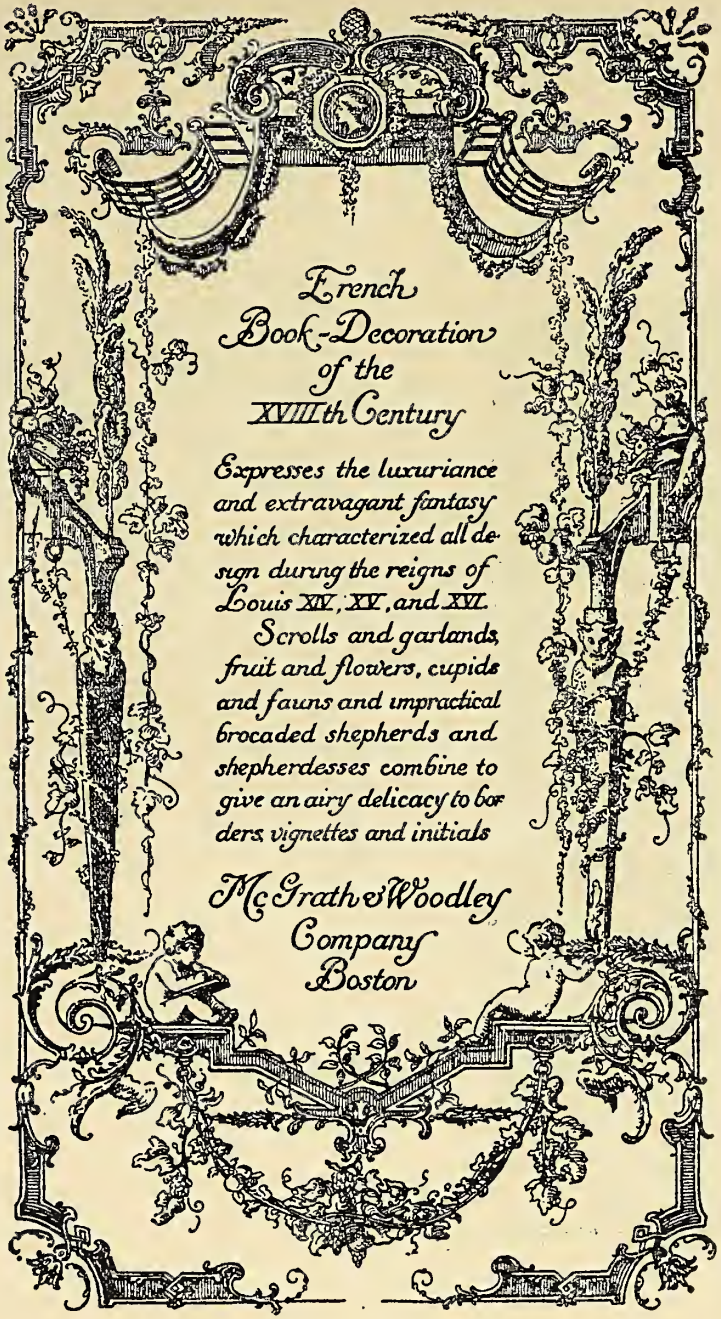
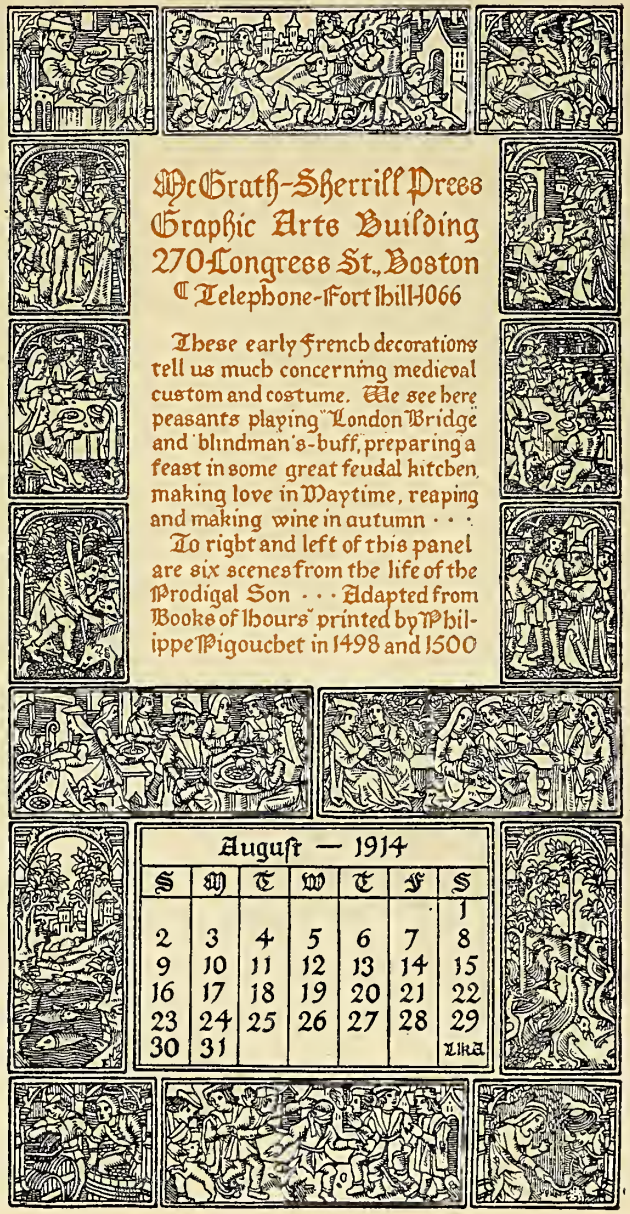

A TITLE PAGE BY AL-
BRECHT DÜRER
NUREMBERG
1513
The title page played an important part in early printed books, many of which had no other decoration than a woodcut title. These were often of very beautiful design, especially those of Holbein and Dürer. The former is also noted in this line of art for his Bible cuts and an allegorical series known as The Dance of Death while the latter engraved series illustrating the Passion of Christ the Life of the Virgin, etc. A title border by Dürer is adapted to this page and printed by
McGrath and Woodley Company
270 Congress St., Boston


French
Book-Decoration
of the
XVIIIth Century
Expresses the luxuriance and extravagant fantasy which characterized all design during the reigns of Louis XIV, XV, and XVI.
Scrolls and garlands, fruit and flowers, cupids and fauns and impractical brocaded shepherds and shepherdesses combine to give an airy delicacy to borders vignettes and initials
McGrath & Woodley
Company
Boston


McGrath-Sherrill Press
Graphic Arts Building
270 Congress St., Boston
℡ Telephone-Fort Hill 1066
These early French decorations tell us much concerning medieval custom and costume. We see here peasants playing "London Bridge" and "blindman's-buff," preparing a feast in some great feudal kitchen, making love in Maytime, reaping and making wine in autumn · · ·
To right and left of this panel are six scenes from the life of the Prodigal Son · · · Adapted from "Books of Hours" printed by Philippe Pigouchet in 1498 and 1500
August — 1914
S M T W T F S
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9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28 29
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EDITORIAL

What Is "Unfair Competition"?

What is "unfair competition" in the printing business? Do you consider it unfair when a man across the street calls on your best customer and offers to sell him twenty-five thousand envelopes for about twenty-five cents a thousand more than the stock costs you? So that's unfair competition, is it? Young man, you're wrong. That is lack of initiative on your part. If you have been selling envelopes, imprinted, even at sixty cents a thousand for the imprinting, you have not been giving your customer the service to which he is entitled for the business your books show every year. Why?

Very few printers, indeed, but have been solicited by envelope companies all over the United States, which make a specialty of making up envelopes in standard commercial sizes, printing them before they are made up, and handling more than one order at a time, thus cutting down the expense of producing the individual order. Why didn't you tell your customer that and handle his order for him?

And don't always bemoan your fate when some one takes all the "gravy" out of a good account you've nursed through a rather precarious childhood. Buy yourself a seat up near the front of the grandstand and get in on some of the real good things that are happening so you can be adviser to your clients. The chances are that the smart young man with a new hat and yellow gloves who is out after printing has a scheme somewhere behind his prices, and he hopes to make something out of that job with which to buy a few meals. What you want to do is to anticipate these little calls from outside and show your client that you are really worthy of all the esteem and business you have held for years.

A great deal of the losses in the printing business to-day is due to a lack of effort on the part of the man who guessed how much the job would cost, and got it, to see that there was not a lot of lost motion in producing that work after the ticket left the front office and before it reached the cost clerk. It is the little things that count, and often a little forethought as to how to handle the work in the plant will be much more profitable on any one particular job than a lot of afterthought as to how it might have been done. It's the side of the ledger you don't have the red-ink totals on that looks the best when the year's work is done.

Photoengravers' Rights and Wrongs.

The present time is not a happy one for the manufacturing photoengraver. We have remarked previously upon the high cost of materials due to the war, a condition which has hit this branch of industry with peculiar force, and we have seen that consumers are not so ready to help meet the situation by paying enhanced prices, as was exemplified by the attitude of the New York Trade Press Association recently. In their demand for a revision of prices, with a view to bringing them more in harmony with the cost of production, our sympathies were with the photoengravers. The movement was a necessary result of existing conditions.

The fact that times are hard not unnaturally leads men to look around for relief, and wherever it appears they have been harshly dealt with they will consider their admitted hardships a good argument for better terms. That seems to be the psychology of a good many master photoengravers, and we plead for a sympathetic hearing for them. As a result of conversations with several representative men, it is clear to us that not a few of them cherish grievances against the union, and we have been endeavoring to form a just opinion of the situation by inquiries directed to both sides. The first thing that strikes one is that we are dealing with a highly skilled trade, and on the score of wages, at any rate, the employees have not much to complain of. The trade is practically fully organized, and in the few open shops, whatever other advantages the employers may obtain or think they obtain, they do not pay below the scale. Chicago, we believe, is typical of other large American cities, and the scale is $26 per week, which by mutual agreement becomes $28 on the first of the next year. These rates, however, are rather in the nature of a minimum, there being so many cases where considerably above scale is paid. There are working photoengravers in receipt of $50 per week, and there are employers

who are working at a loss. It is not surprising that whenever a vacancy occurs employers endeavor to get a new man to work for the scale, and we have heard bitter complaint that when once remuneration has been allowed to rise above the scale there is no bringing it back again, although the newcomer who demands perhaps $30 or $40 may not be as valuable a man as his predecessor.

No impartial observer can fail to understand the soreness of the luckless employer, but it is to be feared that at the root the difficulty is simply one of supply and demand. These high wages are demanded because the men know they can get them; the employers pay them because they know they can not get any one to work for less. A tyrannous union which forced wages up to an unnatural figure in face of the existence of capable workers, union or not, who would work for less, would simply pave the way for the open-shop system, but where the open shops find themselves compelled to pay as much as the union houses the trouble lies deeper. Of course, it would be possible for the men to accept lower wages than they know they can command, just as in other industries where less than a living wage is paid it would be possible for the employers to pay more than they are compelled. Every employer in his own heart can answer the question as to whether he would pay $26 if he could get men to work for $10. It will be an interesting ethical speculation, but it will have no practical bearing on the situation, because if he answered it in the affirmative the workman would smile and say:

When the Devil was sick
The Devil a saint would be,
When the Devil was well
The devil a saint was he!

Of course, looking at it strictly from an employers' point of view, these high wages bring a whole train of evils after them. The more thrifty workmen save a little, and, when times are bad and wages have a tendency to fall, they are dissatisfied and, prompted by their very ignorance of trade conditions, they set up in a small way for themselves. In order, as they think, to get a foothold, they often show a disposition to undersell. The result is ruin to themselves and damage to the whole trade. It is a familiar phenomenon that there are never so many new businesses as when times are bad. Just now, however, the situation is peculiar. Times are bad for employers, but not for workmen, and there is no temptation for the latter to set up for themselves. Other mischief, however, does make its appearance. The men are independent. They know they are indispensable and most of them have a little saved up. They, therefore, take long vacations, much longer in many cases than their employers can afford to, and thus artificially increase the scarcity of labor. It is complained, too, that this independence manifests itself in carelessness, slowness, and in a cynical indifference to the employers' interests. Human nature being what it is, there must undoubtedly be some men who will adopt this attitude, but it is charged by some employers that there is a definite theory, perhaps even a propaganda, behind this attitude, and that it is more widespread than could be accounted for by the mere cussedness of human nature. As was to be expected, this charge is dismissed as fantastic by the union officials, but there may be some men who hold what one employer described as "the Socialistic doctrine that the man who employs you is your worst enemy." It is in that belief that the real grievance of the employers seems to lie, and it may, therefore, be worth while to examine it.

The really violent application of the doctrine of the "class war" is generally confined to the worst paid and most oppressed sections of workers, and naturally in America it is chiefly exemplified by the I. W. W., an organization whose members suffer under conditions which give it, to say the least, a colorable appearance of truth. They are the "Wops" of the lumber camps, and the worst paid grades of railway men, laborers, transport workers, sweated immigrants of all trades and grades, and some colored people. These are the breeding-grounds of impossibilist views, and it must be confessed that the impossibilism is not all on the part of the poor workers. Outside these circles such views, when held at all, are usually a mere theory, not held as being directly applicable in all its force to the particular case of the man who holds them. One can not but feel that any dog-in-the-manger attitude, if such exists among working photoengravers, can not be anything more than the reëcho of views born of other conditions and spread abroad to where they do not naturally belong by the efforts of revolutionary propagandists.

As a fact, it ought not to be difficult to convince the average workman that the employer is in a difficult situation and entitled to some consideration, and while it would be going much too far to expect workingmen to refrain from taking advantage of the natural fluctuation of the market in the matter of wages, there should be no difficulty in convincing them of the folly of mere obstructionism. Times are so bad that it is not a mere bogy to talk of employers being driven out of business. Whenever this takes place, there is an immediate increase in unemployment and a consequent diminution in the favorable condition of the market so far as the workers are concerned. The demand

for photoengravings is a very elastic one. It is not like the demand for bread, for clothing, or for houses, which varies comparatively little whether the prices are high or low. The increase in prices, rendered imperative by the cost of materials, leads customers to try various other kinds of illustrations, or to dispense with illustrations when that is possible. With every increase in price the volume of trade tends to diminish, and with every decrease it may be expected to increase. What peculiar madness drives workmen to imagine they are helping themselves when they decline to use every reasonable effort to prevent waste, to increase output, and to cheapen production?

Officially, the International Photoengravers' Union would not quarrel with this simple proposition. It bases its attitude upon a theory of coöperation and not of class war. Antagonism of interest there must be so long as capitalist and worker are left to haggle together over the division of the net profit which remains when all the charges upon the industry have been paid off. Beyond this fundamental antagonism, however, employer and employee in the photoengraving trade have every reason to stand together. In conversation with union officials we have found this proposition has been assented to. They deny that they do anything ever to induce men to stick out for anything above the agreed scale. Of course, there is no difficulty about an applicant knowing what the job was worth to its last occupant. His fellow workers will tell him that, or he can find out on inquiry at the office of the union. But should he decide to accept less, the union has no objection to raise so long as he gets at least the scale. There are employers who do not accept these assurances, and who believe that applicants are coerced into demanding at least what was paid before. Even if they are right, the higher wage could not be extorted if there were any considerable number of capable men who were willing to work for less.

It is charged that men show a disposition to resent the introduction of labor-saving improvements. Here again this is not the officially admitted policy of the union, and if individual workmen adopt such an attitude it must be from sheer inability to understand the consequences. Apart from the fact that the elasticity of the demand for photoengravings is likely more than to make up for any displacement of labor, there is the historical fact that unions have never successfully resisted the progress of mechanical invention, though many have sought to do so. The policy of wisdom is always to adapt oneself to the new conditions.

The specific charge brought by the employers under this head is that of opposition to the cost system. The real point is the familiar one that the men refuse to sign the time-slips which would make known the actual rate of production of each individual worker. The union has no objection to any system which will give the output of a group of men, so as to give the average rate, but the individual rate, it is feared, would lead to speeding up. The controversy is so old that there is no need to comment upon it here. It is treated in every economic text-book. Suffice it to say that no strongly organized union is ever likely to open the door to speeding up. On the other hand, the men have almost as much interest as the employers in the establishment of a scientific cost-finding system, and it ought not to be beyond the wit of man to devise something which will meet the union's objections and fulfil the requirements of sound bookkeeping. Let the Joint Standing Committee, constituted under the present agreement between the employers' and the men's unions, set itself the solution of this task.

When all is said, a great deal of the trouble lies in lack of education. To some extent the scarcity of labor is due to very temporary conditions. The fact is perhaps not without significance that the employers' complaints have been loudest during the summer months, when so many men have naturally been enjoying vacations, and union officials are confident they will have only too many men on their hands when the days become shorter and less sunny. Of course there are other more general causes. War conditions have led to a demand for skilled men used to handling metal, and good wages have attracted men, sometimes from unlikely looking industries. A more immediate cause is the abnormal condition prevailing in the color-printing industry, which has led to photoengravers being offered fancy wages in that different, but allied, occupation. Difficulties such as these will right themselves in time. They are the inevitable fluctuation of industrial conditions, and the only thing is for the employers to keep a straight upper lip and wait till the clouds roll by. They ought, however, to be able to count upon the loyal and enlightened coöperation of their employees. The careless, indifferent, hostile or incompetent employee is a needless thorn in the side of a sorely tried industry. He is, however, a symptom of lack of proper understanding between the parties concerned, and also of lack of proper education.

That brings us to the consideration of trade education, which is really at the root of all that is removable in the grievances of the employers. The subject is a large one. Its economic application is simple, but the divergent elements of distrust and fear make it complex.

INDUSTRIES ILLUSTRATED — TYPECASTING.

No. 15.— From the drawing by Carl Scheffler, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

CAN THE VALUE OF TRAVEL-EXPERIENCE BE PRESERVED TO THE PRINTER AND HIS PROFESSION?

To the Editor: SEATTLE, WASH., Aug. 25, 1916.

There is much worthy of serious thought by employers and intelligent workmen in Mr. Hecker's eulogy of the traveling printer as we used to know him, which appeared in a recent issue of THE INLAND PRINTER. And I think none will gainsay the value of the experience gained in such travels and carried from office to office as a means for advancing the general state of the art; but, turning from a retrospection of the times that were, the tramp printer, and his missionary efforts, to the modern machine-shop printery, we find that the advantages of this travel and experience are not appreciated as they should be. The tendency to specialization has outrun its usefulness in many instances; tenure of position has supplanted desire for knowledge on the part of workmen, and constancy in routine duties is overvalued by employers.

A great many of the employing printers of to-day are merely capitalist printers — that is, investors in the printing or publishing business — who are without practical training as workmen. Necessarily their attitude of mind finds expression in the "factory idea for the printing-office," and the results, naturally, are not without disappointments. These men apparently can not realize that the printing industry is not — and can not be reduced to — a merely manufacturing-business basis, for while much printing work may be considered in a sense a manufacturing process, it is not strictly so in any part. Requirements for the exercise of the artistic sense and literary qualifications are continually presenting themselves, even in ordinary work; and the necessity for constant alertness and untiring vigilance to prevent the occurrence of error is well known. The latter faculty is so well developed as to constitute a peculiarity of the real printer, and, though some employers and foremen consider his attitude hypercritical, and style the workman a chronic kicker, their business would fare badly if he could leave the qualification outside the shop doors.

I think the accumulated experience of the traveled printer workman is a valuable asset to himself and to the offices in which he may work. The question, then, is how to encourage travel under present-day conditions. It is hardly likely that the plan of one employer "trading a couple of workmen" for a few weeks or months with another employer would prove a widely acceptable scheme for either party; besides it savors too much of slavery and control of person for the workman to tolerate it.

There is a way, however, in which this general interchange of a considerable part of the printing workmen (composing-room employees are particularly alluded to) could be brought about, and the advantages of such movement obtained. It would be slow at first, and it can be accomplished only by the employers becoming sufficiently craft-conscious to realize that they must benefit the whole industry in order to secure their individual welfare as participants in the general progress.

The plan would be this:

1.— As many employers as possible (especially the larger concerns) adopt the policy of enlarging their present working forces to the *maximum* limits for busy-season requirements, and, when the condition of business is below busy-season needs, reduce — from day to day — the force by *laying off in rotation*, one or more at a time, so that all would share equally in the work and lay-off. This is the application of the old-fashioned "phalanx" as it was known on newspapers in ante-machine days. This, in itself, would tend to movement of workmen from a shop when the average of employment fell too low to suit them, and the class which would move would be those most likely to gain useful experience by so doing. The replacement of these would bring in others of the mobile contingent — the element most needed to vitalize the permanent stand-by part of the force and raise the general status of the office. The effect within the office would be to relieve excessive specialization by making more of the staff acquainted more generally with the work of the shop.

2.— Furnish each office working on this plan with a list of all other offices in the country doing likewise. This could easily be done through the United Typothetæ and Franklin Clubs and the Printers' League.

3.— As soon as satisfactorily in operation, make overtures to the Typographical Union toward the securing of such legislation as would effect its coöperation.

The tendency of such a plan would be to cause workmen to be employed on more different kinds of work within each office, and thus become more familiar with the office equipment and business handled. Its outside effect would be to encourage movement from office to office and city to city. And it would all be voluntary movement — spontaneous, and without the objectionable being "traded."

The principle of maximum force and rotating phalanx would work out to the elimination of most of the overtime and rushed-job problems now so frequent in the offices of contracting printers, while those prolific sources of inefficiency — cliques, petty jealousies and favoritism within an office — would disappear before it. The general standard of qualifications would be automatically raised.

Under such a plan, not only the young unmarried man, but many married men without children, or whose children had not reached school age, would utilize the opportunity for travel and improvement until such time as the age of children made permanent residence desirable.

For all this a broad-minded coöperation is needed among employers, for the benefit of themselves individually and of the craft as a whole. It would seem — from the vast amount of work that the Typothetæ, Franklin Clubs and Printers' League have already done in an educative way among themselves — that this proposition could be considered feasible. C. J. SCHOTT.

FROM A CANADIAN SOLDIER.

SOMEWHERE IN KENT, ENGLAND, July 24, 1916.

To the Editor:

Please forward subscription rate-card for THE INLAND PRINTER for England and France. I expect to be in England for only a short time, but my address will always

Type of Canadian Officer.

be in care of the Army Postoffice, and I think the rate will be the same for either place.

This life is different from newspaper work, although the hours are much the same. Reveille, or "rising call," is sounded by the bugler at 5:30 A.M., and the same gentleman blows "Last Post" (the same as American "Taps") at 10:00 P.M. The army pay is like that of a newspaper man, one ten per day and, as the natives say, "everything found."

White paper is very scarce here; many of the evening papers bring out single-sheet issues. The news of the war is given in a very conservative manner. An up-to-date publicity bureau would work wonders.

Trusting that the censor will pass this request before the finish of the war, I remain, C. O. TATHAM.

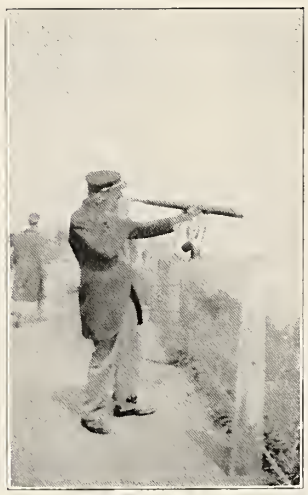
NOTE.— Mr. Tatham is Private No. 05027, with the Fourth Canadian Division. With this letter he sends several snapshots, two of which are reproduced on this page.

BUILDING A JOB-PRINTING BUSINESS.

To the Editor: BOSTON, MASS., Sept. 3, 1916.

I desire to secure a book or magazine of value to build up a newly established printing-plant of moderate means. I have been employed on one of our largest newspapers with success as a first-class compositor, and have branched out for myself with limited means. I have a very nice place here, with bulk window, making an attractive appearance. What I desire to know is: There are so many books published concerning this business and I would like to secure a good valuable book pertaining to ideas and schemes to draw business and make a little money. I am established only several months and my means are getting close. I do not wish to fail, for I have been working hard and kept up courage, but the work is not coming in as fast as it should to keep up expenses. My plant is not very large, but I have a very nice storeroom of good size, with basement, in which I have the printing department. I have a fair quantity of material, with a quarto press with which I can handle almost any kind of printing. I have one good jobman employed, but have not enough work coming in to meet expenses. I secure THE INLAND PRINTER almost every month and would thank you very much in advising me as to what book or books to secure with some information of value to make a little money to hold down my expenses and advance my establishment. It may be well to state to you further: My month's expenses, all around, or all told, are about $150, which includes rent, light, telephone, salary, living, etc., without counting the laying out of money for stock, etc. This may seem a confidential letter, but you seem to help so many others and I thought you probably would give me a little advice to put me on a better standing. I have worked hard to hold it down and do not wish to lose out in the end. I thank you kindly for any consideration you may give me. R. E. J.

[Appreciating your position, we would be glad to render you any aid that we can. We are sending you our catalogue of books. On page 7 of the catalogue is described a book entitled "How to Make Money in the Printing Business," and other books relative to the conduct of a printing-office. You will find a number of books listed which would be splendid aids in building a business, but as you are not in a position to make much of an outlay for literature we would advise that you send for a copy of the book named. It is the best thing you can get in one volume. What we would like to impress you with, however, is that, if you have the ambition to build a really successful business, you must do better printing than your stationery would indicate you are doing. Competition in the cheap grade of work is strong, and if you remain in that field it means a continual hustle, personally, among the smaller business men, clubs, societies, etc., for the small, ordinary work, on which you must make low prices in order to land the jobs. It is possible, of course, to make a comparative



Old Mariner Looking at the Coast of France from the Leas at Folkestone, One of England's Peace-Time Watering Places.

success with ordinary printing if you establish a reputation for good service in the way of prompt delivery and fair dealing. But in the majority of cases this means a long, hard pull. On the other hand, there is plenty of room for an additional *quality* printer in your city. Make your work stand for something more than paper and type and ink. Then you will have little trouble in securing plenty of work at practically your own prices. Get out some good advertising matter, printed in a style that will impress men who want good work rather than cheap prices. Let your argument in the advertising simply call attention to the style in which it is printed, and the great value to

business men and others of having printed matter bear a stamp of high character. And above all, see that your stationery is a selling force. Let it carry the conviction wherever it goes, that you are a printer to whom the most exacting work can be entrusted. In your cramped financial position you will be unable to wait for the returns which later will come as the result of turning out fine printing. What you need to do right now more than anything else, is to use every dollar you can spare, and the best printing you can turn out, in a persistent advertising campaign. Keep hammering away until you get men's attention. This answer is necessarily somewhat of a generalization, but if you later can be more specific in the particular difficulties that confront you, we will be pleased to offer further advice.— EDITOR.]

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE one big success among new war newspapers has been the *Sunday Pictorial*, which boasted of a circulation on July 2 of 2,042,427 copies.

THE National Society of Printers, Warehousemen and Cutters and the National Union of Paper Mill Workers have amalgamated under the name of National Union of Printing and Paper Workers.

THE National Union of Printing and Paper Workers has purchased Shepley House at Carshalton, at a cost of $35,000. This will be used as a convalescent home for aged and permanently disabled members.

THE London Court of Common Council lately adopted a resolution in favor of the immediate adoption of the decimal system. Another resolution adopted urged that it would be of immense benefit if one language could be recognized as the commercial language and be taught in all the schools of the world.

THE Glasgow Typographical Society has made a demand for an advance of 5 shillings in weekly wages and a reduction in working time of two hours per week, to apply to all grades in book and job offices. The reason given for the demand was the increased cost of living, which the last increase of 2 shillings in wage was insufficient to cover.

AT a meeting of proprietors, editors and managers of weekly newspapers, recently summoned by the Yorkshire Newspaper Society in Leeds, a resolution was adopted unanimously urging that the price of all penny weekly papers be advanced to three half-pence. With a few reservations as to arrangements, all present agreed to make the resolution effective.

THE council of the University of Leeds has given approval to a proposal that the university should undertake, in coöperation with the printing department of the Leeds Technical School, a scheme of research work in connection with color-printing. The work will be carried out in the Leeds printing school and in the color-chemistry department of the university.

A PRINTERS' war memorial, contributed to by the printing, binding, stationery and allied trades, to commemorate the response of these trades to the national call for help, is to take the shape of a new wing to the Caxton Convalescent Home, at Limpsfield, in which the honors roll is to be deposited. It is estimated that some thirty thousand from these trades have enlisted. The new wing will help to meet the needs of discharged soldier and sailor printers who may require a course of convalescent treatment before returning to civil life.

THE Department of Technology of the City and Guilds of London Institute has issued its program for the session of 1916-17, containing regulations for the registration, conduct and inspection of classes, and the examination of candidates in technical subjects. Typography and lithography have each two grades of study and a final examination. Honor prizes are to be given to pupils showing the best work in their grades.

UNEMPLOYED members of the London Society of Compositors have been asking for a war bonus, to meet the advanced cost of living. They were not asking for a gift, but for what they considered a right. It was decided that a ballot should be taken on a levy of 3 shillings per week during the war, to be used for unemployed members. The resolution was carried, and the society is now paying 3 shillings extra per week to unemployed members.

FROM a paper on the varied functions of the hyphen, read by Charles Plairre at a recent meeting of the Guild of Press Correctors, we quote the following: "The hyphen is the Cinderella of punctuation. Among compositors there are few to do it honor. The linotype operator has but a chilly regard for it.

"A hyphen on the proof-slip's brim
A needless hyphen is to him —
A fad and nothing more."

AT a recent meeting of the West and Northwest London Master Printers' Association, a resolution was unanimously carried "That it is in the interest of the printing trade that the sizes of paper and the number of sheets in a ream should be standardized, and that the present time is an opportune one for the papermaking industry to arrange for the same." One of the speakers at the meeting touched the subject of the number of sheets in a ream, in respect to which there was much confusion, the numbers 472, 480, 500, 504, 508, 512 and 516 being all used. He stated that "some years ago a London wholesale house took the opinion of the printing trade, with the result that out of thousands of replies only two votes were cast against the proposal to make the standard ream 504 sheets." The four sheets, no doubt, expressed the number that would be spoiled in using up a ream of paper. This estimate seems rather low, however.

GERMANY.

BECAUSE of the increased cost of living, nearly all the workers in the printing trade of Leipsic have been granted bonuses ranging from 3 to 9 marks (72 cents to $2.15) per month.

UP to the beginning of this year, the German Typographical Union has distributed relief funds to the extent of 1,006,135 marks ($239,460) among the dependents of members called to the colors.

THE transport of the previous collections of books into the grand, new building of the German Library at Leipsic made up over fifty furniture-van loads, and was effected at a cost of 2,300 marks. The dedication of the new library was held on September 2.

OUT of the membership of the Berlin branch of the typographical union, 8,164 have been taken into the army; of these, at last accounts, 544 have fallen in battle, while 898 have been mustered out, of whom about one-half have been wounded, some very severely.

ON July 4 the Association of German Printing Trade, Publishing and Paperusing Organizations was started at Berlin. The object of this association is to represent the

joint interests of the membership before the lawmaking powers, the governments, the municipalities, the public, etc., under the belief that in this way more can be accomplished of benefit than by the separate organizations.

THE publisher of the *Fränkischer Landboten*, in announcing the suspension of his paper, said it was because he had to exchange the pen for the sword, and that in a measure the exchange was a welcome one, in view of the fact that issuing a paper was at present no easy war service. The existence of most of the small and medium size papers was no longer life, but a mere vegetating — a glorious misery.

IN a batch of old paper there was recently found a copy of "Virgilius," printed in Mayence by Ivo Schöffer, a cousin of Johann Schöffer, who succeeded to the printing-office established by his father, Peter Schöffer (associate of Gutenberg). The Latin and Greek text of the book is sharply and clearly printed, and the paper of excellent quality. Very interesting are the thirteen colored woodcuts which ornament the book.

A MONUMENT to Gutenberg is to be erected in Eltville, in the Rheingau, whose foundation-stone it is intended to lay on his four hundred and fiftieth birthday, February 24, 1918. When Gutenberg's printing-office in Mayence was destroyed by fire, in 1462, he established, in company with a relative (Bechtermünze), a new shop in Eltville. He passed the remainder of his days in this town, and according to latest researches was buried here.

THE Allgemeine Elektrizitäts-Gesellschaft of Berlin recently held an exhibition of the best entries in a poster contest which it had instituted some time ago, to secure the best design for advertising its nitralamp. There were about 2,000 poster designs on exhibition, which proved specially interesting on account of the variance in treatment, even the cubistic and impressionist styles having specimens present. Prizes totaling 8,000 marks were distributed among the winners. The exhibition was made in one of the large rooms of the National Industries Museum.

ONE hundred years ago (June 27, 1816), there was born in Saxony the inventor of wood-paper, Friedrich Gottlob Keller. He was a poor weaver, who one day read an article about the then existing famine in paper. This led him to the idea of making paper from wood fiber instead of rags. He suffered the fate of most inventors in not being able to finance the working of his invention. He could but look on to see others become millionaires through its exploitation. He died in 1895. On October 9, 1908, a monument was erected to his memory at his birthplace, Hainichen, in Saxony.

FRANCE.

A GENERAL assembly of foremen was held on Sunday, July 9, at fourteen o'clock, in the rooms of the Cercle de la Librairie of Paris.

ERNEST GIROD, who has heretofore held an important position with the company, has now been appointed director of the Societé Linotype Française, at Paris.

GEORGES RENAULT, a prominent typefounder, died at his home in Paris, June 30, aged sixty-eight. M. Beaudoire, another well-known Parisian typefounder, died last April. His foundry was incorporated with that of Peignot & Fils some years ago.

THE paper famine, which now causes so much distress, is not this country's first one. There was one which was much greater at the end of the eighteenth century. In the year 1793 Minister Destournelle forbade his assistants the use of paper covers for documents, etc., and ordered that the archives be searched for white paper. He distributed 60,000 copies of a recipe for making printed paper again usable. In the third year of the French republic, paper was worth ten times what it was a few years before. Grocers were extremely saving in the use of paper for wrapping, as a ream of paper cost 450 francs. During the time of the *directoire* the lack of paper was one of the reasons for the suppression of the old governmental districts and the lessening of the number of parishes.

SWITZERLAND.

THE Federal Council has authorized the postoffice department to add a tax of 5 centimes to the postage upon letters destined for the German, Bavarian and Württemberg postal domains, to be in effect so long as a similar tax obtains in these upon letters destined to foreign countries.

FROM the annual report of the Swiss Typographic Association (which covers the German-speaking part of Switzerland) we gather that within its domain there are 620 printing-offices, of which 570 are union. These employ 2,508 printing-presses (1,207 cylinder, 164 hand, 880 platen and 57 rotary) and 367 composing-machines (169 linotype, 150 typograph, 29 monoline and 19 monotype).

ARGENTINE.

ACCORDING to a circular issued by the Typographic Federation of Argentine, the eight-hour day obtains in Buenos Aires. The wage for compositors on fine work is about $2.60 per day; on ordinary work about $2.20. Linotypists are paid according to production — if they set over 3,000 per hour, the wage is about $2.60; if they set 4,000 or more, the wage is in proportion. The wages of pressmen vary from $2.50 to $2.90 or more per day, according to the kind of work on which they are engaged. Buenos Aires has for some time had a printing-trade school, under the name of Instituto Argentino de Artes Graficos, which issues regularly a magazine devoted to its interests.

AUSTRIA.

ACCORDING to a report published in the journal, *Organization*, of Vienna, Professor Tschörner, of the Graphic Instruction and Research Institute, has invented apparatus differing materially from previous ones, by which the telegraphic transmission of writing and pictures is effected. One device serves to transmit photographs, while another serves to transmit handwriting and line-drawings. The latter is small and easily transportable. It can be attached to any telegraph or telephone line, and actuated by an ordinary pocket battery.

CHINA.

A SYSTEM of shorthand for the Chinese language has been devised by Drs. Ernest Peill and Sidney Peill. The system was demonstrated at a conference of Chinese preachers at Siaochang and adopted for the Theological Institution there. By this method illiterate Chinese can be taught to read their language in less than a month. Means have been found to print the Gospel of St. John and the Catechism in the new shorthand in parallel columns with the Chinese characters.

BULGARIA.

SOFIA, the capital of Bulgaria, with 100,000 population, has 40 printing-offices, using 177 presses and 122 electric motors. The trade employs 845 males and 175 females. Twenty daily papers are published in Sofia.

NEW SOUTH WALES.

THE Government is considering the erection of a new government printing-office, the estimated cost of which is $1,057,400.

Written for THE INLAND PRINTER.

LIGHT AND SHADOW IN REPRODUCTIVE PRINTING PROCESSES.*

BY J. ST. C. MC QUILKIN AND E. M. KEATING.

IN the delineation of pictorial subjects by the various processes represented in the different branches of reproductive art, the method of depicting outlines, masses of color, shadow, form and figure has invariably been by breaking up high light and shadow with dots or lines, which are more or less irregular in form. In the mechanical half-tone process, the form of the dot is comparatively symmetrical. In the chemical process, as represented by the collotype method, the formation of the visible line is not controlled by any rule or mechanical means, yet is sufficiently regular to be recognized and classified, owing to the structure of the grain. The litho process, which may

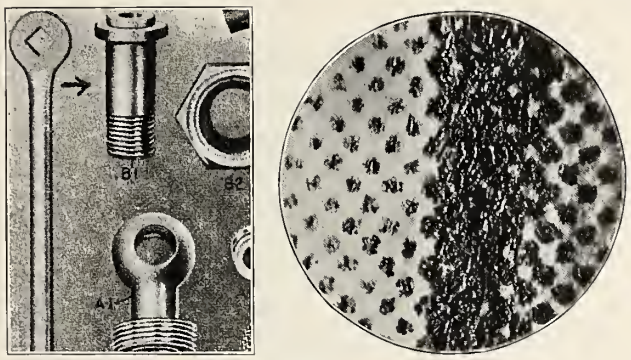


FIG. 1.
Offset specimen from machinery catalogue.

combine in one example the mechanical and hand work, may, in depicting a subject, show a variety of tones in grain, line and stipple that gives the work a distinct character. In the various specimens shown herewith, attention will be directed primarily to the color masses, tones or outlines, and then to the magnified parts thereof, to show the visible structure of the line formation, with the object of analyzing and correcting abnormal conditions.

FIG. 2.
Specimen of statement-heading in offset.

If the dot or line of a half-tone or line plate would always deposit its portion of pigment on the paper with little or no distortion as is done by the intaglio plate, the photoengraving process would be a more satisfactory photo-reproductive method.

In the examining of printed specimens, close scrutiny should be given the typical as well as the abnormal character of the matter. It will be observed that the dots in a half-tone plate will, at times, print without unusual squashing of ink, and again with the same plate the spreading of the pigment will be considerable, marring the appearance of the work. The reason for the behavior of the inks is a subject for discussion. Without an enlarged specimen of a plate there would be no corpus delicti to work upon, hence

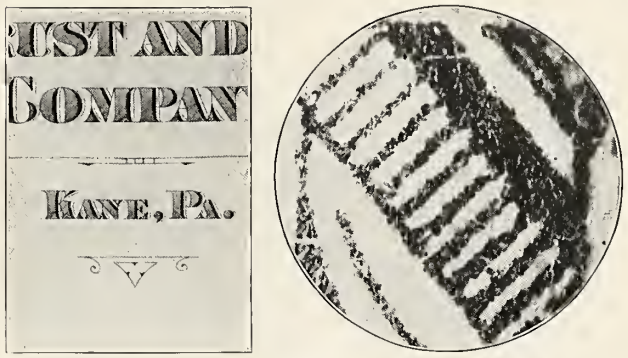


FIG. 3.
From title-page of bank statement — offset work.

in the analysis of printed specimens the work of the microphotographer is invaluable.

In describing the specimens shown, the writers endeavor to explain the natural characteristics as well as the abnormal peculiarities of a line or dot, where they are combined in one example. In the specimens shown, the cut to the left shows the reproduction of the original copy, while the cut to the right shows the reproduction of the microphotograph. In each instance the reproduction of the copy is the same size as the original.

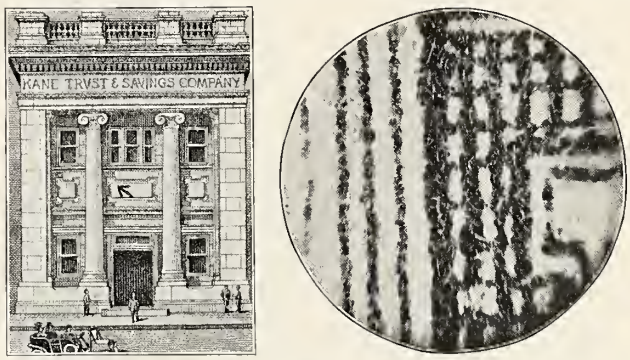


FIG. 4.
Specimen from bank statement in offset. Enlargement is of portion to which arrow is pointing.

In Fig. 1 the edge of the object B-1 (to which arrow is pointing) appears to terminate abruptly, the shadow being fairly dense. The magnified part shows this edge to be a saw-tooth line made by the fuzzy outlines of the black dots. The seemingly solid parts are in reality broken up by shadowy gray dots and tiny white spots, having unsymmetrical outlines. These spots are caused by reflected light from the uneven surface of the ink, which resulted from the pulled-up fibers of the stock. This is a characteristic solid in offset work on antique paper. Where a dead or flat black ink is used there is a greater absorption of light, and hence the solids will appear blacker and the work has more contrast throughout.

Fig. 2 shows the effect of a typical deposit of ink from an offset blanket. This inked area, owing to the use of a glossy ink, reflects pencils of light, which show as white spots in an apparent solid. The clouded appearance of

* Copyright, 1916, by H. B. Dilkes.

the white parts is due to the irregular surface of the bond-paper combined with a glossy ink. To the naked eye at reading distance the T (in the word "The") is perfect in the solid mass. Had a non-lustrous ink been used the solids would appear without the white specks, as the ink would absorb all of the light.

Fig. 3 shows how ink is deposited on a comparatively uneven surface, such as is found in antique book and similarly finished paper. The color in the diagonal line in the

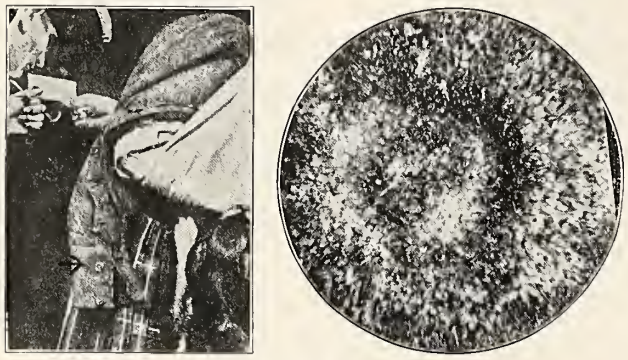


FIG. 5.

Specimen of collotype work. Enlargement is of second button from bottom of empty sleeve.

N (in the word "Kane") is only about three-fourths efficient, owing to the failure of the ink to lay properly. The pulling up of the fibers of the stock has caused this trifling defect. The gray, appearing between the diagonal lines, is due to the scumming or staining of the plate. This appears to be unavoidable, as it is of frequent occurrence in offset work, especially in the middle tones.

Fig. 4 exhibits a gray and black aspect. The gray-white effect between the lines is probably due to the une-

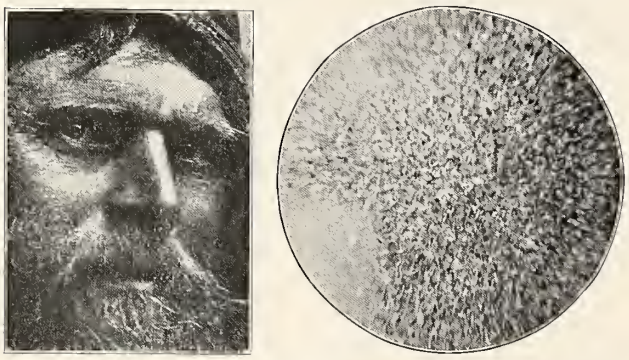


FIG. 6.

Collotype. Enlargement shows dimple on forehead just above nose.

qual light absorption of the stock, owing to its surface being a heavy antique. The striated appearance of the black lines is due to the fibers being divested of the ink after the pressure of the rubber blankets has been relaxed. This change takes place by a partial recovery of the surface conditions of the stock, owing to its spongy nature.

The fine gradations of light and shadow furnished by the collotype grain in Fig. 5 give almost a relief effect when unmagnified. There is comparatively nothing lost in subjects portrayed by this process, owing wholly to the nature of the grain. This chemical method has a marvelous power of softly blending delicate tones and furnishing velvety shadows. It will be noted that there are no real solids; here and there are the minute white spots, produced by the reflection of light from the tops of the tiny hills of ink laid by the gelatin film on the paper. This continuous-tone process appears to furnish the best imitation of a photographic print.

In Fig. 6 the delicate blending of tones equals the effect produced on developing-paper with a good negative. In

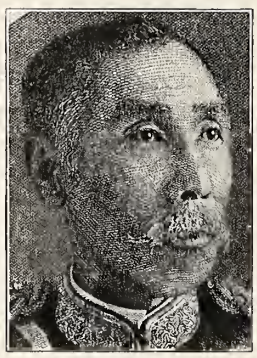


FIG. 7.

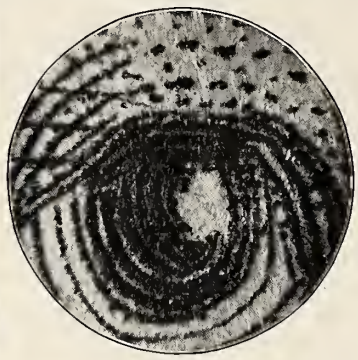


FIG. 7-A.

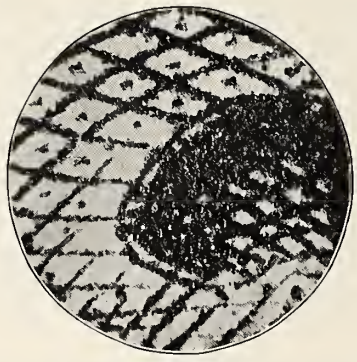


FIG. 7-B.

From copperplate engraving. Fig. 7-A shows enlargement of left eye and part of lid. Fig. 7-B shows enlargement of the lobe of nose and part of nostril.

the ordinary half-tone reproductions the tone gradations observed are principally due to the size of the white dot.

Fig. 7 shows a copperplate engraving, the work of a Japanese artist. It appears that both hand and machine work are combined in this specimen. The magnified portions, A and B, show how the artist produced shadow and high-light effect by combining cross-hatch and dot form.

FIG. 8.

Photogravure. Enlargement shows lip slightly to left of center of mouth as you look at the picture.

Shadows that appear solid are in reality lines graven close together. In the enlargement the irregular outlines of the ink deposit that is withdrawn from the lines show a relief effect, which to the eye is almost imperceptible, yet the delicacy of the near shadows is due to the relief thus

formed and the consequent shadows produced between the lines.

In Fig. 8 the light and shadow depicted by a photogravure is shown to advantage. The photogravure plate furnishes a complete scale of tones from shadow to high

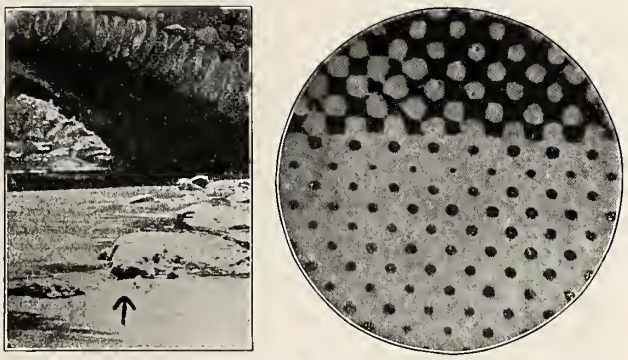


FIG. 9.

Half-tone plate. Enlargement shows line between water and stone, to which arrow is pointing.

light. For expressing the fine tone gradations, it is not equaled by any of the photomechanical processes. There appears a softness of tone in these plates not found in any but photographic prints. This is probably due to the manner in which the pigment is laid on the paper in the printing operation, the dots being microscopical in size and of variable outline, interspersed uniformly with white spaces, equally irregular in shape. The photogravure grain for this reason is admirably adapted for delineating tones of light and shade in portraits.

The specimens represented by Figs. 9 and 10 are taken from two different half-tone plates. The screen lines per

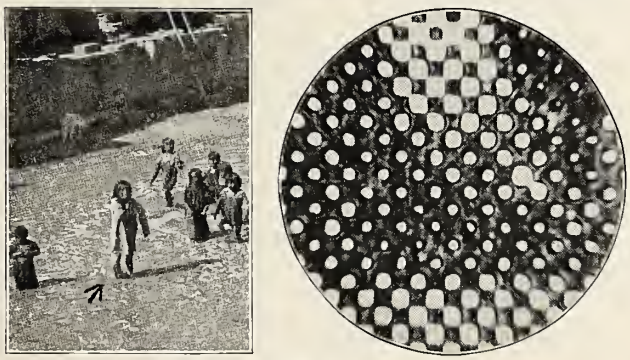


FIG. 10.

Half-tone. Enlargement shows water and shadow near legs of figure, to which arrow is pointing.

inch are approximately equal. The principal difference in the two plates is that the black-shadow area on one plate shows darker than the other, due possibly to the way the ink is laid on the stock. In Fig. 9 the ink lays flat, while in Fig. 10 it is modified by the various gray and white areas, owing perhaps to the nature of the ink or to the speed of the machine. In the latter plate the effect will be toward grayness in the print, which in some cases is not detrimental to the subject portrayed.

Fig. 11 shows a high-light and middle-tone effect given by a straight-line half-tone plate. The strength of the perpendicular line varies throughout the lighter tones, but is never broken to give a pure white. The solids are depicted by the joining of a number of lines, producing an actual solid area. This method of producing a printing surface is nicely adapted for subjects having curved outlines, such as coins, medals, silverware and foliage.

The irregularity of the white lines in Fig. 12-A are suggestive of the hand-tooled work of the engraver. The vertical lines and dots in 12-B have somewhat the appearance of the mechanical lines made by the engravers' ruling-machine, but as they are more or less ragged on the edges, the incisions doubtless were made by hand with the graver. The tonal value of lines of this character appears to give particular distinction to groups of color or shade in wood-engraved subjects, often forming a relief effect in parts of a pictorial composition. This is a noticeable peculiarity in wood-engravings. A half-tone plate reproduction of a wood-engraving loses sufficient of the shadows to give an appreciable flatness to the plate. The real value of a wood-engraving, aside from its artistic merit, is in the roundness and appearance of solidity of the character produced, so

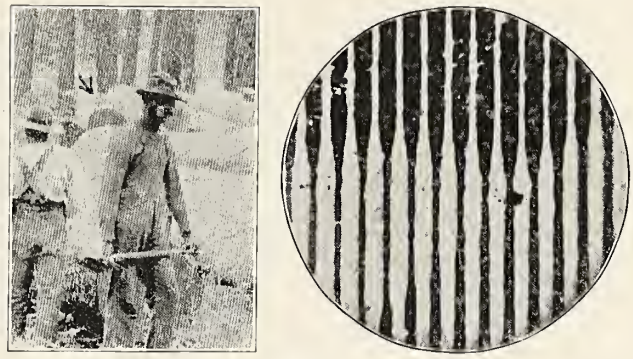


FIG. 11.

Straight-line half-tone. Enlargement is of portion just above negro's shoulder.

much desired in portraying machinery and objects of high relief.

The reproduction of a section of an etching in Fig. 13 shows the jagging appearance of the lines produced by the acid following the scribing of the plates by the artist. The artistic effect produced by these lines is fitly described by Joseph Pennell in these words: "Etching is sketching on a plate. Etching is putting down a subject in the fewest and most vital lines; how many artists think of line at all? Etching means doing all these things and others like them superlatively well with the most obedient tools on the most responsive surfaces of metal, providing the

FIG. 12-A.

From a wood-engraving. Showing enlargement of the Earl's mustache.

artist has the skill to dominate his subject and use his tools." Another writer states: "Etching is the most effective means of portraying the soul and spirit." The object of this example (Fig. 13) is to contrast the effect produced in metal by the needle of the artist combined with the mordant fluid, and the results brought about in wood by his brother artist with burin, unaided by other

influences, as shown in Fig. 14. In the example of wood-engraving, the white lines are produced by the removal of tiny particles of wood from the block by the point of the engraving-tool. The sketchy effect is invariably absent in the rendering of subjects by this method, owing to the use of the comparatively unsympathetic surface of wood.

In Fig. 15 the chalk-plate specimen gives a relatively coarse effect, comparable to etching without the delicate refinement of copperplate work. This coarseness of line is not due to the lack of skill on the part of the artist, nor to the use of a less suitable tool, for the identical needle used by the chalk-engraver could be applied with good effect by the etcher. The cause of the rude lines is the irresponsive surface of the chalk and the lack of preciseness in

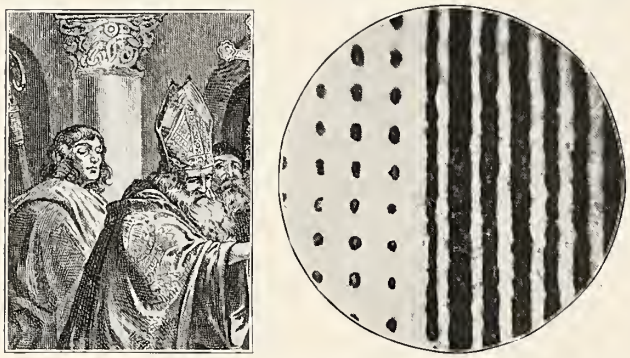


Fig. 12-B.

From the same wood-engraving as Fig. 12-A. Hatch-and-line on pillar just to left of Bishop's mitre.

the rendering of lines by the soft metal that is used in casting the plate. Chalk-plate pictures at their best only approximately represent the feeling of the artist, owing to the lack of flexibility of the mediums employed. To study the effects of the lines produced by the skill of the artist in etching a dry-point, one needs but examine the lines only; the color effects produced by retroussage are brought about by the printer in the manipulation of the plate preparatory to printing. In dry-point the lines are often exaggerated, purposely so, in the inking of the plate,

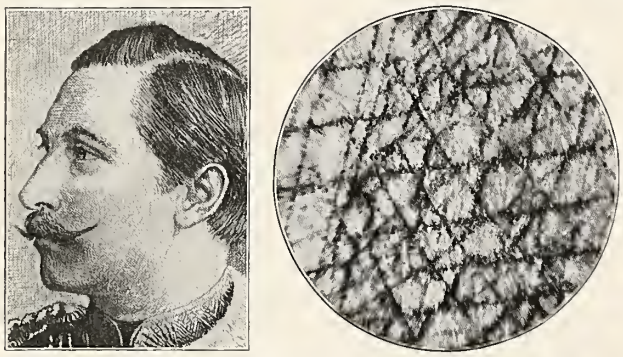


Fig. 13.

Section of an etching. Enlargement shows shading on forehead.

by not removing the ink held by the burr of metal raised by the needle. In the example of wood-engraving, the white lines have the positive value, being those produced by the engraver; the irregular white and gray specks and spots are not due to the engraver's effort, but rather by the neglect of the pressman in printing. The only white that should show is in the lines produced by the point of the burin. In the chalk-plate specimen the irregular dark lines are those produced on the paper from the soft stereotype metal that was poured into the matrix formed in the chalk by the engraver's needle. The irregularity of line is caused by the comparative brittleness of the chalk medium that is detached when the engraver scribes the lines through the thin film of chalk down to the steel base plate on which the coating of chalk is deposited. The metal that forms the printing-plate is applied without pressure,

Fig. 14.

Wood-engraving. Tip of finger and adjacent shadow.

so that the printing surface produced does not fully portray the artistic temperament of the artist.

In the offset specimens a similarity of tone in the shadows may be noted, especially where an antique stock has been used. This doubtless is due to the deposition of ink rather than to the grain of the plate. In the specimens produced by chemical effect, as shown by the collotype and photogravure examples, there is a softness of tone that is noticeably absent in all of the other samples. The grain of the plate and the nature of the surface of the stock are

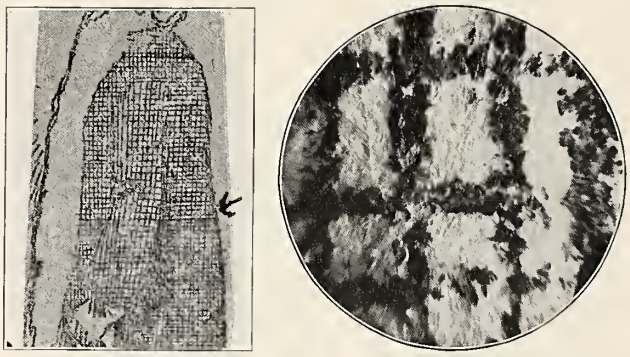


Fig. 15.

Chalk-plate from newspaper. Cross-hatch near elbow.

the principal factors that yield this effect. In illustrations reproduced from the intaglio plates, the lines in the original are invariably black, owing to the manner in which the ink is withdrawn from the etched or incised lines. In the reproduction of these specimens the half-tone screen is responsible for the variation in appearance, for in all intaglio plates the lines etched or cut by hand or machined give perfectly black lines where the printing is done properly.

THE ONLY QUESTION.

The professor was delivering the last lecture of the term. He told the students with much emphasis that he expected them to devote all their time to preparing for the final examination.

"The examination papers are now in the hands of the printer," he concluded. "Now, is there any question you would like answered?"

Silence prevailed for a moment, then a voice piped up: "Who is the printer?"

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Roll-Feed for Job-Press.

(1806) A Philadelphia correspondent writes: "Kindly advise me if there is any possible way of printing gummed tape in rolls on a job-press and how it is done."

Answer.— Roll-feed devices are made which may be attached to Gordon and Golding presses. The printing of gummed tape doubtless would be done in multiple, with reel cutters to divide the web before rewinding. See manufacturers regarding scope of attachments. There are also a number of platen presses built with web attachments to suit the needs of ticket, as well as label, printers.

How to Make Rule-Joints Appear Solid.

(1816) A New York pressman writes: "Will appreciate any advice as to the way of obtaining good results in joining rules."

Answer.— A simple way to make a tight joint is to place a drop of gloss varnish on the beveled faces of the rules to be joined before the form is locked up. This should be done, if possible, the day before it is used on the press. After the form is locked up, it should not be washed with benzin, as this will dissolve the varnish and leave the joint probably as open as before the varnish was applied. This is one of the simplest methods of making a tight joint. If no gloss varnish is available, use a quick-drying black or colored ink.

Half-Tone Plates Fill Up While Printing on a Good Grade of Paper.

(1814) An Indiana printer writes: "After reading article 1804 in the Pressroom Department of the August issue of THE INLAND PRINTER, I decided to ask your opinion of my trouble. In June we were running a sheet 42 by 56 inches, 140-pound coated book, with a good many half-tone plates, and had a lot of trouble keeping them clean. Starting with clean ink and a clean press, it would only be a short time until the plates were full of specks. In July we had the same job and experienced very little trouble, although the weather was real hot. Now, June was rainy and damp, and July was hot and dry. Do you think dampness caused the trouble? Our building is on low ground and is made of cement blocks, and the pressroom is on the ground floor. Hope I may see an early reply."

Answer.— There are a number of contributing causes for filling up of half-tones where the ink was originally clean: Cause No. 1.— The stock may have considerable loose baryta on its surface. This material is constantly dropping on the form from the sheets and is picked up by the rollers and then deposited in the plates again. Baryta and paper lint, either combined or separate, form one of the causes of dirty printing. The only successful means of resisting this evil is by applying the device for taking up the dust as the sheet leaves the feedboard. There is a surprising amount of dust and other foreign material removed from stock, most all of which would have fallen on the form or rollers and would finally end up by causing plates to fill up. Cause No. 2.— The using of unseasonable rollers; for example, winter rollers are used too late in the spring and they become soft with heat and are affected by humid atmosphere. They are constantly deteriorating where used with anything but the softest of inks. The remedy is obvious. Cause No. 3.— Pressrooms on cement floors are apt to be constantly filled with an atmosphere laden with cement in a finely divided state. This with other forms of dust will prove harmful in printing a fine grade of work. If possible, the floor should be coated with the compound, which is dustless and more or less noiseless. Where a high grade of presswork is turned out, the atmosphere should be almost free from dust. There may be other causes in the case you mention. We can only treat the question in a general way, owing to the lack of information regarding all of the surrounding conditions.

Wide Slur on Back Edge of Form.

(1817) Submits a copy of an eight-page weekly paper. The printing is quite legible except on the back edge of the form, where a slur of about one-half inch mars the appearance of each page. The publisher writes, in part, as follows: "Under separate cover we are sending a copy of our paper, which is printed on a ——— two-roller, two-revolution press. The edge of the form which first strikes the paper is always slightly blurred, while the opposite edge appears blurred, as you will see. Will appreciate any suggestions that will remedy the trouble."

Answer.— We would suggest that you clean the cylinder and bed bearers with gasoline and prepare a new tympan, which will be drawn snug and tight to obviate any slurring on either front or back edge of form, owing to a baggy tympan. When the tympan is attached and the form is on, pull an impression on the top sheet. Observe how far from the grippers the printing line or edge of page appears. Judging from the gripper marks on the sheet, you have over one-half inch space to spare. In such an event you can probably correct the trouble by moving the cylinder back one tooth. Loosen the screw holding the intermediate gear, move gear out of mesh, and then move the cylinder back one tooth. This will bring the printing line closer to the grippers. Before pulling another impression you should turn the grippers over (after they have closed) and then turn the machine until an impression is pulled on the tympan. Be certain to turn the grippers back again before the cylinder reaches the point where the grippers open to release. Examine and note the position of the last impression. If the form prints too close to the grippers, move it back a trifle, but not so far as

before, as it will bring the back edge to the point where the bed and cylinder bearers separate just before the bed begins to reverse its motion. If no other complication exists, the foregoing should remedy the slurring.

Die-Stamping Ink Spreads.

(1811) Submits a sample of die-stamping in which the relief is weak and the ink spreads outside its proper area on the design. The pressman desires to know how to remedy the defect so as to produce a more presentable job.

Answer.— The unsatisfactory relief and the spreading of the ink appears to be from two causes: A poor counter and ink with a weak body. By using a harder counterdie, and ink that will not spread so much under pressure, you can produce work that will equal the appearance of the other sample you enclosed. We have sent you a sheet of hard-rolled Davy, 100. This board will make an excellent counterdie when it is glued to its place. When you are ready to make your first impression, sponge the surface of the board and immediately bring the die in contact with the board under heavy stress. Some pressmen lay a sheet of tin-foil over the board before pulling the impression. Allow the press to stand long enough to have the board form a relief effect. If on the withdrawal of pressure it shows too light a relief, you may then cut away with a sharp knife the white spaces surrounding the lettering. This cutting should be done in a gentle slope. When the cutting is done the press may again be brought to impression position and allowed to stand for a while. After it is again withdrawn the relief will be ample, a sheet of onion-skin folio may be lightly glued and laid on the counterdie, and the press may again be brought on to the impression and allowed to stand about ten minutes. When this is done the relief should be completed. The ink may be applied to the die and a proof pulled on regular stock.

Ink Rubs off Label.

(1813) Submits a box-label printed on enamel stock in yellow, orange and black. The yellow tint-plate was printed over by the solid black plate, leaving a few lines in solid yellow. The orange border was a solid plate, twenty-four points wide. The pressman describes his trouble as follows: "I am enclosing a few samples of a label that was printed thirty-six-up on a good grade of enamel stock. The inks used were ——— yellow, ——— orange and ——— black, so you can see that money was not spared in securing the best inks. The samples show a perfect job as far as looks are concerned, but the label is pasted on a box — the paste has no effect on the colors — and subjected to a lot of sliding and pushing around before it leaves our factory, and sample No. 2 shows the result. Now, I'll admit that I had too much of the retarding compound in my yellow, and am quite sure that is the trouble with the whole mess. The labels are cut singly now and are almost worthless, unless we can print some sort of a gloss or varnish to keep the yellow and black from rubbing off. Have you any suggestion to make to save the job?"

Answer.— In considering the cause and the results, we will attempt to show where the fault lies and will suggest several possible remedies: (1) A label stock should have been used instead of the enamel. The resisting power of label stock to the action of the moisture in the paste is greater than that of enamel stock. When a paste is used, the moisture penetrates the stock and softens the enamel, and when the labels are rubbed to make them adhere, they will suffer more or less damage. (2) We would not consider the printing of flat colors in the same light as in processwork. We would therefore not attempt to soften the inks too much. It would have been better had you used no reducer, but a little drier instead. In a job of this character you should have printed about fifty on a job-press with the ink in normal state and, after a suitable period of drying, test them on boxes with the usual paste or glue. In this manner you may be forearmed, because if any trouble is going to appear, it will develop in a trial of this kind. We consider the work very good from a pressman's point of view, and we would not blame you for the failure. As to remedies: Procure a tint-block, wood preferred, and secure some gloss finish. Try about fifty sheets printed on the back and the same number printed on the top of the black. Lay them out loosely to dry. Occasionally loosen them up to air so they will not stick together. After they have dried, say for twenty-four hours, label a few boxes and give them the ordinary usage to see if the ink stands up as it should. From a test of this kind you will be able to determine whether or not a gloss-finish impression, either on front or back, will save the job. Should you use the gloss finish, lay the sheets loosely in small lots, not more than twenty-five in a pile, and examine them every hour or so, loosening them so they will not stick together. Keep the tympan oiled so as not to develop electricity.

In a later letter the pressman writes, in part, as follows: "You advised me to get a gloss finish and run some on the back and some on the face of the job, which I did. I found that it wasn't necessary to run on the back of the label, but when it was run on the face it was just the right thing. It held up under every conceivable test, and I'll assure you it was just the thing to save the job."

To Print without Make-Ready.

(1812) Submits a box-cover printed in black on common label-paper. The form consists of a half-tone plate, 2 by 3½ inches in size, and a few lines in black-faced type. The pressman writes: "Enclosed please find a wrapper which we print nine to sheet on a cylinder press. I would like instructions for making ready without any more overlaying than necessary for a good job, as the plates are moved to new positions after runs of from 3,000 to 5,000 impressions, to vary the size of wrapper."

Answer.— To secure good results with the least labor you should (1) see that all of the electros are exactly type-high. To do this properly you should have a type-high gage. (2) The rollers should be in prime condition and set so as to just touch the plates. If they are set too low or too high they will not deposit the ink properly on the form. (3) Use a good grade of ink and carry sufficient impression on the type parts of the form so as to deposit the ink firmly on the paper. (4) The use of a suitable tympan is of great importance. A tympan made up principally of manila, such as is used for top sheets, and a few sheets of print-paper will help reduce the amount of make-ready. These sheets should be well oiled. The tympan should not exceed the height of the cylinder bearers more than about one sheet of manila. Place about three or four sheets of print-paper under the top sheet. The balance of the tympan may be of hard manila.

NOT THE SAME.

Young Hopeful — Father, what is a traitor in politics?

Veteran Politician — A traitor is a man who leaves our party and goes over to the other one.

Young Hopeful — Well, then, what is a man who leaves his party and comes over to yours?

Veteran Politician — A convert, my son.— *Tit-Bits.*

BOOKBINDING

By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1916, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

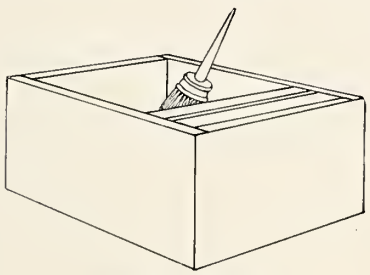
Paste.

Paste is a universal commodity, and is to a greater or less extent used in nearly all industries. The largest consumers are the bookbinders; paper-box makers, wall-paper hangers, paper-bag manufacturers, newspaper and magazine publishers, leather-bag and novelty manufacturers, casket-makers, can manufacturers, bottlers, etc., also are paste users. The paste manufacturers are located in the large cities, and their product is confined largely to the locality in which they are situated. The smaller towns are compelled to get along without a paste factory, and each consumer must make his own paste. Were it possible to make a paste that would withstand shipping conditions and retain its sweetness and strength, few industries in the small towns would care to bother with cooking their own paste.

The mixing is usually left to the errand-boy or laborer, neither of whom ever has considered the importance of really studying pastemaking. To produce a paste that is free from lumps and made to the right consistency is of no importance to them, because the average man using paste does not think of seeking possible improvement, or is careless, as it can be used toward finishing a product. So why, thinks he, bother with such trivial, unimportant matters? This appalling indifference and lack of knowledge of paste makes for inefficiency and the premature falling-apart of the finished article in which paste has been used.

The care of paste is a subject with which the average workman is not familiar, and because of this his ability as a mechanic is gaged by the manner in which he keeps his paste. A careful worker will regard cleanliness of the paste-containers an essential part of his daily routine, and will not put fresh paste, much less the brush, in a paste-pot in which sour paste has been standing. These things must always be carefully cleansed with hot water before attempting to use fresh paste. Soaking the pot and brush over night in hot water, in which bichlorid of mercury has been put to kill the germs, is recommended. In summer the flour paste will deteriorate much more rapidly than in winter, unless the paste contains a strong preservative. As soon as there are any signs of fermentation, the paste should be tested. This can best be done with litmus paper, which for this purpose is pink, by inserting a strip in the paste. If the strip turns blue, fermentation has set in and there is acid. To test paste for alkali, insert a strip of blue litmus paper; it will turn pink if there be alkali in the paste.

Under certain conditions, sour paste will develop micro-organisms which will prematurely destroy the most beautiful bindings. The Society of Arts, of England, has spent considerable money in trying to find the cause for the premature decay of leather bindings, and in the main has blamed the modern tanning methods. These scientific men have covered the ground as thoroughly as the conditions would permit, but could they have been aware of the condition of the paste when the books were bound? We to-day are prone to blame much that, if the truth were known, is blameless; but that paste in which fermentation has set in is injurious to leather will certainly not be denied. Acid will deteriorate leather; so, when sour paste is used, the acid will soak into the leather and Father Time will do the rest.



Wooden Paste-Box.

This box can be made 12 inches square and 5 inches deep, with a strip of wood across the center at the top for scraping the paste out of the brush.

Not only is there indifference with the workers, but the employers as well; for I venture to say that few managers have ever figured out the relative cost of their paste. There is a popular belief that a cheap flour makes as good and as much paste as the best. The cheapest flour is that which will absorb the most water, and adhesive value should not be sacrificed for water.

A good paste is recognized by its smoothness, freedom from lumps, adhesiveness, glide, keeping quality, and its ability to dry slowly. Sanitary conditions must obtain to get the best results. When this is made the basis of pastemaking, each establishment will make its own paste. The old wet barrel, with its tendencies to sour, crust and mold, will soon be regarded as a relic of the past insanitary conditions.

Many attempts have been made in the past to make a dry powder paste which would overcome all objections to the wet barrel paste, but with questionable results. As is usual with new articles, exorbitant claims were advanced,

with the inevitable result that many industries went back to the flour paste. These dry pastes are for the most part granular, and when mixed with cold water will not dissolve, but will settle at the bottom. Such a paste, when spread on the material, will, when the water has evaporated, lose its adhesiveness, and the granular particles can be seen on the surface. All such pastes will, if allowed to stand over night, separate from the water.

During recent months my attention has been called to a new product known as Rex dry paste, which is made from corn products by the Patent Cereals Company, of Geneva, New York. This company is the largest white-corn products manufacturer in the East, and makes corn grits, flakes, flour, meal, corn oil, feed, etc. It maintains an up-to-date chemical laboratory, which is in charge of an experienced chemist of national repute. Rex dry paste is the result of two and one-half years of research, and was not put on the market until it was positively known that the highest degree of perfection had been attained. The paste is made from a particular part of white corn, treated by a special process which converts a large part of the starch into dextrin, thus forming a very adhesive paste and one with the maximum absorption of water. This makes an ideal dry paste, which is dissolved in cold water and can be used in two minutes after the paste has been put into the mixer. The advantage is with this paste, because it can be mixed to the required consistency, and thus saves the necessary time to reduce the thick flour paste to the thickness required for the work in hand. The boiling of water is entirely eliminated, which is an item appreciated by the paper-hanger, because he is invariably compelled to mix his paste under all sorts of conditions. To mix this paste expeditiously, the company has invented a device which consists of a ten-gallon pail, a wire-mesh plunger, a cover with a hole in the center, and a collar which guides the handle of the plunger. To mix the paste for use on leather, pour fifteen pints of water into this vessel, after which add five pounds of Rex paste; then pour fifteen more pints of water on top, insert the plunger and cover and work the plunger up and down for about one minute. The result will be a nice white paste, entirely free from lumps and ready for use. For use on paper, take nine pints of water to one pound of paste and mix it in the same way as above described for leatherwork. For bill-posting, take fourteen pints of water to one pound of paste, and mix it in the same way as above described. Even at this great reduction, the paste has plenty of body and a wonderful glide.

The Importance of the Bindery.

An Australian bookbinder writes: "I was just about to stop THE INLAND PRINTER when I noticed your article on 'Bookbinding,' and as I am interested in the craft I will follow your contributions with some relish. I have not yet come across your work on 'Bookbinding and Its Auxiliary Branches,' but would be glad to have it. Kindly let me know where I can get it. You are quite right, the printing department gets all the latest appliances and the bindery has to get along with the same old tools. This results in the boss making the remark that the printing pays handsomely and the binding does not, and he regards the bindery as a convenience to the printing end of the business. The bindery ought to be, and could be, self-supporting if the boss printer woke up — and I think you can wake him up. I am enclosing a few samples of my work in marbling on carrageen moss, with colors ground by myself, which I purchased from the late Thomas Hinks & Son, of Birmingham, England. I would be glad of an expression of your opinion on these. I am mostly concerned in gold and metal stamping on fabric and ribbon, and badly want a good solution. Will you kindly put me on at your earliest convenience?"

Answer.—The marbling samples are excellent. Your Turkish marble is particularly striking because of the harmony of colors. The colors are not brilliant, but still are pleasing to the eye. In this day and age any marbler who is able to grind his own colors and produce such splendid results is head and shoulders above the average workman. I congratulate you in keeping alive this beautiful art. You can purchase a set of my books on bookbinding from The Inland Printer Company, Chicago, Illinois, in which you will find different preparations for stamping which will fill all requirements.

THE INLAND PRINTER is doing just exactly what you wish it to do, and that is to educate the employing printer who have binderies so they will realize that one branch is just as necessary as the other to complete the printed work. The hour-charge is the only just basis of figuring, and it is quite impossible to crowd two hours of labor into one hour and get pay for just one hour. This sort of an accommodation would soon put an employer out of business. The cost agitation in the United States and elsewhere has done considerable to wake up the printer and the bookbinder, and to make them realize that the overhead must be equally distributed over the entire job — that is to say, that each hour consumed must bear its pro rata share of all the incidental expenses, such as rent, heat, light, power, advertising, stationery and delivering. This includes all work in binding and shipping. Under such a system there can be no provision for regarding any department as an accommodation. Up-to-date equipment must be provided for the bindery as well as for the composing-room or pressroom. Failure on the part of any concern to keep the bindery equipment in first-class condition will leave an opening for the wide-awake competitor, who can be depended upon to take advantage of this shortsightedness and make inroads on the business. No consumer will pay more for a given piece of work when an equally good establishment makes a materially lower bid for the same class of work and is able to give as good service. It is but natural that the branch in which the boss is thoroughly schooled will have all the latest equipment, because he is able to see the needs without having to take somebody's word for it. If the heads of printing and binding establishments were bookbinders instead of printers, the needs of the bindery would be more carefully observed, and it is safe to predict that the printing end would be as badly neglected as is now the case with the binding end where the boss is the printer.

It is a regrettable fact that trade literature for the bookbinder is as scarce as frogs' hair, and the knowledge of this had much to do with bringing out the set of books entitled "Bookbinding and Its Auxiliary Branches," by the writer. This will always be so whether we like it or not, because of the limited demand for such literature. Consider that there are ten printers to one bookbinder and you will have the answer. The demand for an article governs the quality, and men of ability will soon tire when, because of the lack of demand, the remuneration is not in keeping with their talent.

LOOKING BACKWARD.

"There's no danger," said the doctor. "It's only a carbuncle coming on the back of your neck. But you must keep your eye on it!" — *Christian Register.*

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Typographical Interruptions.

Long, complex sentences are avoided by the best writers because such sentences have a tendency to confuse the reader, and he is likely to interpret the writer's thoughts otherwise than they are intended. To introduce between the subject and the predicate and object of a sentence too many parenthetical clauses or side issues has a tendency to lead the reader away from the main thought because of the wide separation of parts dependent upon each other for complete "sense." It makes reading a task and causes a loss of effectiveness in the matter.

Through arrangement of his lines of type, the compositor can cause the same effect. Not at all infrequently we see a display line, or lines, a part of a sentence the conclusion of which appears in the text which follows, spaced so far apart from the text that, because of the natural halt in the reader's mind at the end of the display, connection is either lost altogether or the thought is so broken the reader is not impressed with the full effectiveness of the words. It is, therefore, more essential to place display lines closer to the text, above or below — when those lines are part of a sentence, begun or completed, so that the point made will be clear — than when the display is a complete thought in itself. Display lines stand out more prominently against a background of ample white space than when closely surrounded by other lines of type, even if those lines are in comparatively small sizes of body-type; but when the displayed words do not present a thought complete in itself, care should be taken that the separation is not so great that effectiveness is lost because of the reasons aforementioned.

FIG. 1.
The calendar interrupts the reading of the heading and text, which together form a complete sentence, and the name of the firm is not as prominent as it should be.

We sometimes see display work in which other — and extraneous — items are inserted between display and text, separating the two to such an extent that connection is not apparent. In such cases the full effectiveness of the matter is not obtained. To illustrate this idea, we are reproducing herewith (Fig. 1) a blotter in which the heading, meaningless in itself, is at the top of the design, and the text, both parts of one sentence, is at the bottom, a comparatively large calendar separating the two. The reader's attention is first directed to the words of the heading, "The Hot Days," and the illustration. Then, his eyes fall upon the large calendar, the interruption, after which he reads the remainder of the sentence, which is begun with a capital, suggesting further that it is a thing in itself, and discouraging connection with the heading. The heading depends on the text and the text depends upon the heading to convey clearly the desired thought, yet their positions and arrangement are such as to indicate, or suggest, that they are separate and distinct items. It is a serious mistake to so break up a sentence, and even though some readers will eventually solve the riddle and discover the connection, the effort expended and the thought necessary will surely impress them with the idea that the printer's work lacks punch and vigor.

Alongside the blotter we show (Fig. 2) a resetting of the same copy wherein the fault is corrected. The calendar is placed at the bottom, where reference to it is as simple a matter as before, but it permits the display and the text to be placed in proper order where the reader is impressed with the full force of whatever argument is contained in the copy. The

improvement is marked, for, where the original has a tendency to confuse the reader, the rearrangement places no handicaps in his way in the form of interruptions by the insertion between of extraneous items.

As a matter of fact, when so few words constitute the copy of a blotter, motto, or other work of like character, or where the copy is made up of one short sentence, it is just as well to set all the words in one size of type. By the elimination of the large display the compositor is enabled to set the whole in a larger size of type and the connection will be all the more secure.

And, reader, have you discovered who sent out this blotter? It is apart from the subject of this article, we know, but it is so pronounced a fault as to compel attention. In the center of the calendar the work-mark of the firm is printed in a pale green, all the type being printed in black, and it is so inconspicuous that it passed unnoticed until we had examined the design for some time, and so weak we were compelled to get down pretty close to decipher the name of the firm in the device. As blotters are received, and judging from the amount of attention ordinarily given them, we doubt if one person in ten would ever learn from whom this blotter was received. If a blotter — or any printed item for that matter — is to accomplish any advertising of value, the name of the firm issuing it must stand out so that it will be impressed on the mind of the user practically every time he uses it.

Panels are used to classify — to separate one item from others so that it will be distinguished and thus displayed. It is natural to consider items in separate panels distinct in themselves, and not parts of one continuous subject or argument. Inversely, it is a mistake to place parts of one thing — not merely one sentence, but of several paragraphs, at times, which form continuous reading — in several panels. To do so breaks up the continuity, and effectiveness is lost. In Fig. 3 we are reproducing a newspaper advertisement in which continuous text — sentences which, to present the full force of the argument, should follow in regular order —

Fig. 2.
Simply arranged, the text offers no obstacles to the reader and the argument is given full force.

Fig. 3.
Continuity broken up by paneling below the heading.

is separated into three panels. We refer to the narrow panels immediately below the panel containing the displayed heading. Because of this paneling the matter is made complex, reading is made a greater effort, and because of the interruptions at the ends of the panels the close connection of the text is broken up and much in effectiveness is lost. This matter should either have been enclosed in one panel or paneling should have been avoided altogether. To use too many panels may be likened to the use of too many display lines, for with so many forces of attraction the effect is the same as when our conversation with one is interrupted by the intrusion of others, all demanding our attention.

It seems that, no matter what line of argument we pursue, we always wind up with a realization of the great importance and value of simplicity. To make our designs complex by the incorporation therein, no matter where, of parts which influence the eye and mind to such a degree that the main point is not brought out forcefully and well is a serious fault. If the reader is interrupted by this or that to such an extent that he is not impressed with the message conveyed, the work is a failure. The trouble is that compositors too often go about their work thoughtlessly, instead of analyzing it critically.

Work.

Physical work promotes the circulation of the blood, opens the pores of the skin, gives tone to the respiratory organs, helps the functions of digestion, strengthens the muscles, adds suppleness to the joints, enlivens the senses, quickens the nerves, regulates the passions, and tends to build up the general constitution. Mental and moral work clears the understanding, empowers the will, keens the perception, awakens the conscience, informs the judgment, enlarges the memory, rectifies the affections. In one word, the tendency of work is to promote and sustain the mental and physical organization in an uninterrupted action of health, until it shall be broken up and dissolved in death. Man is kept in life by work, and dies either because he will not or because he can not work.— *Bate.*

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Blotters.

The blotter is probably the best advertising medium for the small printer, certainly it is the medium most generally used. Comparatively few printers operate a business of such proportions that a house-organ can be afforded, but blotters are inexpensive. They have the advantage of being useful as well, for almost every business office uses them, which causes them to be welcomed. For that reason they have a far greater chance of surviving the waste-basket than the circular or other piece of advertising which does not serve any useful purpose.

Blotter stock comes from the paper-dealer in sheets 19 by 24 inches, and from each sheet twelve blotters of the standard size, 9½ by 4 inches, can be cut nicely. They are generally trimmed slightly to eliminate rough edges and to permit, at the same time, of mailing in standard No. 10 Government envelopes, which are 9½ by 4 inches. Blotters are also cut quite frequently to the size of 6 by 3¼ inches, in order that they may be mailed in the regular No. 6¾ Government envelopes, which are slightly larger. Twenty-one blotters of this size are obtained from one full sheet of the stock. The use of this size enables the printer to enclose at least one with each of his letters, and with his invoices and bills, as well, if he so desires. Odd sizes are cut quite frequently, the idea being to break away from the conventional in an effort to find favor for whatever distinction is furnished by the uncommon size and shape of the blotter.

¶Every Parcel Post Package should contain a Blotter—

In almost every house a blotter is needed—rarely can one be found.

We believe you will find it a good plan of advertising to have a lot of these blotters to put in your mail. Your customer will appreciate it and see your name every time the blotter is used.

In no way can you so cheaply be remembered.

Let us get you up a catchy style on good sure enough absorbent blotting. The cost is not much and the returns are good and long continued.

Try Burkeblotting
for Businessbuilding

BURKE—BROADWAY—MACON

A readable and pleasing blotter used to advertise blotters. By B. W. Radcliffe, with Burke Printing Company, Macon, Georgia.

Those of sensitive nerves prefer the blotter which has an enameled surface on one side, because, in rubbing their hands over the blotter to absorb the ink, the rough surface of the blotter stock is a source of irritation to them. This grade of stock makes it possible to print small type and half-tone plates thereon, something which is impossible on the rough surface, because the blotter surface absorbs so much ink an extraordinary amount must be carried, which, naturally, fills up the small holes of the plate and the small letters, making a sharp, clear print out of the question. When the type-sizes are not too small, and when half-tones or line plates with fine and close lines are not to be used, the regular stock, unenameled on either side, serves adequately, and its life as an absorbent is practically double that of the one-sided blotter. It will probably not meet with favor to those whose nerves are hypersensitive, however; but, fortunately, a very small portion of business men allow such trifles to irritate them.

There is no fixed style of composition for blotters—proper display, not overdone, and simplicity of arrangement being the prime considerations. The composition should, if anything, be plainer than on the average run of work, as blotters must be quickly read. If the blotter is so easy to read that it is reread every time it is used, the value of repetition will thereby be obtained, and this is an important consideration. Anything in the way of impertinent and unnecessary decoration—in other words, "gingerbread"—

Effective use of action photograph for a blotter. By The Davis Press, Worcester, Massachusetts.

which tends to detract from legibility and to force upon the eye and mind of the reader something besides the message which the blotter conveys, nullifies, more or less, its advertising value. We do not contend that decoration or colors should be entirely avoided, but we do insist that they should be subordinated to the text and tend to throw it out the stronger. As we have stated before, the frame should not be so conspicuous as to overshadow the picture.

Printers are prone to overdo their own work because of the desire to turn out something exceptional. We refer, of course, to those printers whose taste has not been developed by study of principles to the extent that they appreciate good design and typography, which is simplicity to a great extent. They not only sometimes build up intricate border arrangements, and use ornaments to the extent that the type is forced to the background by the prominence of the decoration, and thereby lose many opportunities to be read, but they use three, four, five and sometimes six colors in printing these designs when they are up, further complicating them by the increased number of attraction forces. The printers are few indeed who can successfully handle a blotter on which more than three colors are used, for, even though they use colors which do not clash, they fail to secure results which justify the additional impressions. One thing the printer should always consider before adding color and decoration to a job, and that is, whether or not it is justified — not necessarily as to expense, but whether the appearance of the job is benefited to an extent

Young & McCallister, Inc.
The Segnogram Press
Printing

Now in our New Building
920-922 Santee Street (near Ninth)
F 5390 Main 6119

Firm-name, business and address only, occupying small space, should appeal to many. In original the type was in black, initial in red-orange, and border in pale-blue tint. By Young & McCallister, Los Angeles.

We want to work for You too!

Long Dist. 'Phone Orchard 734
Our delivery service "*covers Milwaukee County like a blanket.*" Just 'phone or mail us your printing requirements—all orders printed and delivered in 2 or 3 days' time.
Speedy Automobile Delivery to All Parts

WEBER PRINTING COMPANY
429 ELEVENTH AVENUE, MILWAUKEE

Here large sizes of bold type were used to print on deep-red stock. The printer should avoid light-face types when the stock is dark in color, for a blotter, of all things, should be easily read.

Another Davis Press blotter. Note the application of illustration to text in both this and the example shown opposite.

which warrants it. Some lines printed in bright red-orange are given prominence by the reason of the contrast from the black which is thereby afforded; but display is more generally and probably best attained by contrast in size, or boldness, of type. The main benefit derived from the use of color is that it brightens and enlivens the design, making it more interesting and inviting to the eye. Two colors serve this purpose as well in most cases as will three or more, and for that reason it is doubtful if anything is ever gained in using more, especially since more color means more money as well. The printer should ever keep in mind the old quotation, "We ascribe beauty to that which is simple, which has no superfluous parts, which exactly answers its end." With this in mind he will be less lavish in the use of color and decoration.

The copy for blotters is largely a matter of personal taste. Straight advertising talks may be given, copy of about the same nature as would be used for a small advertisement being utilized for the blotter. It is quite a common practice, also, to use some pertinent, interesting short motto with the name of the firm sending it out at the bottom, the idea being that the recipient will admire or be interested in the motto, which, of course, would not be the case with straight advertising, and, for that reason, retain it for use. With it on the desk and constantly before the eyes of a buyer of printing, the advertiser has the call, all things considered, when that man is in the market for printing. A calendar for the month is often made a part of the blotter design, which

Wouldn't It Be a Great Relief if You Could Say to Your Printer—

"I need a Catalogue, a Circular, some Letter-heads and Envelopes," and then be able to entirely dismiss the matter from your mind in the confidence that he will do the work to your entire satisfaction? It may be that a Trial Order will demonstrate that we can cooperate to our mutual advantage.

The Monarch Printing Co.
Council Bluffs, Iowa

WE HAVE AN EXCELLENT PLANT CAPABLE OF THE FINEST PRODUCTIONS IN BOTH PRINTING AND BOOKMAKING

Nothing unusual about this blotter, just a plain and readable appeal to buyers of printing who would appreciate a chance to unload the care and attention to their work on a printer who offers complete service.

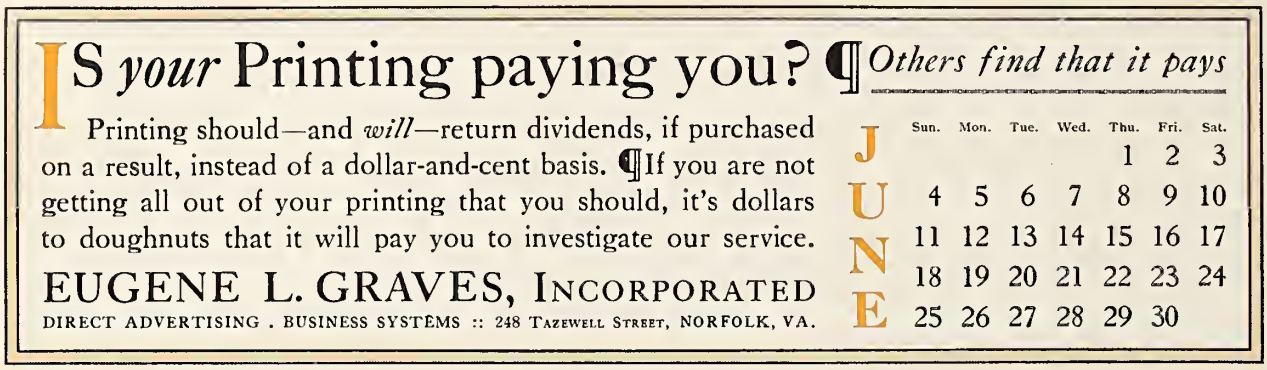
BUSINESS—particularly the most desirable business—is very much like the sport of fishing. You can catch it if you use good bait. We offer you the correct bait in

Good Printing plus Service

The PEARL PRESS
375 PEARL ST.

Simple text, rather effective, but handled in such a way as to illustrate how the "bled" border can be used to give distinction to a blotter as well as other items of printing. Arranged so as to be "catchy," yet simple.

is a good plan, for it adds to the usefulness of the blotter. When this is done a new blotter should be furnished the entire list each month, for no business man is going to keep an out-of-date calendar on his desk and run chances on the mistakes it may cause him to make. Pictures are often used to encourage interest in the blotter. We show two striking examples of this class on these pages and are sure that action illustrations of such a striking character will interest every one, causing them to be retained and used. The type-matter thereon is inconspicuous in size, but it is so arranged as to be prominent.



A plain but attractive blotter by Howard VanSciver, Norfolk, Virginia, which illustrates a widely practiced plan of using a calendar as part of a blotter design, making the blotter even more useful than to blot ink.

The big point is to be brief as to copy and to arrange that copy simply so that the message may be grasped at a glance and without mental effort or eye-strain. It must be read on the run, as it were, and should be plain both in text and design.

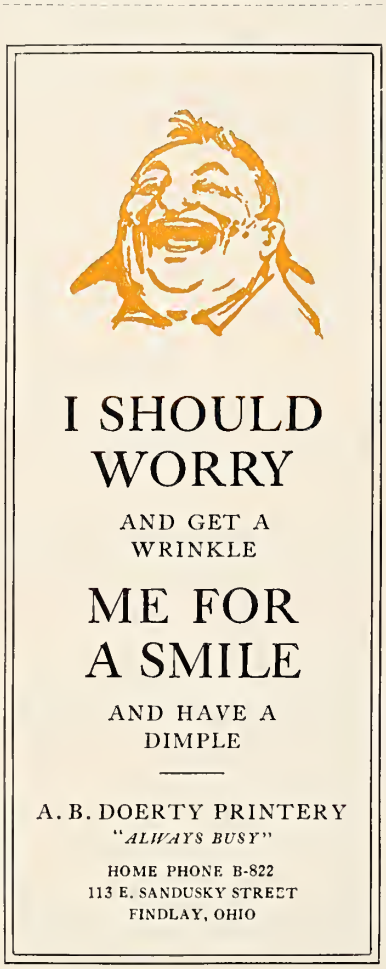
Publicity is essential to the printer—as much as to any other business man. But for the printer it must be, if possible, more carefully planned and executed, as it is taken to represent the best he can produce, and no printer can afford to send out advertising literature that will not place him in the most favorable light. The business man can not be expected to trust his publicity literature in the hands of a printer who can not properly and tastefully advertise his own business.

The comments upon the blotters illustrating this article appear beneath the reproductions and some very interesting suggestions are made by them. Read them.

Our Insert.

We are gratified this month to be able to pass on to our readers, through our eight-page insert of specimens immediately preceding this department, some admirable and distinctive advertising designs executed and sent out from time to time to a selected list by the McGrath-Sherrill Press, Graphic Arts building, 270 Congress street, Boston, Massachusetts, as well as other interesting examples of that firm's high-grade commercial work. The advertising designs which occupy pages two, three, four and five were used on the first page of a folder and also on a blotter which was enclosed in that folder when mailed. All the forms were hand-lettered and designed so as to represent the work of some of the early printers of Italy, France, Germany and England, and all are excellent representations indeed. The copy in each instance is made up of historical text anent the old-time printers and their work, and a short critique on the style and its characteristics. This should prove interesting and instructive, and we suggest that our readers read as well as admire the specimens. No advertising talk is indulged in on any of the specimens, but in every instance the name of the McGrath-Sherrill Press, or its predecessor, the McGrath-Woodley Company, appears prominently, which, with the high character and the excellence of workmanship in every particular, should constitute forceful publicity, especially when directed to an intelligent class of prospects. The work is evidence that the McGrath-Sherrill Press is composed of printers who know printing, and it should lift them above the plane of every-day "job-printers," for it shows that they "mix ink with brains."

On the remaining pages, six, seven and eight, examples of the firm's commercial work, made up of hand-lettered and type-set work, are shown. An appearance of dignity, refinement, neatness and quality characterizes each and every example. It will be noted that simplicity is the keynote to the attractiveness of the work throughout, nothing of the bizarre being in evidence. The value of old-style letters is plainly shown.



The blotter as an apostle of good cheer. Who would cast aside such insurance against the blues?

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

H. EMMETT GREEN, Eldorado, Kansas.— The specimens are all satisfactory, in every way up to the high standard of past work received from you.

THE A. B. DOERTY PRINTERY, Findlay, Ohio. — The envelope-stuffers and blotters are quite pleasing, and the faults which we might mention are of such a minor nature as not to be worth mentioning.

EARL E. ARMBRUST, Norwood, Ohio.— Your specimens are exceptionally neat and no faults at all serious can be found in them. Simple composition, carefully done, constitutes the outstanding feature of your typography.

WE have received from the Goes Lithographing Company, Chicago, some excellent posters done in colors by the exclusive Goes H. B. Direct Process. The posters are very effective in design and well executed, and excellent from the standpoint of advertising.

WALTER WALLICK, Champaign, Illinois.— Your work is of a very good grade, no faults worth mentioning being apparent therein. A bright blue or green would have been more pleasing than the purplish-red on the title-page of the Wagner & Sons booklet.

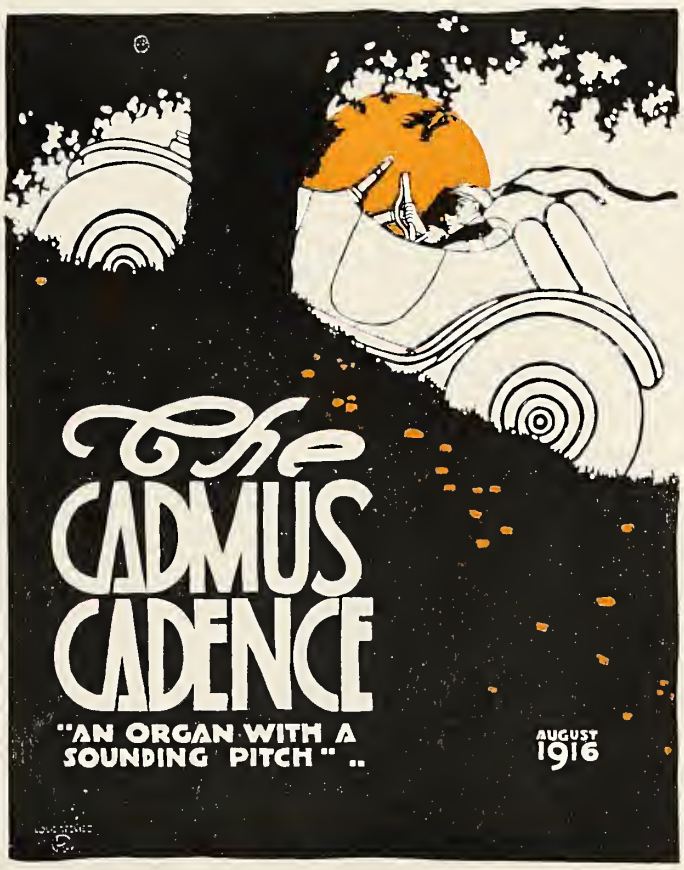
WE are reproducing on this page the interesting cover of the last issue of *The Cadmus Cadence*, organ of The Cadmus Press, Los Angeles, California, and one of the most interesting little papers which comes to our attention. The cover-design is by Louis Trevino, a Los Angeles artist who has done many striking folders for the Santa Fe Railroad, and whose style is strong, virile and interesting, without going to the extent of freakishness which some "modern art" artists do.

CHARLES F. SKELLY, Altoona, Pennsylvania.— Your specimens are simple, neat and effective. Nothing more could be given by and more could not be asked of any printer. The lines are somewhat crowded in the letterhead for Watson's Sporting Goods Store.

TOM CARRIGAN, Ridgway, Pennsylvania.— If the text-matter had been set in lower-case, and in narrower measure than the capitals are set, your blotter would have been more readable and more pleasing as well, because of the elimination thereby of the effect of congestion caused by the all-capital arrangement.

BEN H. HUDDLESTON, Birmingham, Alabama. — Your card is interesting in design and well arranged. As printed, it is a little top-heavy, which effect could be overcome by lowering the entire design on the card or by lowering the name, address and label, whichever you would prefer to do.

THE GRAY PRINTING COMPANY, Fostoria, Ohio.— The menu prepared by you for the Allen Motor Car Company banquet is one of the most interesting specimens we have ever seen. We regret that its nature is such that we can not satisfactorily reproduce pages from it for the benefit of readers who are always on the lookout for such clever ideas.



Effective and interesting cover-design on house-organ issued by The Cadmus Press, Los Angeles, California. Designed by Louis Trevino.

MONETA PRINTING COMPANY, Los Angeles, California.— Your specimens are quite satisfactory, and possess an air of distinction which lifts them from the commonplace. On your bill-head we would suggest eliminating the hair-line rules which are below the second display line, and advise the use of smaller decorative brackets.

GERARD MANGIS, Pittsburgh, Pennsylvania.— Your specimens are satisfactory in every way. In them we see the influence of Ellsworth Geist, and we will state right here that you could not model your work after that of any one to better advantage. Do not, however, use italic capitals to begin words set in roman lower-case.

King's Courier, house-organ of George W. King & Son, Worcester, Massachusetts, is an attractive publication. In number six, under the heading, "Not Offset Printing, but —," a process is explained by which the company states it can produce work with all the softness of effect found in offset work, and which will preserve detail to better advantage at the same time.

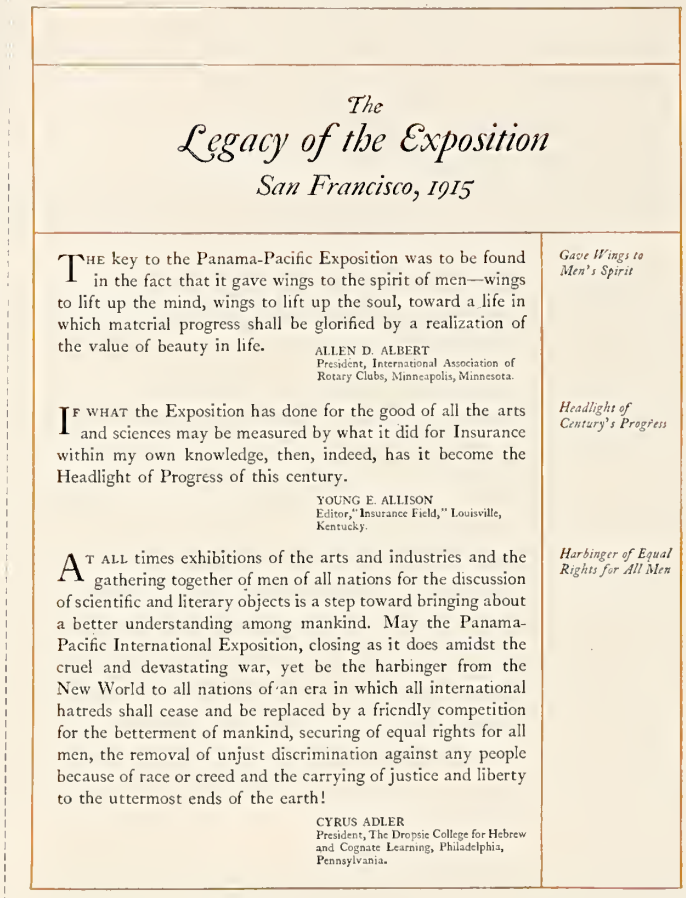
OLIVER F. BURTON, Petaluma, California.— The line set in italic capitals does not harmonize with the style of letter used on the remainder of the Otis card, and we are quite sure that if you look at it critically you will agree with us. The card is also burdened with too much copy, but this could have been overcome to a degree by setting some of the unimportant items in smaller sizes of type.

G. H. PIERCE, Springfield, Missouri.— The folder, "Springfield, Missouri, Invites You," is especially pleasing and effective, the presswork being of a very good grade. The colors used on the outside pages are unusually snappy and would invite favorable attention, we are sure. The initial on the inside page is too far removed from the word of which it is a part, and the lines in the small panels crowd those panels too closely.

GEORGE HERZING, Nazareth, Pennsylvania.— The blotters prepared by you for the

Bangor Slate Company, Bangor, Pennsylvania, are simple, neat and therefore pleasing. The borders are a little too prominent in our estimation, and in most cases the signature lines crowd the borders at the bottom too closely, considering the short length of those lines and the rather large marginal space at the sides.

"THE Legacy of the Exposition" is the subject of a book published by the Panama-Pacific International Exposition Company, the text of which is made up of sentiments expressed by thinking men and women of national and international reputation, in which is pointed out the heritage of the millions who found inspiration and education in the great world university, the fair. The book contains about 200 pages, printed in two colors, black and red-orange, on heavy buff antique stock. It is bound in boards, covered on the sides by heavy Italian hand-made stock and on the back by cloth, the title being printed on paper and pasted to the back. In style and in the decoration used, the influence of early Italian styles is apparent, and the work as a whole reflects great credit upon its designer, John Henry Nash, much of whose clever work has been shown on these pages from time to time. The title-page and the first page of text are shown on these facing pages.



The
Legacy of the Exposition
San Francisco, 1915

Gave Wings to Men's Spirit

THE key to the Panama-Pacific Exposition was to be found in the fact that it gave wings to the spirit of men—wings to lift up the mind, wings to lift up the soul, toward a life in which material progress shall be glorified by a realization of the value of beauty in life.

ALLEN D. ALBERT
President, International Association of Rotary Clubs, Minneapolis, Minnesota.

Headlight of Century's Progress

IF WHAT the Exposition has done for the good of all the arts and sciences may be measured by what it did for Insurance within my own knowledge, then, indeed, has it become the Headlight of Progress of this century.

YOUNG E. ALLISON
Editor, "Insurance Field," Louisville, Kentucky.

Harbinger of Equal Rights for All Men

AT ALL times exhibitions of the arts and industries and the gathering together of men of all nations for the discussion of scientific and literary objects is a step toward bringing about a better understanding among mankind. May the Panama-Pacific International Exposition, closing as it does amidst the cruel and devastating war, yet be the harbinger from the New World to all nations of an era in which all international hatreds shall cease and be replaced by a friendly competition for the betterment of mankind, securing of equal rights for all men, the removal of unjust discrimination against any people because of race or creed and the carrying of justice and liberty to the uttermost ends of the earth!

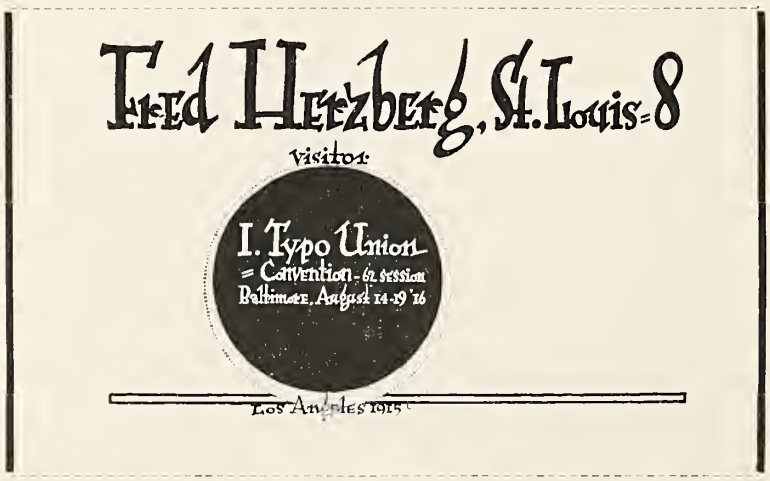
CYRUS ADLER
President, The Dropsie College for Hebrew and Cognate Learning, Philadelphia, Pennsylvania.

First page from handsome book, "The Legacy of the Exposition," designed by John Henry Nash, San Francisco, California.

L. S. PUGH, Atlanta, Georgia.— The folder for the Travelers' Aid Society is satisfactorily designed, but spacing is bad between words in the lower group on the title-page, which should have suggested some arrangement of these words to overcome what could not be avoided in the squared group without undue letter-spacing. The linotype slugs were imperfect on the inside pages and could not be made to print well on the enameled stock used.

RENÉ JOSE TITUS, Fort Worth, Texas.— Yes, the bottom group on the title-page of the Joint Recital program is a little large in proportion to the upper group. The other specimens are quite pleasing, except that we do not admire the large geometric squares on your personal letter-head. They are too prominent and do not harmonize with the type as they would with a heavy block-letter such as you used on the card for the Fort Worth Laboratories.

MERCURY PRESS, Chicago, Illinois.— "By Way of Suggestion" is a novel bit of advertising, and we are quite sure the cut-out door will prove a curiosity-arouser and cause the recipient to open it, whereas he might not open the folder. One must be very careful in using green with blue on blue stock, for such attempts are more often failures than successes, but there is enough contrast in the case of this folder and it appears quite satisfactory. We regret our inability to secure a satisfactory plate from it for reproduction.



Odd but interesting and effective card designed by Louis Herzberg, an artist, for his brother, Fred Herzberg, a printer, of St. Louis, Missouri.

L. C. MCCARN, Joplin, Missouri.— The letter-head for the Miners Print Shop is quite unusual, but we are quite certain that if there were six points less space between the two main display lines, a smaller amount between words of the firm-name, and if the parallel rules beneath the word "Printing" were eliminated and the lines below correspondingly raised, a great improvement would result. We also doubt the value of underscoring the small lines in the two upper corners. You were ingenious to gain the effect you did without mutilating the face of the type.

C. F. WHITNEY, Wayne, Nebraska.— The menu for the Tennis Association's banquet is pleasing and the inside pages could scarcely be improved upon. On the cover, the type-matter should be at the top and the cut of the racket below, with the handle down. This change is not suggested merely because the cut would be in its correct position, but also because, so placed, the greater weight would be at the top, where it is essential for good balance.

W. C. SCEHNET, Grand Junction, Colorado.— The blotters are admirably done and no fault can be found with them in any particular. The package-label is not so pleasing, the ragged white spaces, made so because the type-lines do not square up in conformity to the shape of the panel occupied, being quite displeasing. When matter is enclosed in a panel and some of the lines crowd the enclosing border closely, with large areas of white space of irregular shape in other parts, an unsatisfactory effect is always apparent.

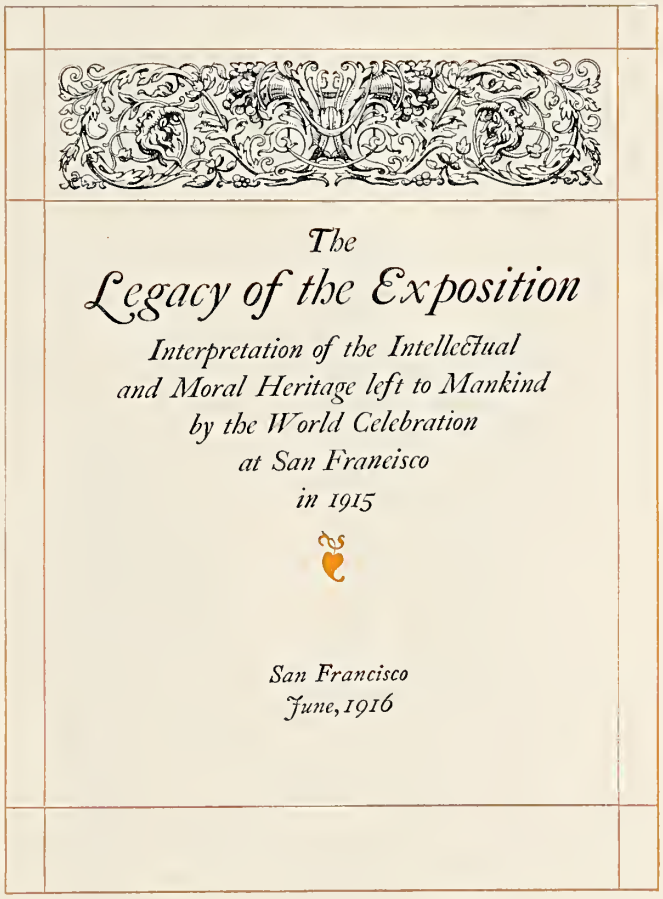
THE CURTIS COMPANY, Detroit, Michigan.— The catalogue you have prepared for The General Fireproofing Company is an admirable piece of work in every particular, and the manner in which the tints have been printed under the impressions of cuts representing the various filing devices to represent the appearance of mahogany, oak, and the deep green in which steel files are sometimes enameled, produces an admirably natural effect. Every item of workmanship going into this catalogue was capably handled, the presswork being especially good.

JOHN HEIMPLE, Bethlehem, Pennsylvania.— Both of the catalogues for the Railway Signal Association and the South Bethlehem Business College are handled satisfactorily in a general way. Worn rules and battered type handicapped the pressman

to a degree, but in spite of that fact the presswork is of a very good grade. There is too much space around initials throughout the business-college catalogue, and the fact that the pieced rules beneath the running-heads do not join well mars the appearance of the book to a considerable degree.

EARL F. CALVERT, Cambridge, Massachusetts.—Your announcement card is not pleasing in appearance and, if we were one of your prospective customers, would not induce us to buy of you. The text-type used contrasts disagreeably with the Copperplate Gothic which is used for the argument. All-capital arrangements should not be used for large amounts of text because of the congested appearance produced thereby, and because readers are accustomed to reading more legible lower-case in mass, it is inadvisable to so use capitals.

TIMES PUBLISHING COMPANY, Boykins, Virginia.—The letter-heads are all dignified and effective, the typeface consistently used being especially pleasing and well suited to that class of work. Goudy Old Style is a versatile letter and one which can be used on practically every kind of work. The "spotty" linotype border mars to quite an extent the appearance of the telephone directory, it being so prominent as to distract the attention of the reader from the type, causing the latter to lack the force it should have.



Title-page of "The Legacy of the Exposition." (See opposite.)

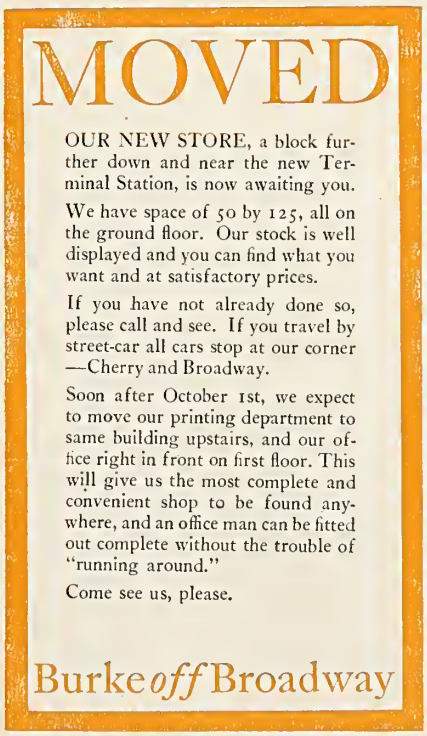
HOWARD VANSCIVER, Norfolk, Virginia.—All your specimens are excellent, in every way up to the high standard of past work. It is with considerable regret that we are unable to reproduce some of them for the benefit of our readers, but their great charm, in addition to excellent typography, is in the dainty, yet effective, colors used in printing — grays, light blues and light browns — which colors are difficult or impossible to photograph for the making of good etchings. We would not want you to sacrifice some of them, however, for the mere purpose of getting them into THE INLAND PRINTER.

B. W. RADCLIFFE, Macon, Georgia.—We continue to admire your excellent work, which is maintained at the same high standard. If those printers who think a medley of colors and a confusion of rules and ornamental devices are essential to good typography could see how you make plain, readable types, embellished to a reasonable and proper extent by judicious ornamentation, into beautiful designs, we are quite sure they would raise their right hand and say "Never again." We are reproducing in these columns one of your envelope-stuffers which will back up any statements we have made.

H. S. CATES, Danville, Illinois.—The idea behind your blotter, "The Hot Days," is a good one, but the design is not connected. Panels are used mainly for the purpose of classification, to set one thing or part away from another. That being the case, is it not obviously wrong to break up continuous matter into several panels, or to separate parts of continuous matter widely? "The Hot Days," your display at the top, and the words occupying the lower panel, a calendar for the month being between, "May have reduced your weight — but not the quality of our printing," read along in a connected way, but the connection is broken by the arrangement described and the "sense" is not clear.

HAIRENIK BROTHERS, Boston, Massachusetts.—The letter-head for Manuelian Brothers crowds the top of the sheet too closely and the type-sizes are too large throughout. On the Sachaklian heading, the two typefaces do not harmonize. We would suggest the use of one series only in work of that character. In groups of type it is far better to have the longest line at or near the top, so that an inverted-pyramid form will be attained, for, when the lines graduate in length from top to bottom, the shortest lines being at the top of the groups, they are displeasing in contour and have the effect of being overbalanced.

W. W. WICHE, Morrison, Illinois.—The cover for the Morrison Fair catalogue represents commendable effort on your part, but it has more the appearance of an advertisement than a cover-design, due to the filling of the borders with type. There are too many borders around the design—one would have been sufficient. With the outside six-point border only used, larger type could have been selected for the main display and the items of minor importance could have been set in smaller type so as to admit of greater prominence to the important features through the contrast of size and the contrast furnished by greater white areas. The advertisements are satisfactorily composed.



Stuffer by B. W. Radcliffe, Macon, Georgia.

W. B. KNIGHT, Waco, Texas.—The typefaces do not harmonize in your cover-design for the W. A. Holt Company catalogue. You have used an extended block-letter, all the elements in the letters of which are of equal width, with a condensed modern letter, in which there are heavy and hair-line elements. The groups are scattered down the page, which handling is contrary to the rules of proportion and simplicity, and the hand-lettered name-plate does not work into the scheme of the design. Colons at the end of a short line in an otherwise squared group do not adequately square up that group; because of the fact that the colons are so dissimilar in appearance to the type and occupy so little space, comparatively, the group maintains the contour of the type-lines and is not, therefore, consistently squared.

STOOKEY'S PRINT SHOP, Vallejo, California.—Most of your letter-heads occupy too much space on the sheet, and since larger sizes of type than necessary were used in them, you could correct both faults by using smaller types. As a rule, your arrangement and display are

good. The rules on the letter-head for the Baker Tailoring Company add nothing in appearance and effectiveness, and the time spent in making the panel could have been saved and the design improved. The florists' card is interestingly arranged, but the script should not be used with such large sizes of an inharmonious face. The effect would not be so bad if the block-letter was in smaller sizes. The Central Bank blotter is crowded perpendicularly, with ample white space horizontally. To distribute the white space more uniformly, the matter in the three sections at the bottom would have to be set in smaller type.

MORRIS REISS, New York city.— You surely made a great improvement in the card for The Harlem Bookbindery, and we are showing, in half-tone, the copy furnished you and, alongside, your excellent and interesting resetting of the card. The other specimens are of a very good grade, but we do not admire the use of Caslon italic in your statement, on which the main display items are lettered in a bold style quite similar to Post type. Your "Strange Bedfellows" blotters are nicely composed and printed.

C. CLARENCE SMITH, Clarksville, Texas.— Your business card is not a good one — the blue, green and purplish-red used in printing strike a discordant note in combination. A study of scientific color harmony would teach you to avoid such color combinations. The rules throughout are heavier than the type and monopolize the attention. They are not only bolder than the type, which should have suggested printing them in weaker colors than used for the type, but you printed them in stronger colors, accentuating the variation. The name of the firm, which answers the question "Who?" should be the most prominent in the design, but, owing to the weak character of the letter used for the line, it is weaker than the lines of smaller type, gaged by points, at the bottom. A thorough study of the principles of design as applied to typographic work, and display, too, is essential in your case, we are quite frank to state.

First page of folder sent out by Hurst & Hurst, New York city. On the right inside page a list of the firm's type-faces was given.

WALTER SCHULTE, Minster, Ohio.— The catalogue for The Minster Machine Company, executed by you, is satisfactorily composed, but worn type and imperfect slugs made it impossible for the pressman to do good work. If the small lines at the top of the title-page were more closely grouped, so that the main display lines and the ornament could be raised, with more white space between the ornament and the matter below, the page would be improved. The other work is of ordinary quality, and the advertisements in the fair catalogue are not pleasing because so many inharmonious type-faces were used in their composition.

THE PAPER HOUSE OF NEW ENGLAND, Springfield, Massachusetts.— Your new envelope and letter-head are especially effective. We note that your letter-head, made up in the form of a folder, enables you to print an illustration of your building and some advertising on the third page. We presume you did this to encourage others to do likewise, and if successful you will naturally sell two sheets of paper to those who follow your lead where you sold but one before. But why should not a paper-house encourage its customers to buy more paper? And especially so when the idea which causes the increased sale will make a profit to the buyer as well. Incidentally, the cut printed on the third page, showing through the stock of the first leaf, gives you a "private" water-mark and encourages the recipients of your letters to "turn over."

WILLIAM EDWIN RUDGE, New York city.— The specimens of high-grade printing which you send to a selected list from time to time to impress recipients with your ability to execute high-class work are representative of the best work now being done. The "Summer Girls" calendar is an admirable example of process colorwork. The post-cards, printed in colors from linoleum blocks and illustrating New York city scenes and buildings, are remarkable in design and execution. The folder, printed on hand-made stock, on the first page of which

M. REINHOLD, Proprietor — Telephone, Harlem 5357

The Harlem Bookbindery

Blank and Check Books, Music and Library Books
Flexible Work, Leather and Cloth Binding, Ruling,
Punching, Perforating, Numbering ~~and Lettering~~.

~~Pamphlet Work promptly executed.~~ ~~Publishing for the Trade.~~

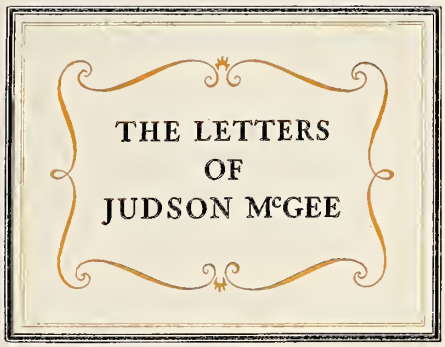
202 EAST 108th STREET

Near Third Avenue, Ruling & Binding of every description NEW YORK

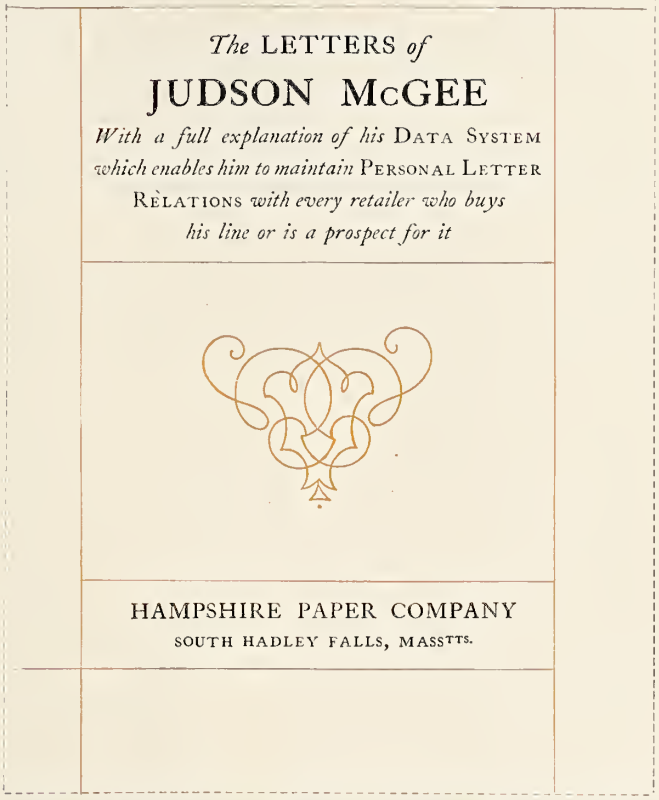
THE HARLEM BOOKBINDERY
M. REINHOLD, Proprietor
202 EAST 108TH STREET · TELEPHONE HARLEM 5357

Rulers & Binders
BLANK AND CHECK BOOKS, MUSIC AND LIBRARY BOOKS, FLEXIBLE WORK LEATHER AND CLOTH BINDING, RULING PUNCHING, PERFORATING, NUMBERING

The card reproduced at the left was given Morris Reiss, New York city, as copy from which he set the card at the right, and while no great fault can be found with the original, it is commonplace, whereas Mr. Reiss has given the copy an interesting and appropriate treatment.



Cover-design of handsome booklet designed by Louis A. Braverman, with the Heintzemann Press, Boston, Massachusetts.



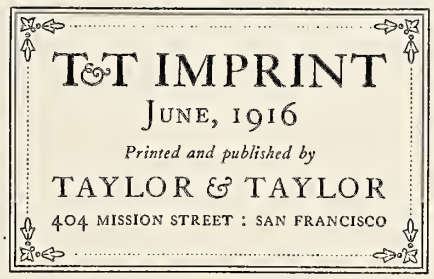
Title-page of booklet, cover of which appears alongside. Mr. Braverman's work is of exceptional merit and is distinctive.

Alice Cary's poem, "Nobility," appears, and on the third page the advice that because requests were still coming in for the calendar issued the first of the year, which was printed from blocks cut from linoleum, a limited edition would be issued and those who desired copies should get their request in early, is an exceptionally neat piece of work.

LOUIS A. BRAVERMAN, Boston, Massachusetts. — No better work is being done than you are doing at the Heintzemann Press on the booklets for the manufacturers of paper. Because of their excellence in style and workmanship, they are sure to appeal to printers and advertisers to whom they are sent, and who are appreciative of such excellence if any one is. The papers advertised are shown to excellent advantage on work for which they are peculiarly adapted. We are reproducing herewith two pages from a notable booklet prepared for The Hampshire Paper Company.

THE YUKON SUN PUBLISHING COMPANY, Yukon, Oklahoma.— The folder advertising monuments represents quite an improvement over other specimens of yours which we have seen, but too large portions of the design are printed in the warm color; the border only on all pages would have been all you should have so printed. If, on the title-page, the illustration had been raised so that the uppermost part was within six or eight points of the line above, the crowded appearance at the bottom could have been overcome, and margins at sides and below the lower group made more nearly uniform. Some of the type appears badly worn to an extent which the pressman could not overcome. We do not admire the contraction "Ag'y" for the word "Agency," as used in the main display line on the inside pages.

HUGH H. BURNETT, Knoxville, Iowa.— The collection of letter-heads sent us is one of the finest we have ever seen, and those printed in one color illustrate admirably that pleasing designs can be made up of plain type-faces, simply arranged, if one but has the taste to select the right kind of faces and the judgment to arrange them in simple forms of display. The all-capital arrangement of the Young



Envelope-corner design by Taylor & Taylor, San Francisco, California.

Printing Company letter-head is not pleasing to us, and we would welcome the intrusion therein of a line or two of italics or lower-case to break the monotony and relieve the congestion that is apparent. The card for the Argus Printing Company is somewhat crowded, due to the use of larger type than necessary for the items of minor importance. Both the letter-heads for *The Knoxville Journal* are interesting and pleasing.

H. J. BRADFIELD, Helena, Arkansas.— In your large package of specimens we find much to admire and very little to condemn. We find the letter-heads effective in their dignified simplicity and quite all that any one could ask for in that kind of work. In so far as display and arrangement are concerned, no improvements worth while could be effected, although personal taste here or there might suggest changes, but we can not judge on the basis of our own or some other individual's personal taste. As a color combination, we do not admire russet and red as used in one instance. The blotters are especially attractive in design, and good taste was exercised in the selection of colors for printing them. The booklets are all pleasing. The hanger, "Opportunity," would be more pleasing, we feel sure, if a red more nearly orange had been used, which would not only effect a better harmony with the stock, but would weaken the border in tone somewhat, for it is now a little too strong for the type.

ROBERT B. GIBB, Attleboro, Massachusetts.— The business card and letter-head indicate that you do not have a very good idea of the requirements for pleasing association of type-faces, and we believe that a thorough study of the principles of design and harmony would do much toward developing in you the valuable qualification of good taste. You are working under a handicap, as it is, in operating a plant of your own and under no supervision, without having had experience under others trained in the business. To give you an insight into the main fault apparent in your work, take, for example, your business card. In its composition you have used four type-faces, and in three of these there is not apparent any points of similarity which are essential to harmony. In fact, all three are utterly different, a heavily shaded script, a block-letter with slight, sharp serifs, and an artistic text-face. Types to be used in combination should possess some characteristics in common.

J. S. Thornton, Jr., Jackson, Mississippi.— The specimens you sent us are ordinarily good, although correction of certain faults would improve them materially. On the letter-head for the Thornton-Clancy Lumber Company the main display group crowds the small lines at the top too closely, overbalancing the design. If a nonpareil of space had been added above these lines, and if the lines below the main group had been set in smaller type, an improved appearance would have resulted. The design occupies too much space on the letter-heading for the Young Men's Business Clubs, and with the large-lettered design smaller type-sizes should have been used, especially for the line "Jackson Convention Headquarters," which need not have been larger than eight-point. The Feibelman stationery items are interesting and satisfactory.

Taylor & Taylor, San Francisco, California, have been quite frequently represented in these columns, and the work of that firm shown has proved a source of inspiration and assistance to all readers in the improvement of their own work. On this page we are showing a simple but beautiful page from *T & T Imprint*, the firm's house-organ, and on the preceding page the corner-card design from the envelope which brought the house-organ to us. Taylor & Taylor certainly know the value of paper and consistently use good stock, and by that medium their typography is shown to the very best advantage.

Andrews Printery, East Chattanooga, Tennessee.— In a general way your specimens are satisfactory — some are exceptionally neat, while others could be quite easily improved. The spotty border which was used on the stuffer, "There ain't no use to grumble and complain," etc., is not at all pleasing. Such borders should be consistently avoided, for their effect upon the eye is to distract the reader's attention from the type enclosed therein. The card, "In Appreciation," would be better if no initial had been used, for the makeshift initial, made up of an ornament, letter and rule, does not harmonize at all with the shape of the card, which is oblong, whereas the initial is narrow and condensed. Plain, neat typography, such as the admirable card used by Mr. Andrews, is in all ways preferable. The distribution of margins is poor on the inside pages of the booklet, "Our Business vs. Your Business," the side margins being cramped, whereas the top and bottom margins are large, and the type is printed in the center of the page, which position is monotonous, instead of above center, as is best.

Watson-Jones, Incorporated, San Diego, California.— We admire very much the specimens of your work which you have sent us, the greater part of them being neat, snappy and effective. The type-faces which you use, while excellent, are not of the commonplace variety, and you have handled them in such a way as to obtain distinctive effects. The border which you used on the labels for the Izer Davis Company is one which we have never admired, mainly because its spotty character creates a distracting effect. In the case of these labels, it, in addition, overwhelms the type used in combination, being altogether too prominent. The Copperplate Gothic used in the panel along the sides of the letter-head for the Southern Engineering & Asbestos Company does not harmonize with the dainty, free Packard used in setting the heading, and, because of its prominence, acts as a magnet, in effect drawing the readers' attention from the name of the firm in the heading. The card by which you announced the incorporation of the firm of Watson-Jones is not inviting, the all-capital arrangement being difficult to read, not only because of the greater effort which is naturally required to read words set in capitals, but also because in this instance those lines of capitals are very crowded. Capitals should not be used in setting large amounts of matter because they are not easily read.

L. W. Traer, Melbourne, Florida.— The envelope for The W. S. Maxwell Company would be improved if the words "Melbourne, Florida," were set in smaller type, for, in such large size, the lack of similarity between the Copperplate Gothic, in which the address is set, and the main display line, printed in two colors from Foster and Webb, is plainly apparent and rather displeasing. The letter-head was difficult to handle, but you did very well on it. However, the address is too large as on the envelope, and for the same reason mainly, and the line below crowds it too closely. We note condensed and extended types of the same family in this heading and the appearance is not good. On the booklet cover the lines are crowded. It would have been a good plan to eliminate the border-bands above and below the cut to make room for more space below the lines "East Coast," the first one under the cut, and the line "General Sales Agent." In spacing a lower-case line between two lines of capitals, it is a mistake to place an equal amount of space above and below the lower-case line, especially when that line has few ascenders. More must be placed below to allow for the space made by the shoulders above the low lower-case letters. It depends on how many high lower-case letters there are in the line how the space is distributed. The work is inspected by the eye, and lines should be spaced with a view to optical equality rather than mechanical equality.

Those of our readers who imagine South America without the pale of civilization would change their minds if privileged to examine the copy of *Plus Ultra*, which Señor Jose Canals, administrator of *Caras Y. Caretas*, another publication, the owners of which publish the former, of Buenos Aires, Argentina, has sent us. *Plus Ultra* is a handsome publication which circulates among the most distinguished families of the South American republic. The illustrations, as well as the decorations and lettering, are original in treatment. The presswork is as near perfection as presswork can be made, the plates, both one-color and process, being handled admirably. Interest is added to the publication, and certain plates contained therein are more appropriately handled by printing the signatures in different colors.

T&T IMPRINT

for JUNE, 1916

Printed and published by
TAYLOR & TAYLOR, 404 Mission Street
San Francisco

Going Up!

The paper man says, "Prices are changing over night. That estimate I gave you yesterday is good only twenty-four hours. Can't tell what the price will be later."

—and the printer is expected to feel glad that he can get paper at all.

The ink man says, "There's not a single ingredient entering into the making of our goods that has not advanced in cost from one hundred to a thousand per cent. and there's no prospect of any early betterment of these conditions."

—and the poor printer is supposed to feel like a king because he does not have to use white paper alone.

—and yet many of our good old customers are complaining because we have increased our prices for printing.

How can we help it?

We should like to sell printing even cheaper than formerly, if we could. All

First text-page of house-organ issued by Taylor & Taylor, San Francisco, California, which illustrates the possibilities for effectiveness in one-color printing.

COST AND METHOD

BY BERNARD DANIELS.

Commercial Derelicts.

The sea of commerce is thickly studded with hidden rocks, and the business which is being navigated without the chart of experience and the compass of a cost system is very apt to be wrecked along with the reckless who cut and slash along apparently without a set course.

Around these rocks and shoals are strewn many wrecks, while here and there all over the sea we find derelicts whose crews have abandoned them or whose masters have lost control so that they are a menace to navigation.

The printing business seems particularly well supplied with such rocks, but the greatest danger is in the price-cutting derelicts. Every once in a while one of these becomes so waterlogged that it goes to the bottom and is out of the way, but while they remain afloat all others sailing that sea are in danger.

Governments plant beacons on the rocks or remove the rocks altogether and send out warships to sink or destroy marine derelicts. Does it not strike you that some authority should mark the rocks and see to the removal of commercial derelicts in our business?

How shall it be done? Well, how would you do it? Surely not by running on the rocks or coming into collision with the derelicts. And that is just what you do when you try to meet the price-cutters in competition. Think it over and note whether it would not be better to let them have the low-price work and lose out entirely, as they soon will.

Showing Samples.

One of the chief mechanical assets of the printing salesman is samples of the work that his house has done for others. Most salesmen know this and are anxious to get samples of the best jobs for their collection, but few of them seem to have a full realization of the value of a proper showing of samples.

Samples should be so arranged that you can show any one or any series of them to your prospect without showing others that will detract his attention and lead him away from what you are trying to sell him. With booklets or large samples this is quite easy, as they are usually handled separately, but with the smaller ones, such as business cards, it is not quite the same.

A few experiments will show you that certain small jobs, like business cards and tickets, envelope corners, note-headings, etc., can be best displayed and kept in good condition by mounting them on pieces of heavy cover-stock, about 8½ or 9 by 11 inches in size, and placing these in folders of lighter stock. In this way you can keep similar jobs together and show only those you desire the prospect to see.

You will also find that a business card mounted on a piece of dark gray or brown cover-paper will look much nicer than when handed out to be finger-marked and possibly broken. By trying out a few at a time, you can soon find the color of cover-stock that displays the particular sample to the best advantage and mount them accordingly. The neatness of the result, and the fact that the samples are separated by a margin of neutral color instead of being heaped one over another in the process of examination, also has a good effect on the prospect.

Samples mounted on 8½ by 11 or 9 by 12 inch sheets are easily stored in an index file, are always in good condition and ready for showing. If you are going to see a prospective customer you need take only those in which he will be interested. If you are going over the usual route and carrying a miscellaneous assortment, you can vary it from day to day without trouble by selecting from your sample-files, and as each one becomes soiled or out of date you can destroy it.

When a new sample reaches your desk, select the background sheet that best displays it and fix it in position. On 9 by 12 inch sheets, all work up to and including 8½ by 11 inch circulars can be displayed, and the margins will make the sample twice as effective.

This method of showing samples takes only a few minutes occasionally for the mounting and uses up a few of the oversheets which every printing-office is constantly accumulating, or, at the worst, requires you to get a sample sheet of stock of the right color from the paper-dealer.

The Plaint of the Binder.

Thus saith the binder regarding the printer: "We do not get fair treatment from the printer who stands between us and the ultimate user of our work. It is true that the printer does, in some cases, verily make the business and get the customer to promise to pay for the handsome catalogue or booklet which is largely the work of the artist-engraver and the binder, and to which the printer has contributed perhaps one-fourth of the value or less, if we allow the paper-dealer to have a little credit, but that does not give him the right to take all the time that he needs to play with the job and then deliver the wet sheets to the binder with a solemn charge that the job must be delivered that afternoon without fail and a warning that it must be a bang-up, first-class job at that. Then we do not get a fair treatment in the matter of prices; many printers who ask, and get, the best prices on their own share of the work crowd us down to the last cent in order to reduce the total cost of the job. This is not as it should be. The printer is our salesman and stands between us and our ultimate consumer and should give us a decent chance to get a reasonable profit. He should coöperate with us to secure that end, and not with his customer to skin us alive."

That is what the binderman emitted a few days ago, and it sounded so like the truth that we felt it should be passed along that the printer might realize just how he appears to some of his allies, the binders.

There are many jobs that, outside of the paper and engraving, divide the actual work almost equally between the printer and the binder, so far as the cost of production

is concerned, and it is but fair also to consider that the profit should be almost equally divided, but it does not usually happen that way. The printer demands from the binder a low estimate and holds him to it even if the work proves to be more costly than was expected.

Another complaint of the binder is that the printer gets prices from him, and having secured the order proceeds to do it himself if it is an easy job and profitable, while he sends the binder all the hard and unprofitable ones. "Good business," says one printer. No, it is not. It is never good business to crowd off the map the man you may want to use another time.

Really, printers should take this matter more to heart and coöperate with the binder who is the product of twentieth century specialization and is necessary to economical production. He is here to stay. We need him now and will need him more. Why not play the game fairly with him and show him how to keep his costs and increase his production, and allow him a profit such as you are trying to get yourself. Then you will find that he is really a valuable fellow and will improve so that you can depend upon his helping to make your booklets and catalogues the success that you intend them to be.

Pamphlet-binding is in its infancy, and there are enormous possibilities to be developed in it if you give the binder half the chance you expect him to give you.

Helping the Other Fellow.

There are still many business men, and among them a number of printers, who consider business as a battle or war and competitors as enemies to be conquered. But this attitude is rapidly changing, and the wiser business heads have learned, or are learning, that helping the other fellow is really an essential to business success.

Competition is no longer considered live business, that is to say, aggressive, unprincipled, cut-throat competition, and these business men have learned that such competition can be very largely corrected by helping their competitors to a better understanding of trade conditions, costs and ethics.

To bring this down to the printers it is only necessary to call attention to the work that has already been done in promulgating the Standard cost system, but to make this campaign of education really effective means that each of us must make it personal.

More good can be done by helping the beginner — the newcomer — to a better understanding of the cost system by a few words of kindly advice and a little aid than by tons of circulars on organization; more can be done toward regenerating a mistaken competitor by going over the cost ticket with him than by calling him names — but all this requires a personal touch.

There are many ways of helping the other fellow and at the same time helping yourself, of which organization is only a minor one, though organization is necessary. Why not tell your competitor the absolute truth about your output and your records when he comes to you and asks the question? Why not give him the credit of being as honorable and honest as you yourself are under the same conditions? And when you give your records to the organization for the purpose of making estimates of local production or local costs, why not be careful to give the exact records?

The good old Golden Rule is still just as correct in its measurements as it was centuries ago, and you can afford to treat the other fellow according to the rule as you would have him treat you under the same conditions. Not as you think he will treat you or as he has treated you, but as you know he ought to treat you and you ought to treat him.

And when we get right down to hard facts, isn't this all there is to trade ethics — treating the other fellow as you would have him treat you under the same conditions — in other words, giving him a square deal? Most of us know how it felt when we first started in business and met established competitors in the chase for the work, and how the customer, at once spotting us as *new* ones, played us to the limit with stories of how the other fellow was doing. Could he have done this had each printer been trying to help the other fellow, and if he had been helping the other fellow would he not have been helping himself and maintaining fair prices?

This is only one phase of the subject, but enough to get you to thinking that the best way to help yourself is to help the other fellow in your line of business.

One of the Mysteries of Binding.

One of the hardest tasks of the printing salesman is to handle the customer who asks for estimates on the same job in half a dozen different shapes, in an endeavor to find one that is cheaper than the others. Such a customer has no idea what he wants, except that he wants the cheapest he can get and therefore wastes the time of one or more printers, making numerous estimates, trying to solve the problem for him.

A printer in a small eastern city has just had a tussle with such a customer and wants to know the difference between the cost of producing the job for the same copy in twelve and sixteen pages.

The copy is such that it would admit of the booklets being set in ten-point solid, to make sixteen pages and cover, 5 by 7 inches, or it can be crowded into twelve pages and cover by setting it in eight-point with one-point leads.

The trouble is that the customer can not see why the twelve-page booklet should not be much cheaper than the sixteen.

The edition is 3,000 copies, and the following detailed estimate will show just where the differences are between the two methods of printing the job:

Comoosition:	16 pages	12 pages
Linotype, 14,000, 10-point, 6 bours, at $1.60	$9.60	
Linotype, 18,000, 8-point, 7 bours, at $1.60	.....	$11.20
Heads and make-up, 3 hours, at $1.20	3.60	
Heads and make-up, 3 hours, at $1.20	.....	3.60
Cover, 1 page, 1 bour, at $1.20	1.20	1.20
Lock-up for press:		
Cover, 1 page, 10 minutes	.20	.20
1 form, 16 pages, 22 by 32, 1½ hours	1.80	
1 form, 12 pages, 22 by 32, 1¼ hours	.....	1.50
Make-ready:		
Cover, 1 form, 1 page, ½ bour, at $.080	.40	.40
16-page form, 2 hours, at $1.25	2.50	
12-page form, 2 bours, at $1.25	.....	2.50
Stock:		
3¾ reams, 32 by 44, 100-pound, at 6 cents	19.50	
3¼ reams, 28 by 42, 80-pound, at 6 cents	.....	15.60
Cover, 1 1-10 reams, 22 by 28, 80-pound, at 12 cents	10.56	10.56
Handling stock, 10 per cent	3.00	2.62
Cutting stock, before printing, 1 hour	1.00	1.00
Press run:		
3,000 impressions, 11 by 8, 3½ hours, at 80 cents	2.80	2.80
3,000 impressions, pony cylinder, 3 hours, at $1.25	3.75	3.75
Ink	1.00	1.00
Bind—3,000 booklets, saddle wired:		
Folding 3,000, 3-fold (16), at $1.00	3.00	.....
Folding 3,000, 2-fold (8), at $0.70	.....	2.80
Folding 3,000, 1-fold (4), at $0.40	.....	1.20
Folding 3,000 covers, at $0.60	1.80	1.80
Insert 1 in cover, 1 section, at $0.50	1.50	
Insert 1 in cover, 2 sections, at $0.75	.....	2.25
Wiring, 4 hours, at $0.75	3.00	3.00
Trimming, 3 hours, at $1.00	3.00	3.00
Pack and deliver	1.00	1.00
Total cost	$74.21	$72.98
Add for profit, twenty-five per cent	18.55	18.24
Sell for	$92.76	$91.22

From this it will be seen that the total difference in the selling price is less than $2, whereas the customer expected

it to be somewhere in proportion to the number of pages, or from $15 to $20.

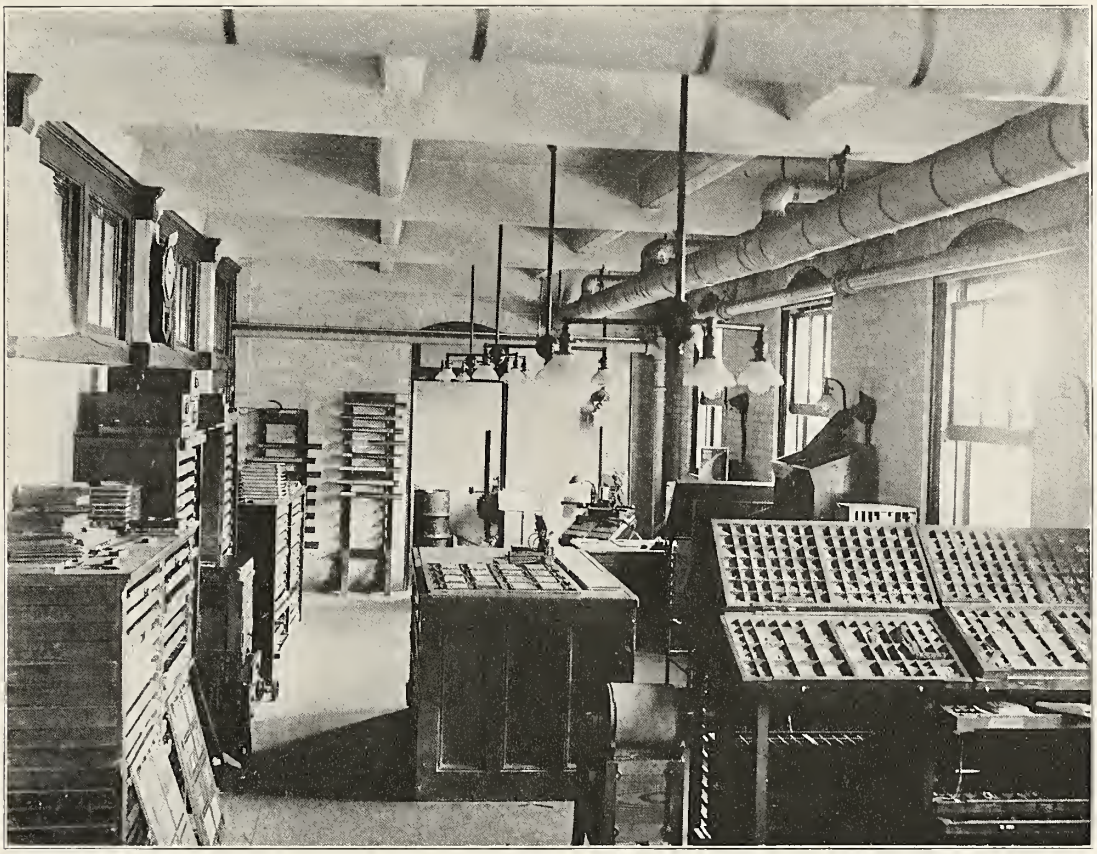
A study of the figures will show that it actually costs more to set a twelve-page job and takes about the same time to make up the pages, as leads have to be inserted. There is a few minutes' time saved in locking up the twelve-page forms instead of the sixteen, and there is a slight saving in paper because the next size smaller paper can be used and this size is not made in quite an equivalent weight, therefore we have to use one a little bit lighter, which increases the saving. But the presswork is practically the same, as the same number of impressions have to be run, and there is really no difference in make-ready between the twelve-page and the sixteen-page form of this size. Coming to the bindery, we find that it costs more to bind twelve pages than it does sixteen, thus taking up the greater part of the saving of paper.

It would have been possible to have printed this job in such a way as to save more on the paper by printing it on an eight-page sheet and a four-page sheet, or by printing three four-page forms, but this would have increased the presswork so much that it would have made the twelve-page cost more than the sixteen, as it would have increased the 3,000 impressions necessary on the twelve-page form to either six or nine thousand on the smaller form.

The moral for the printer from this little study is that it is better policy to persuade your customer to have sixteen-page booklets instead of twelve, where the edition is small, as he will feel that he is getting more for his money. Where there is a large edition, sufficient to warrant doubling up of the forms, it is possible by binding two on to so decrease the cost that it may be cheaper to print a twelve-page booklet; but this is not possible in an edition of under 10,000, as it would require the purchase of a set of electrotypes and the locking up of the forms for the foundry, which in this case would have made an additional cost of nearly a dollar a page and the making ready of a larger number of forms. A minute's thought will show that the saving would be less than the extra expense, as it would only reduce the 10,000 impressions to 5,000.

Effect of Volume of Printing on Cost.

There seems to be an inborn tendency among printers to consider that the great remedy for small profits is volume of business. We see it in the word of the small printer to his salesman, "What we want is orders." We see it in the larger office, where the salesman is told, "Our profits were low last month; we must get more business." And we find it in the mind of the manager of the still larger printing-plant, when he says, "Tonnage is the thing that tells." And they all, or nearly all, proceed to get additional business by reducing prices.



Composing-Room of the Coast Artillery School Press, Fortress Monroe, Virginia.

This idea of volume of business is both right and wrong. Every business must have a certain amount of output to justify its existence and the maintenance of the size of plant that it has, and when it reaches that particular amount of output it also reaches the point of maximum profit. Less than the correct amount of business means excessive overhead; more than the correct amount of business means excessive proportionate cost, and the law of diminishing returns operates to reduce profits because after we reach a certain point business can be obtained only by reducing the price.

This brings us to another point: Many printers have the idea that increased volume of business means decreased cost of production and therefore justifies the lowering of

prices. They do not stop to figure this out, but say, " Our present business covers all cost of production and overhead, and any additional business can be handled without additional overhead; and therefore anything beyond wages is profit." But they do not stop to consider just how little difference that overhead makes or what proportion of the total output that total overhead represents. Therefore they do not know how much cheaper they could afford to sell their product and usually make a slashing reduction of 10 or 15 per cent, which means actual loss unless they have already been getting an excessively high profit.

Now, suppose we do a little figuring and show just how much difference overhead makes in the cost of the additional business. Let us take a moderate-sized printing-office handling, say, $100,000 worth of business per year; or, better yet, say we take $75,000 worth of business per year, as this will come nearer to that of a number of city offices.

This $75,000 represents the entire amount of money received for the business done, including all costs and profits. Now, suppose we are liberal and say that net profit is 15 per cent, or $11,250; this leaves a total cost of $63,750.

Experience has proved that in ordinary commercial printing 35 to 40 per cent of the cost price is represented by material and outside work purchased. Such being the case, $22,250 of this would be so accounted for, leaving $40,500 as factory costs. Modern cost-system investigations have shown that a well-managed plant has an overhead expense equal to about one-half of its total factory costs outside of overhead, or about one-third of the gross costs. This would give us an overhead in this case of $13,500, leaving $27,000 as the real labor and department cost of the goods manufactured.

This department cost includes only the fixed charges on the machinery, rent of the factory premises, heat, light, power, etc., in fact, the things that are charged to the departments; but not general management and selling and other office expenses.

We now find that we have two divisions of costs, one (the smaller one) containing the items usually called overhead — in most printing-plants the cost of handling stock and delivering are included in this overhead — the other (the larger one) usually known as the cost of manufacturing. This latter one we will take first. An analysis of it will show that it is largely made up of actual wages and, to a small extent, of wear and tear and necessary supplies for machinery, power, etc. These charges will vary according to the amount of business transacted, and the more business the more labor it will be necessary to employ; the more business the faster the machinery will wear out; the more power will be used; the more light, heat, etc., will be needed; so that this may be said to vary proportionately to the amount of business done, as even the cost of superintendence will increase with the larger increase of business beyond normal. The cost of stock handling and delivery, spoiled work, bad debts and other incidentals will also increase with the amount of business. So that only about three-fourths of the so-called overhead will remain stationary, with a moderate increase of business of, say, 20 per cent above normal, and even clerk hire and other office expenses will increase after that limit is reached.

Therefore, the only factor in this $75,000 worth of business which will not vary in proportion to the business is about three-fourths of the overhead, or $10,125. This represents 13.5 per cent of the value of the total output. By increasing the output one-third and making it $100,000, the proportion of this overhead would be reduced to 10.25 per cent, a reduction of 3.25 per cent, which you can readily see would not justify any 10 per cent reduction in selling price. But an increase of one-third is not only unusual but greater than could possibly be expected in average business or handled with the same office force. Were the increase only 20 per cent, making the total of $90,000, the decrease in the overhead would only be about 2.25 per cent if equally distributed over the whole business.

We have, then, these facts to consider, that the only decrease that can possibly accrue in increasing the volume of business is a slight decrease in the overhead, which is always accompanied by an increase in the factory costs, so that with a total increase of 20 per cent of the gross volume of business the net decrease of costs would be about 2.25 per cent. If the increase of business were only 10 per cent, the decrease would be still smaller — less than 1⅓ per cent. So you can see that there is no justification for cutting 10 or 15 per cent off the price of certain business in order to get it, to increase the volume, or tonnage, or output, or whatever you choose to call it. If the business were handled at a 10 per cent margin, as most of the printing business is, the showing would be just that much worse and there would be just that much less reason for making any reduction on it. Even if all the reductions were credited to the new volume of work, it would be more than offset by a 10 per cent reduction in the selling price.

These figures prove that there is only one right method of handling the printing business, and that is to ascertain the cost of the job in your own plant, adding a fair profit thereto to get the selling price, and either to sell it at that price or refuse the order. If the market price is less than that at which you can profitably sell the goods (and should this be the case, it is certainly up to you to overhaul your plant management and see why your costs should be so high), and when you have been thoroughly convinced that your costs are right, pass up all the jobs that do not afford a profit and forget them.

You are, or should be, in business to make a profit. If you are not doing so, you are not only injuring yourself but you are a detriment to the business community at large. This may seem like a severe statement, but it is only the actual fact. The man who habitually sells goods at a price that does not afford a reasonable profit beyond the cost of manufacturing and selling, is injuring the business community at large and reducing the opportunity of all other business men to make the profit to which they are entitled, so that they and their families may live in comfort and their children receive proper education.

The business world is rapidly waking up to the truth as expressed in the last paragraph, and as soon as the printer falls in line and does his share toward establishing a fair market value for the goods produced and renders a full amount of service with the goods, the better it will be for the printing business.

HER VERSION.

In a certain provincial art gallery there is a picture entitled " Saved," representing a large Newfoundland dog standing over a child whom it had rescued from the river.

On market days many people from the country find their way to the picture gallery, and nearly all admire this lifelike painting.

The other day an old countrywoman stood gazing at it for quite a long time, and, as she turned to go, exclaimed:

" No wonder the child fainted, after dragging that big dog out of the water! " — *Tit-Bits.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Half-Tone versus Photogravure.

" Photoengraver," Albany, writes: " To settle an argument in this shop. We see the New York Sunday papers. The ——— prints half-tones and photogravures. ' Jim ' says the photogravures are going to put the half-tones out of business and the half-tones in the ——— are on the bum entirely. I claim they are not giving half-tones a fair deal. How about it? You know the game if anybody does."

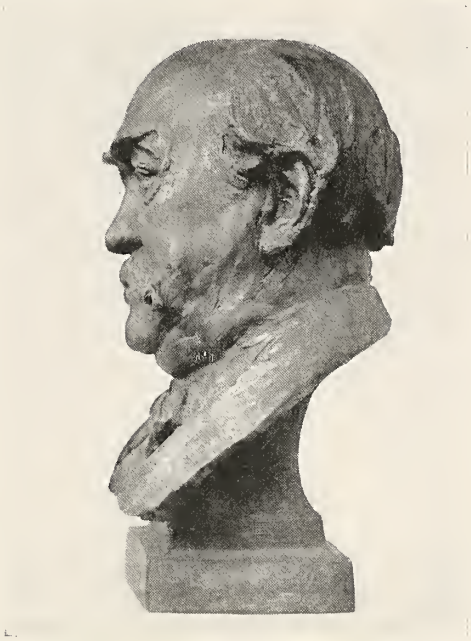
Answer.— There are several causes operating against good half-tones on the Sunday papers and these are not confined to New York. In the first place, the photographs submitted for reproduction are not as good copy as was formerly required. In my day, photographs were rejected if they were not up to a proper standard. To-day news photographers use small cameras, then make poor enlargements from their negatives, trusting to retouching to sharpen up the pictures. This is rarely done well. The other cause that militates against good half-tones, as compared with photogravures, is that only the best photographs are accepted for reproduction in photogravure. Again, the photogravure man gets his copy seven to ten days before publication, while the half-tone man is fortunate if he gets two days to turn out a half-tone supplement. Half-tone is treated like a trusty old cart-horse, while photogravure is handled like a young thoroughbred. The reason for the half-tone supplement on the other paper being the " disgrace " you say it is, comes from abandoning electrotyping in favor of stereotyping that supplement. False economy is common on some newspapers, and this is an example of it.

Benjamin Day, Inventor of "Ben Day."

The name " Ben Day " is known to printers, lithographers and processworkers everywhere. It is the trade-name for a method of introducing shades into designs on drawing-board, lithographic stone or engravers' metal. At the recent death of Benjamin Day, at the age of seventy-eight, many were informed that he was the inventor and that from him the process took its name.

Benjamin Day was born in New York, his father being the founder of the *New York Sun,* which on September 3, 1833, began as a penny paper when all the other papers were selling at six cents. Young Day studied art in Paris, and then worked for his father on the *Sun.* The desire to use his art training brought him into the field of the illustrator.

In 1879 the writer first met him. We were both interested in the Gillot process for preparing drawings. Gillot covered a stout drawing-board with a white-enamel coating. On this coating he printed a tint in lines which gave the board a gray color or " half-tone." He then indented the enamel with lines at right angles to the printed lines, these latter lines being invisible to the camera. The artist drawing on this Gillot board could scrape away the printed lines for high lights and use crayon over the embossed lines



Benjamin Day, by S. F. Bilotti, Sculptor.

to introduce shadows, so that it was a very valuable help to the illustrator in those days.

Ben Day and myself talked over possible improvements on the Gillot method. We tried small ink-rollers with tints on their surfaces by which the artist could roll tints on the drawing. These proved impracticable. That year Day devised and patented his transparent film, which is still in use, while I succeeded in laying down on scratchboard half-tone films made by photography. It was not until March 4, 1880, that my first half-tone attracted attention by publication in the *Daily Graphic,* and one of the first to congratulate me was " Ben " Day.

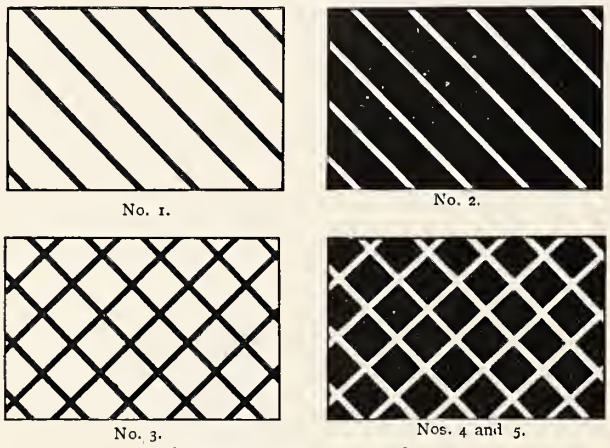
In 1881 Day patented his first registering frame for returning the inked film to any desired position. His trouble in those early days was that he could get admirable results himself, but he could not get others to handle his invention at all intelligently. And so we condoled each other. I could make half-tones, but others could not " get " me. Before me as I write is a charming drawing which Mr. Day gave me in 1884 and which he made almost entirely by his shading medium.

Engravers and lithographers the world around are indebted to Benjamin Day for perfecting a valuable aid to

their business, and they can show their appreciation and perpetuate his memory by continuing to call his invention of shading mediums " Ben Day."

Screens for Rotary Photogravure.

The screens used in photogravure differ from those used in the camera in two particulars. The lines are much thinner and are transparent, instead of opaque as in the half-tone screen. In a photogravure cross-line screen the



No. 1. No. 2. No. 3. Nos. 4 and 5.

Screens Now in the Market.

squares are opaque instead of being transparent apertures, as in the half-tone screen. And, secondly, the photogravure screen is without a cover glass, as it must be in absolute contact with the carbon tissue when being printed upon. They are supplied, according to *Process Work*, in any of the following modifications: No. 1 is an etched screen with black lines ruled in one direction only. It is used for special processes of photogravure. This screen requires to be turned for a second exposure so as to obtain crossed lines. No. 2, a ruled screen with broad, black lines, a master screen from which No. 1 can be made. No. 3, an etched screen with thin, black lines crossed at right angles, showing transparent squares. This is the screen usually bought, as it forms a master screen from which, by contact in a printing-frame, the actual working screens are made. No. 4, a ruled screen consisting of thin transparent lines crossed at right angles on an opaque ground, leaving black squares. This screen can be used directly as a working screen without having to make copies, but it is easily damaged and requires to be handled with great care. No. 5, a copy screen, to be used as a working screen, consisting of black squares separated by thin transparent lines. These are working screens which save the necessity of buying a master screen and the trouble of making working screens. All these screens are supplied without cover glasses. Working screens can also be supplied on celluloid at twenty per cent higher price.

School for Illustrated Advertising Wanted.

" Publisher," Philadelphia, writes: " For twenty years THE INLAND PRINTER has been a text-book to me and now I trouble you with my first query: My son shows exceptional talent in type display. He has been playing with type since he was a kid around the office. Just now he is taking a correspondence course in a ' school of design,' which, I think, is only a design to get his money. What I want to know is what books you would recommend him for the study of illustrated advertising and type display? "

Answer.— Your son has the study of a lifetime ahead of him, the question being where to begin. THE INLAND PRINTER has listed in its catalogue of " Practical Books about Printing and the Allied Trades " many books that teach the fundamentals, such as " Letters and Letter Construction," and " Design and Color in Printing." The facts are that real practical instruction in illustrated advertising can be found in our daily and weekly newspapers and magazines if one be only observant and study them. Take the *Saturday Evening Post*, in your own city, for example. Its advertisements are models of good taste and skill in type and pictorial display. The borders around the advertisements are studies in themselves. Each line of space is so valuable that intelligent use must be made of it, consequently it is valuable as a school for advertising study in itself.

Plain Salted Silver Paper.

R. Johnston, New York, asks: " What has become of the plain salted silver paper we used to buy so easily some years ago? Just now I want to make photographic prints on Whatman paper. Can I do it? "

Answer.— The plain salted paper that you inquire about has been superseded by a ready-sensitized paper made with an iron salt. You can make photographs on Whatman paper in this way: In 20 ounces of water dissolve 150 grains of chlorid of sodium, 100 grains of chlorid of ammonium and 4 grains of bichromate of potassium. Soak the Whatman paper in this " salting " solution until it is thoroughly saturated, and hang up the paper to dry in the light. It will keep for years. To sensitize this paper to the action of light, float the paper on a 40-grains-to-the-ounce nitrate of silver bath to which has been added about 10 grains to the ounce of citric acid. Dry in the dark, and it will be found that this paper is very sensitive to light, owing to the trace of bichromate of potash in the salting solution. This paper can be toned with gold as usual before fixing, or it may simply be fixed in a bath of hypo, one ounce of hypo to ten of water. This sensitized paper will keep well in a dry place, and in the dark, of course.

" Efficient Machinery."

The first time the writer met Vernon Royle he was running a routing-machine in the making of wood type for Vanderburg & Wells, of New York. He was then a pale-faced, thoughtful man of just past thirty years. I was looking up photoengraving machinery, particularly a router. Moss had routers, but they were the fixed-spindle kind such as are still in use by die-cutters. Moss would neither let me see his routers nor tell me where he got them, so I went to Vanderburg & Wells to see their machine. There was no router on sale in those days, so I had to have one made by First & Prybil, and a crude affair it was. This all comes back to memory at receipt of a beautiful booklet called " Efficient Machinery," from John Royle & Sons, Paterson, New Jersey. This booklet contains twenty-one illustrations of machines that are ready for the up-to-date engraver, and the half-tones and printing of the booklet are what might be termed perfect exhibits of photoengraving and printing. Mr. Royle states in the booklet that from the beginning " our business has been conducted in accordance with two simple principles: First — No machine may leave our shops until it is as nearly perfect as high-grade materials, conscientious workmanship and modern mechanical equipment can make it. Second — We accord to all with whom we do business the same treatment we would expect for ourselves." There are few photoengravers in the world who have not done business at some time with John Royle & Sons, and they can ask themselves if these are not good principles to bring into their own business. Some of the new machines in this booklet are the

etching-tub rocker, the shootboard and stand, the registering-mounting table, and other devices and attachments for squaring blocks and trimming them up to pica or even-point measurement. Mr. Royle is appreciated most by rubber manufacturers, for he has taken out seventy-three patents on machines for manufacturing rubber tubing and for insulating electric wires. His machine for Jacquard card cutting is known to silk-weavers everywhere. Still, his first love was the routing-machine, and we photoengravers owe more to Vernon Royle than to any single individual for the "efficient machinery" he has given our industry. It is a pleasure to state that he has just passed his seventieth year and is still perfecting inventions.

Selling by Picture Art.

The Society for Electrical Development hit on a most successful plan to get publicity for "Electrical Week," December 2 to 9 next, when it offered $2,200 in prizes for the best posters to advertise the event. Over eight hundred posters were received, representing $100,000 worth of designs, many of which have been purchased by various companies for use in their advertising. It was the greatest poster contest ever carried out in this country, and was ahead of any competition of the kind in Europe within recent years.

Of the 781 posters received, 204 were done by students of art schools and 196 by pupils of high schools. The posters by professional artists numbered about half the total, and, strange to say, did not come, as would be expected, from the large cities of the East, but according to population the percentage was greater from cities like Buffalo, Pittsburgh, Louisville, Milwaukee, New Orleans, Chicago, Los Angeles and San Francisco.

Photographs of the first four prizes are reproduced here without showing the gorgeous coloring, particularly of the first prize, which was awarded to Harold von Schmidt, of San Francisco. His idea represents "the modern Aladdin pressing a button and bringing into being the Giant of Electricity, always at the beck and call of the button." The front of the giant is a light green, while the back is lavender. A bright spot of yellow in the baggy trousers of Aladdin concentrates attention to him. The background is black.

Mr. John Tyrone Kelly, chairman of the Poster Award Committee, said that "the Chicago school entries disclosed a high order of merit, the one of Edna E. Crowley winning the fifth high-school prize, and among the Chicago artists who were awarded diplomas of merit by the committee was Miss Mary Keating, daughter of E. M. Keating, instructor of The Inland Printer Linotype School and editor of the Pressroom and Machine Composition Departments of The Inland Printer."

Lenses for Photoengraving.

"Printer," San Francisco, writes: "I want to add a small engraving outfit gradually to my plant and have been offered a secondhand camera and lens to begin with. The lens is marked 'E. Suter Basle, Aplanat B No. 6.' He has another lens marked 'Anastigmat,' but it has a lot of bubbles in the glass. Am I safe in buying either of these lenses for photoengraving?"

Answer.— There is only one absolutely safe way to buy a secondhand lens for photoengraving, and that is to have it tried on the work for which you intend to use it. The first lens mentioned had a reputation a quarter of a century ago, but that style of lens has been superseded by the anastigmats. Small air bubbles in a photographic lens are a mark of quality, as it is a characteristic of Jena glass used in the highest-grade lenses. Air bubbles in the glass have no effect on the optical working of a lens, though they do obstruct the passage of light in a slight degree. Bargains in lenses of small size may be found in secondhand shops, particularly during these war times, but they should be tried out before buying — a rule which is a good one to follow even when buying first-class lenses firsthand.

Reproductions of Posters Awarded Prizes in the Contest of the Society for Electrical Development.

From left to right: Public Choice Prize, $300, Vincent Aderente, New York. The Angel of Progress offering to mankind the benefits of electrical inventions. Second Prize, $500, John A. Bazant, New York. Progress raising the world out of darkness to the Spirit of Electricity, who by the touch of her fingers generates light, heat and power. Grand Prize, $1,000, Harold von Schmidt, San Francisco, California. The modern Aladdin pressing a button and bringing into being the Giant of Electricity, always at the beck and call of the button. Art Student Prize, $200, Edward Staloff, Jersey City, New Jersey. Hercules of Power supplying electricity to modern industry.

Changing a Positive Print on Metal to a Negative.

"Lithographer," Cincinnati, writes: "Can you tell me how to reverse a print on zinc so as to etch the letters intaglio instead of raised?"

Answer.— To reverse a print is to change it from right to left, as is done for the offset press. What is wanted here is to change a positive print to a negative one. Make up a solution in alcohol of half shellac and half dragon's-blood. When you have a positive print on zinc, whether transferred there or printed on the zinc by the inked-albumen method, just flow this alcoholic varnish you have made over the inked print on the zinc and whirl it dry.

Then go over the varnish with a tuft of cotton saturated with benzole and the print will soon develop a negative which you can etch without further inking, as shellac is a splendid acid resist. Should the varnish not develop easily, dilute it with alcohol and try again.

Making "Villa" Money from Carranza Notes.

"Photographer," Brooklyn, New York, wants assistance in reproducing Mexican money. He encloses some that he has reproduced and wants to improve upon it. He says that the Attorney-General was consulted before "we made the money, and he said it had no value, though we have sold a lot of it."

Answer.—Though the object of this department is to give assistance to its readers in reproducing or counterfeiting any kind of copy that is furnished, still we draw the line at assisting in reproducing anything that has the semblance of money. This is not because of the long years in prison promised as a reward for reproducing money, but because we engravers are becoming of late so honest with ourselves in charging the proper prices for our work that we can not consistently be dishonest with others. In passing, it might be said that it is not to be wondered at that Pancho Villa has a grievance against the United States if this is the best our counterfeiters can do in making money for him. It is suggested that the counterfeits be printed on the offset press and not from relief plates. The improved appearance of the counterfeits so made may restore peace between Villa and ourselves.

Answers to a Few Correspondents.

S. VanC., Cleveland: You will get all the pointers you require on commercial photography from the *Photo-Miniature* for June of this year. It costs but twenty-five cents, and can be secured from Tennant & Ward, publishers, New York, or any photo-supply house.

Arthur Phillips, Boston: We are no longer dependent for Metol-Hydroquinon for developing dry plates. Plenty of Amidol is now being made in this country under its proper name, Diamidophenol.

"Reader," Chicago, will find a description of the method of making combination line and half-tone fashion plates, without cutting and stripping patches of the half-tone negative into the line plate, in this department for May.

John O'Connor, Brooklyn, New York: There are many acids, and even alkalies, that will etch aluminum, but they make a great fuss without eating into the metal as chlorid of iron will. Use the iron as strong as it comes, and if necessary add a few drops of hydrochloric acid to it. Etching aluminum requires patience.

Intensifying Dry Plates.

J. A. Hance, Boston, writes: "I have been successful in copying old engravings, both wood and copper, from books by the use of dry plates, but am not successful in getting the negatives black and white enough. Have you had experience with intensifiers on dry plates that you could tell me about it?"

Answer.— Negatives with sufficient transparency and opacity can be had through the use of process dry plates. The intensifier for dry plates is mercury, used as recommended by John H. Gear, president of the Royal Photographic Society of England: To obtain opacity in the film, the first operation is to bleach the film with a solution of mercury chlorid, 100 grains; potassium bromid, 100 grains, and water, 20 ounces. When the film is bleached white completely, it must be washed for about fifteen minutes under the tap. The surface should be wiped over with a tuft of cotton to remove any free mercury that may be attached to the film. It is then blackened with silver cyanid solution, made in this way: 100 grains of nitrate of silver is dissolved in 5 ounces of distilled water; 80 grains of c. p. cyanid of potassium is dissolved in 5 ounces of distilled water. The silver solution is poured slowly into the cyanid solution, forming a flocculent precipitate which quickly redissolves. When the precipitate ceases to be dissolved, the intensifier is ready to blacken the film. This cyanid of silver solution should be allowed to blacken the film through to the glass and then be stopped, as it has a tendency to begin reducing the film after blackening it entirely. With wet cotton wipe off any precipitate from the surface of the film, wash it for about ten minutes, and you will have opacity equal to that of a wet plate.

HALF-TONE ENGRAVINGS AND ELECTROTYPES.

Advertising managers and others make unnecessary trouble for themselves through a lack of understanding of what the pressman can or can not do in printing from the half-tones or electrotypes furnished by them.

A well-made half-tone is made with a screen suited to the range of the stocks upon which it is to be printed. A fine screen is used for printing on fine-surfaced paper, either matte finish or glossy. Coarser screens are used for softer and coarser-finished papers. The coarse-screen half-tone will print on the fine-finished papers, but much of the gradation and half-tones will be lost because they are not in the cut. A fine-screen half-tone printed on common stock will fill up and smudge.

A good half-tone engraving is too frequently used to print from until it is very much worn. A new engraving is called for and the advertising man has an electrotype made from the used half-tone engraving. The electrotype is a new electrotype. It is bright and new. The advertising man says he has given the printer a new cut. He has not. He has given him a replica of a worn-out cut.

A worn half-tone can be doctored a little by tooling here and there, but an electrotype is a thin shell of copper with a backing of lead and other metals. Once this thin shell is broken, the tendency is, of course, for the entire surfacing to peel off.

H. B. Dilkes, president of the Peerless Engraving Company, 712 Federal street, Chicago, has in preparation a comprehensive work illustrative of these facts, and has permitted us to show one of the plates which makes a comparative showing in a new way, the tonal qualities of the screens being exhibited in the flat and their combinations making up the picture.

WRITING GOLF.

It was the office of the great sporting newspaper, and the golf editor was taking a brief holiday. In his absence the inquiries from readers which the golfing man answered through his correspondence column were handed to the racing editor.

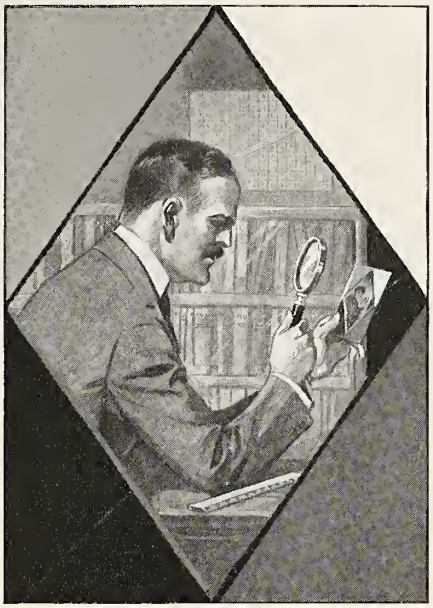
"Which is the better course," wrote an ardent follower of the royal and ancient game, "to fuzzle one's putt or to fetter on the tee?"

The turfman tilted back his chair and smoked five cigarettes before taking his pen in hand. Then, when he had come to a decision on the weighty problem, he wrote as follows:

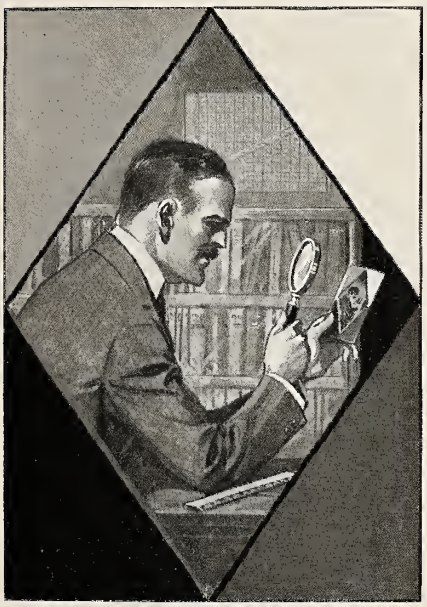
"Should a player snaggle his iron, it is permissible for him to fuzzle his putt; but a better plan would be to drop his guppy into the pringle and snoodle it out with a niblick."

175 Line Screen

150 Line Screen



133 Line Screen

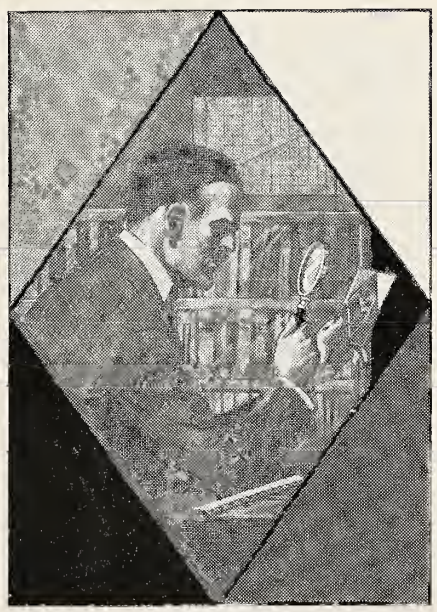


133 Multatone Screen

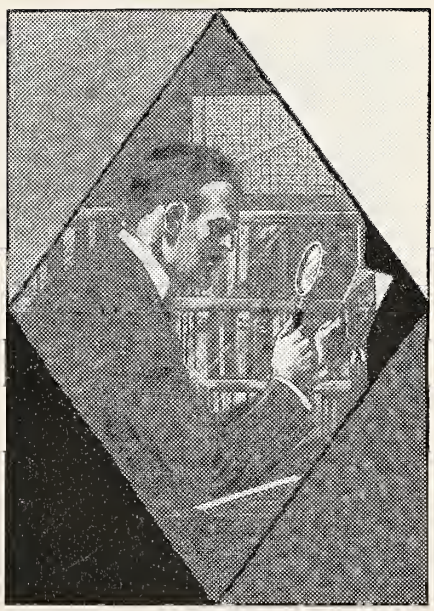
120 Line Screen

120 Straight Line Screen

100 Line Screen



85 Line Screen



65 Line Screen

Copyright, 1916, by H. B. Dilkes

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XXXIV.— OPPRESSION OF PRINTERS AND THE LIBERTY OF PRINTING.

BY HENRY LEWIS BULLEN.

FOR three centuries the statute books of the greater powers of Europe were burdened with laws to repress printing; to punish printers for issuing prohibited books; and providing for the martyrdom of books by "burning by the common hangman." Those who thus sought to regulate beliefs, thoughts and ideas believed themselves to possess Authority by "divine right" over the bodies and minds of millions of people, who prided themselves upon their loyalty and devotion to those whom "God had appointed to govern them." This submission to the pretensions of Authority continues to be the world's greatest and most dangerous superstition. It perverted Christianity and cultivated hatred where love should prevail. Perhaps it is now being purged from our civilization by the blood of millions of its victims, for who will deny that the infamous European war was made possible by perverted ideas of "loyalty" and "patriotism" which make the burden-bearers submissive to the crimes of Authority. The first condemnation of the printers was issued in 1487 by Pope Innocent VIII., and in the opening paragraph the source of his Authority is clearly stated:

> Therefore, we who hold on earth the place of Him who came down from Heaven to enlighten the minds of men and to disperse the darkness of error, etc.

This was the authority over souls. In 1607 James I. of England, in condemning the book, "Interpreter," to be burned, complains of a bad condition of affairs:

> From the very highest mysteries of the Godhead and the most inscrutable counsels in the Trinitie to the very lowest pit of Hell and the confused action of the divells there, there is nothing now unsearched into by the curiositie of men's brains, so that it is no wonder that they do not spare to wade in all the deepest mysteries that belong to the persons or the state of Kinges and Princes, that are gods upon earth.

This was the "divine right of kings." The union of the ecclesiastical and monarchical authorities resulted in the hideous cruelties which disgraced humanity in the time of the Reformation and during the conflict in England between the Episcopacy and the Puritans.

However, oppressions of books and their producers antedate typography. The history of censorship is interesting and important. It was first widely applied by the early Christians. The early Christian fathers prohibited the reading of the so-called Pagan authors. This prohibition was the greatest disaster of history. By it the greater part of the intellectual and scientific achievements of the world, which had been centuries in the making, was cast aside. The authoritative act of censorship was embodied in the "Apostolic Constitutions" of St. Clement of Rome (A. D. 88), and it is recorded that he received them direct from the Twelve Apostles. The "Constitutions" of Clement had for at least two centuries the authority of holy writ. They forbade the reading of any books of the gentiles (pagans), for "the scriptures should suffice for the true believers." The light of the world, as reflected by Plato, Homer, Aristotle, Euclid, Horace, Cicero, Pliny, and hundreds more, was eclipsed for a thousand years, and civilization rapidly retrograded. Had St. Clement and his holy contemporaries and successors accepted the classic authors as hospitably as they are now received by good Christians, the Dark Ages would have been full of light and progressiveness. Latin or Greek, or both, would now be the common languages of civilization, and the world would be far ahead of present achievement, both in the humanities and in science. These holy fathers put our predecessors — the folks who made myriads of books for the enlightened Roman empire — out of business. They caused the classic literature to be extirpated.

When typography was invented, the only books that could be sold were the works of the Christian fathers, commentaries, missals and Bibles, all in Latin, and in circulation mainly because they were necessary "tools of trade" in the clerical profession. When the printers, to

Robert Estienne (1503-1559), a master of beautiful typography and of classical learning, royal printer of France, who ended his life in exile.

extend their market, had these books translated into the languages commonly used, and reinstated the ancient classic authors, the spirit of St. Clement moved his successors to again "disperse the darkness of error." In England the first book burned was the first English translation of the New Testament (1521). The same translation is still sold by the million. Henry VIII. earned his title of "Defender of the Faith," which has ever since been assumed by the sovereigns of Great Britain, by this and similar acts in carrying out papal decrees. The sacerdotal idea was that the Bible should be read to and not by the people, and that it should be printed in a language that only scholars could read. So, in France, Etienne Dolet, printer, of Lyons, was burned (1546) for printing the New Testament in French. Tyndale and Wyclif and Coverdale, who first translated the Bible into English, were exiles from England for a large part of their lives. The only Bible that was orthodoxly holy was that written or printed in Latin. The average priest of those times was unaware that St. Jerome's Latin Bible was a translation from the Greek and Hebrew, and when the great scholar and printer, Robert Estienne, issued his Bibles in Greek and Hebrew he was persecuted and eventually forced to leave Paris for Geneva. He was denounced in Paris, at that time the scholastic center of Europe, by a preacher, who said:

> A new language has been discovered which they call Greek. Against this you must be carefully on your guard, as it is the infant tongue of all heresies. As to the Hebrew tongue it is well known that all who learn it presently become Jews.

No less than ten popes had been active in suppressing the Talmud and other Hebrew writings. Robert Estienne and Dolet are now counted among France's greater men. To

Dolet the city of Paris recently erected a splendid monument on the spot where he was burned. He was neither Catholic nor Protestant, but the advocate of toleration and the enemy of oppressors. An interesting biography of him is available in English (see bibliography that follows), and the splendid history of the Estienne dynasty of scholar-printers (1496-1646) is available in William Parr Gresswell's "A View of the Early Parisian Greek Press, including the Lives of the Stephani," 2 vols., Oxford, 1833, 8vo, pp. 431, 420. It is interesting to learn that in 1826 a certain Paul Estienne was introduced to Firmin Didot as a descendant of France's most illustrious family of printers. This youth was apprenticed to the Didots, and ultimately became superintendent of the mechanical department of the Didot printing establishment.

Etienne Dolet (1509-1546), printer, of Lyons, one of the great scholars of his time, who was burned in Paris for printing books of liberal tendencies.

The first general Bull against printing (Pope Innocent VIII.) was issued in 1487:

> With the misuse of the printing press for the distribution of pernicious writings, the regulations of the Church for the protection of the faithful enter of necessity upon a new period. It is certainly the case that the evil influence of a badly conducted printing press constitutes today the greatest damage to society. This new flood is drawn from three sources. Theism and unbelief arise from the regions of natural science of philosophy and of Protestant theology. Theism is the assured result of what is called "scientific liberty." Anarchism and Nihilism, religious as well as political, may be described as the second source from which pours a constant stream of socialistic writings. In substance this is nothing other than a popularized philosophy of liberalism. The third source, the foulest and most pernicious of all, streams forth from the unwholesome romances of the day, romances whose creations rest on foundations of pornography. If the community is to be protected from demoralization, the political authorities must unite with the ecclesiastical in securing for such utterances some wise and safe control.

These fair words heralded a series of cruel and foolish oppressions, while at the same time they testify to the rapid spread and great influence of an art then less than forty years in practice. A few years later Doctor Scheurl, writing from Nuremberg to Cardinal Campeggi, says: "Every common man is now asking for books or pamphlets and more reading is done in a day than heretofore in a year." Note, also, the familiar ring of the terms of opprobrium: "anarchist," "nihilist," "liberalism" and "socialism." An "Index Expurgatorious" was prepared. Printers whose names appeared upon works deemed to be heretical or treasonable were listed, and the faithful were enjoined to purchase none of their books under pain of excommunication. In certain German States the penalty for printing a prohibited book was exposure on a scaffold, where the guilty printer was branded with a hot iron, and was deprived of either an eye or a hand. In Leipsic, Johann Herrgott, printer, was burned. Fines, imprisonments and mutilations were inflicted beyond the facilities for enumeration.

The results in Europe were very much the same as those which followed the exclusion of the classic authors. The "Index Expurgatorious" was supreme in Italy after 1559. In the first century of printing, Italy surpassed all other countries not only in the beauty of its books, but in their literary and scientific merits. Venice was the greatest of book-printing centers. The Aldii and the Giuntii were the greatest printers in Europe. Contemporaneously Italy excelled in classical scholarship and in the arts. Almost all the great artists belonged to that period of freedom to print: Leonardo da Vinci, Michelangelo, Raphael, Andrea della Robbia, Benvenuto Cellini; in science, Galileo; in reform, the martyr, Savonarola — is this not a fact of great significance? The censorship killed the printing industry in Italy, and Italian scholarship retrograded. The fame of Italy, the wonders of art to which the whole world makes pilgrimage, were created during the period when printing was free and great in Italy. When printing ceased to be free Italy ceased to be great, except as a museum. Italy had two dark ages, and its second Renaissance dates from the years in which Napoleon first thrust Austria out of Italy. Now, with a free press, Italy is again taking a place of leadership in the arts and sciences.

Monument to Etienne Dolet, printer, erected by the city of Paris in 1896 on the spot where he was burned in 1546.

We printers should reflect deeply upon these facts, which demonstrate the power and influence of our art; for, when printing is stopped, progressive thinking also stops.

In no other country was the "Index" as effective as in Spain. When the "Index" was first issued, Spain was

mistress of the world. The Spanish King was emperor of Germany, king of the Netherlands, ruler of the East and West Indies, and all Central and South America, except Brazil. In 1543 the exportation to the Spanish colonies of books not approved by the counsellor of the inquisition was prohibited. The book-dealers were required to register all books intended for export and take oath that the schedules contained nothing prohibited. These prohibitions existed until the colonies seceded in the early part of the last century. South America, a splendid, rich country, is still in its intellectual infancy. The shackles have been removed, but centuries have been lost. We look over the teeming bibliographies of books printed in Spanish America, where printing has been practiced a hundred years longer than with us, and scarce one ray of light is discernible; medievalism prevailed, and Spanish-Americans marked time intellectually from the period of Cortez to that of Bolivar. What has Spain contributed to the world's advancement since the publication of its first "Index Expurgatorious"?

In France the laws of censorship were severe, but, fortunately, they were executed spasmodically and usually in a liberal spirit. French writers whose works could not be licensed in France had their printing done in Holland, and there was much printing done under false imprints. Gustave Brunet has compiled a list of books with imaginary imprints and fictitious publishers which contains 290 12mo pages. Many of the titles are misleading, and, under an air of frivolity, were serious attacks upon the persecutors. These activities were doubtless known and winked at by the police, and in this way France was not deprived of its full share of mental food, and French arts, science and literature assumed the commanding position once held by Italy. Many of the progressive thinkers and writers of countries where printing was not free went to free Holland, which for two centuries had a large export book business, principally with France. Free Switzerland also had a flourishing printing business, principally export and to France. The rule was invariable: the freedom of printing was synonymous with progress and prosperity, and vice versa. Any who doubts this, if he proceed to the study, will soon discover that the most potential influences in any country are the liberty to print and the liberty of dissent.

A great scholar has declared that a library composed of books that one Authority or another had condemned would effectively cover the whole range of intellectual inquiry. When the "Index" was first promulgated, Erasmus was the leading scholar of Europe. Born a Catholic, he adhered to the Church, but developed strong liberal ideas. In the Spanish "Index" of 1584, Erasmus fills fifty-five quarto pages; by 1640, the "errors" of Erasmus filled fifty-nine folio pages. This was prohibition gone mad, the determination to stay the progress of ideas, if we agree with Father Shahan, of the Catholic University of America, who in 1899 wrote:

> Erasmus rendered noteworthy service to the Church, to religion and to scholarship. He was the counsellor of moderation, the upholder of scholarly standards, the pitiless critic and the courageous antagonist of fraud and folly.

When Copernicus evolved the theory that the sun was the center of the planetary system, and Kepler and Galileo and Sir Isaac Newton successively proved that fact with mathematical exactitude, all of their works were condemned where the "Index" was effective, because they seemingly contradicted holy scripture. But before we severely condemn such acts, let us remember that in our day Darwin was similarly condemned by Protestant and Catholic alike, and for the same reason, but with this difference, that the condemnation had little if any effect, for the world does move, if the sun apparently does not.

This subject will be continued in the next article, next month, as it relates to America and to England, which will be the concluding article of this series.

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THE WASTE OF ILLNESS.

A spectacular event, says the *Kansas City Star*, often attracts public attention, while routine matters of larger magnitude go unnoticed. For instance, the whole country is now acutely conscious of a question of wages amounting to $50,000,000. It is an important question and the sum involved is vast.

But take another question involving wages — the question of the illness of workers. Public Health Bulletin No. 76 of the Public Health Service of the United States estimates on the basis of inquiries here and abroad that the average industrial worker loses about nine days a year on account of illness. This amounts to a loss to the workers of the country, it is estimated, of $800,000,000 a year. If by better sanitation and safety devices the time could be reduced one-half, there would be a saving of $400,000,000. Yet it is exceedingly difficult for health authorities to arouse interest in the question, simply because it concerns every-day matters that lack the excitement of a threatened tie-up of transportation.

The Inland Printer desires to supplement the comments of the *Kansas City Star* by pointing out the fact that the remedy for the great waste lies more in the appreciation of personal responsibility by men and women themselves than in legislative action, for it is notable that sanitation laws are fought by the individual wage-earner wherever they interfere with personal convenience or predilections.

Charcot, the famous French physician, declared that ninety-five per cent of all diseases originate in the intestinal tract, and this calls attention to the work of the National Bureau of Analysis, founded by F. G. Soule, an insurance actuary, who was brought into this field by the profit to the insurance companies in keeping insured persons alive. To keep them alive it was necessary to be warned of any incipient disease the insured might have. Ninety-five per cent of all diseases give warning through urinalysis. The bureau therefore gives its clients a quarterly report, and its methods are so conveniently arranged, and its work so thorough and so low in cost, that no one can afford to be neglectful of its service.

The mortuary funds of many organizations would be protected if the service of this bureau was included to warn against approaching danger.

We go out of the usual procedure to advertise this fact as a matter of personal knowledge and belief, and because we believe that what we know in this matter is something all humanity should know. Write to the National Bureau of Analysis, Republic building, Chicago, for further facts. This is not an advertisement. It is without consideration of any kind from Soule or his bureau.

"AM I MY BROTHER'S KEEPER?"

To some extent at least the members of the International Typographical Union have given an affirmative answer to the question so appealingly presented in Dollman's famous canvas. The unemployed, the aged and infirm, the sick, and the widows and orphans have not been forgotten in preparing our plans for development.

BY MARSDEN G. SCOTT,

President, International Typographical Union, in "The Baltimore Souvenir."

DOLLMAN'S famous painting, "Am I My Brother's Keeper?" has been taken from the walls of the Auditorium in the Washington Irving High School in New York because, in the opinion of the principal of that institution, it is degenerate in character and had a morbid effect on his students. This painting won a medal in the Royal Academy, London, and was presented to the citizens of New York by the British Education Commission in 1911.

"AM I MY BROTHER'S KEEPER?"

Reproduced from Dollman's famous painting.

The picture represents a group of homeless human derelicts sleeping on a park bench on the Thames Embankment, London. The first three figures are workingmen, without money, food or shelter. The fourth is a discharged soldier on whose ragged blouse is pinned a service medal, the last link that binds him to respectability. At the extreme right is a countryman, with his wife and baby, who has tramped in from an outlying district in unavailing search of work. In the background, through the misty drizzle, are the brilliantly lighted windows of the luxurious Hotel Savoy, where the rich and frivolous are discussing their costly suppers and the vintages of their wines.

Life is too short to devote many of its precious moments to a discussion of the perverse opinions inflicted on us by the insignificant obscurant who has acquired some notoriety through the edict which banished from public view one of the most gripping scenes ever placed on canvas. The work of the gifted artist may be condemned to oblivion or even destroyed, but the park benches, with their freight of human scraps from the industrial battle-fields, will still remain to demand an answer to the question: "Am I My Brother's Keeper?"

To some extent, at least, the members of the International Typographical Union have given an affirmative answer to the question so appealingly presented in Dollman's famous canvas. The unemployed, the aged and infirm, the sick, and the widows and orphans have not been forgotten in preparing our plans for the development of the International Typographical Union.

During the fiscal year which ended on May 31 last, the members of the International Typographical Union paid to their old-age pensioners the sum of $352,920. The total payments to old-age pensioners since August, 1908, have been $1,624,354.

For the establishment and maintenance of the Union Printers' Home at Colorado Springs there has been expended by the members of the International Typographical Union more than $1,550,000.

With this year's payments included, beneficiaries of deceased members of the International Typographical Union will have received in excess of $1,700,000 from our mortuary fund.

The total payments made by subordinate unions to members temporarily unemployed would, if available, be equally impressive, since in one jurisdiction alone as high

as $40,000 has been paid in out-of-work benefits in a single year.

The total amount of sick benefits paid by benevolent societies which have been established in practically every large chapel in our jurisdiction can not be even estimated, nor can the total mortuary benefits paid by local unions — which in some instances equal the amount provided by our International law — be even approximately stated.

There is considerable satisfaction in the knowledge that the members of the International Union have done something to make the park bench less crowded. For more than a century groups of printers have generously assisted their fellow workers in distress. As a matter of fact, this International organization was founded by unions which had developed from small associations formed primarily for benevolent purposes.

The progress trades unions have made has not been materially influenced by voluntary assistance received from sources outside the organizations which they have established. The ground we have gained has been won after years of patient effort. The members of trades unions can ill afford to lose sight of the fact that the park bench silently beckons to the unemployed, the aged, the infirm, the hungered, and the homeless madonna and her child in every city in the land.

PRODUCTION INCREASED — COSTS REDUCED.

"You have opened our eyes as to how output can be increased by the method advocated in your system for tabulating bindery production. We are getting splendid results."

This expression from the superintendent of a printing establishment keeping bindery-production records, illustrates what can be and is being accomplished.

The many possibilities for increasing production in the bindery is a factor worthy of consideration, when debating with oneself whether to adopt the method of recording performances, as fostered by the Price List Committee of the United Typothetæ and Franklin Clubs of America.

The job herewith illustrated is copied from actual records and shows the performances on three different operations as the production increased.

Dexter-hand Feeding.	Inserting.	Straightening.
Previous Maximum Average, 2,320.	Previous Maximum Average, 1,175.	Previous Maximum Average, 3,196.
2,350	1,132	3,485
2,450	1,200	3,456
2,555	1,220	3,316
2,760	1,353	3,550

The member of the organization who has contributed these interesting figures states that the time consumed on the part of a cost clerk to tabulate all records and in posting the maximum results is well worth the effort. This the results plainly indicate.

Whenever a job is begun in the bindery there is posted in plain view a placard, 11 by 14 inches in size; the name of the job, the operation and the previous highest record are marked thereon. In this way each worker is informed of the *maximum rate per hour* previously produced on a like operation.

In keeping the daily time-tickets, employees are required to write the amount of work performed at the time they complete an operation, and check out their time. At the end of each day's period the average of every employee is figured and the highest record posted. These postings are continued until the job worked upon is completed. Along with this, each morning every employee working on any of the posted operations is given a slip with his previous day's record, in order that comparisons may be made with the highest record produced for the preceding day.

Force of example is a very important matter. If the production of an individual employee is continually kept before him from his own records, he can readily see by comparison with the wall charts whether his effort is equal to the results of some others. If he is below, this very fact is an incentive to spur him on to greater results, and many times he speeds up and betters the record posted on the wall chart.

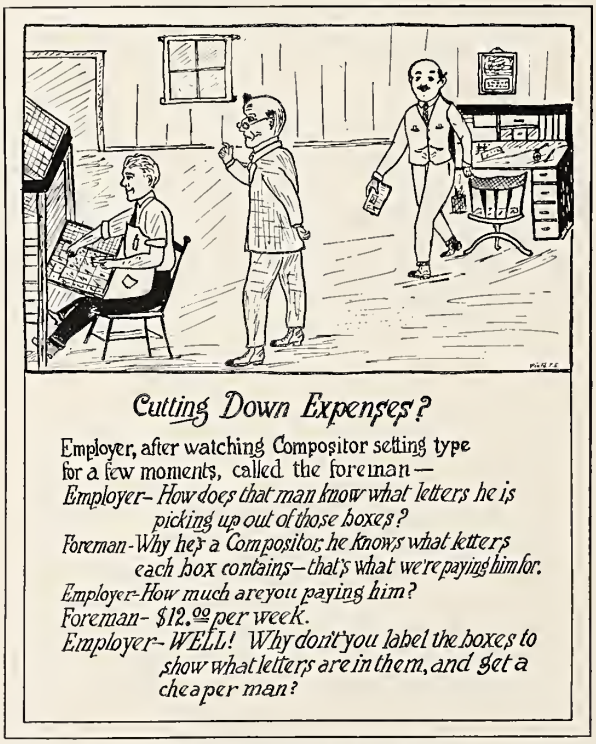
This method of increasing production acts automatically and completely eliminates any of the unpleasant features of continually driving employees.

What the alert manager wishes most to know, and which to him is power, is exact knowledge as to what an individual or a machine is producing. He can not himself do the watching, nor can his supervisors be expected to maintain a constant lookout over each machine and worker. He must avail himself of a system which will show him without much detail what is being performed continuously, not for a few machines or a few workers, but for every production unit in the plant.

Tabulations made after the method recommended by the Price List Committee give this information at a moment's notice, day in and day out, accurate, definite, indisputable facts in black and white.

Surely this must appeal to every printer and binder. All this information that has taken years to perfect is available, and will be imparted to those who desire to increase their production and consequently reduce their costs.

Write the national headquarters of the United Typothetæ and Franklin Clubs of America, 1550 Transportation building, Chicago, for information on this subject. The booklet, "Classification of Bindery Operations and Operation Numbers," will be sent you on request.



Cartoon by John E. Fintz, instructor in the School for Apprentices of Cleveland Typographical Union.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Living in (not on) a Street.

L. L. K., McKees Rocks, Pennsylvania, wrote to this magazine: "Will you please inform me as a subscriber, by return mail, whether the expression 'in' the street, or 'on' the street, is correct, used thusly: 'John Jones, living in (on) Chartiers avenue, McKees Rocks, was injured fatally on Monday.' If 'in' Chartiers avenue is correct, as newspapers and periodicals use it, very oft, kindly state why 'in' is correct, or preferable to 'on.' Or is 'in' incorrect? The superintendent of our public schools here says 'in' the street is incorrect under any standard."

Answer.— This was answered by our editor very fully, ending by referring it to me, and saying that I "will be able to give more complete information." I believe the only information necessary is that that superintendent is wrong, and that "in the street" is the correct expression, according to all authorities. The street is the roadway, the sidewalks, and the houses, all included under one name, so that the houses are *in* the street, not *on* it. Any one who wishes to speak correctly will always say "in the street." Naming a number of authorities might look impressive, but does not seem worth while, since they are all alike in their decisions on this point. At least, I have searched in many good books, and have not found anything in favor of *on*.

Disputed Possessive Form.

C. J. W., Pottsville, Pennsylvania, writes: "In your issue of April 1st, which we received from you, in one of your pages of this issue we found the following:

"'He who saves the
Boss's time
Into a boss's chair
Will climb.'

"We had several discussions on this and we would like to know if this is proper, or to use boss' in this manner. Please let us know which is proper."

Answer.— We have answered the question here asked so often that nothing new can be said about it, except that many persons insist upon the shorter form, notwithstanding the fact that the grammarians who teach that one form is better than the other always choose the longer one. Boss's is the proper form, and the similar form is proper for the possessive case of all nouns. Boss' and others like it are used by many persons, for the reason that the extra syllable added in the other way of writing does not sound well. And those who use boss', etc., always insist that their way is the proper one. The whole truth of the matter is that some people say that one way is right, and some stick to the other way with equal persistence. Authority is all in favor of boss's, and never admits boss', except for mere mention of the fact that some people use it. Goold Brown says of possessive forms of such words: "A recent critic, who, I think, has not yet learned to speak or write the possessive case of *his own name* properly, assumes that the occasional or poetical forms [such as boss'] are the only true ones for the possessive singular of such words." He quotes from this author a rule which he credits to "O. B. Peirce's Grammar," and then says: "Agreeably to this rule, he letters his work 'Peirce' Grammar,' and condemns, as bad English, the following examples and all others like them: 'James Otis's letters, General Gates's command, General Knox's appointment, the witness's deposition.' It is obvious that this gentleman's doctrine and criticism are as contrary to the common practice of all good authors as they are to the common grammars, which he ridicules." While this was written more than half a century ago, it is as true now as it was then, and the people line up on both sides just the same. Even one who can not write better English than that in the letter should know that a poet would not write *boss's* if he did not think it proper.

Some Divisions.

W. W., Champaign, Illinois, asks for an opinion, as follows: "In order to settle an argument as to the best division of words, please give what you consider the best division of the words illiterate, companion, graduate. An operator here divides on the vowel, thus: illi-terate, compa-nion, gra-duate or gradu-ate. Personally, I would divide the word on the syllable, the accented syllable if possible, as illit-erate, compan-ion, grad-uate."

Answer.— No doubt that operator would also say that he divided on the syllable, the content of the syllable being the real point of disagreement. His style of dividing was formerly almost universal among British printers, and not uncommon in the United States. American practice has now settled on the other basis, and the proper division on the syllables noted is after the consonants — illit-erate, compan-ion, grad-uate. Two dictionaries now give rules for division, and their rules are carefully applied to all title-words, as a special guide for printers' practice. Webster's New International Dictionary is one, and the one generally considered best. Funk & Wagnalls' New Standard Dictionary is the other. Every printing-office should have a copy of Webster's, and reference to it should be sufficient. The New Standard is exactly the same on the points here mentioned, though somewhat different in some respects. No one should attempt to follow the original Standard, in which word-divisions were made according to impracticable phonetic whims, and not in accordance with any well-established typographic practice. One potent reason for not extending this answer to a full consideration of the subject is the fact that we have said repeatedly in this department and in separate articles all that should be necessary. Of course the three words mentioned are

indicative of practice for all similar instances. But the general subject comprises several different details, which are exhaustively and commendably explained in a separate section of the front matter in Webster's New International Dictionary. If people would read, and accept at their true authoritative worth, the various articles in the front of this dictionary, they would have little occasion for asking questions of this sort to be answered in trade journals. No one can give better information than that furnished by Mr. Paul W. Carhart, the author of these dictionary articles.

Written for THE INLAND PRINTER.

IMPERFECTIONS IN LANGUAGE.

BY F. HORACE TEALL.

WHAT a crazy jumble of contradictions human nature is! Not only does one person differ widely from another in almost every imaginable way, but to almost every one what is white one day is black the next day — at least few of us have not such inconsistency in action or thought as to some things. And yet how often is any one ready to admit that some one else is right and he is wrong? Very often as a mere matter of enumeration, of course, but seldom as compared with the number of occasions which require it.

Language is the special subject in mind as the aim of this ululation, as it has been the subject of many ineffectual howls. Our native language is acquired more naturally than anything commonly called an accomplishment, yet perfect use of language is the rarest of known accomplishments.

We know that authorities differ radically on various details, though not so much in general principles, and in such cases we are certainly free to make our own choice; but when our choice encounters criticism, as expression does sometimes, we shall be much more successful in its defense, if we wish to offer any defense, when we can cite authorities. As an instance an occurrence in the writer's personal experience may be mentioned. While working in a city editorial room he sent to the printers a story in which a person was said to have been asphyxiated and revived, and the city editor almost discharged him for it, asserting vehemently that asphyxiation is actual death, and never can its victim live. Many newspaper men have lost employment through similar editorial asininity.

Speaking of perfect use of language reminds me of something said by the noted grammarian William Chauncey Fowler, in "The English Language in its Elements and Forms," page 41: "While language has power to express the fine emotions and the subtile thoughts of the human mind with wonderful exactness, still it must be admitted that it is imperfect as a sign of thought. It is imperfect because the thing signified by a term in a proposition either does not exist at all in the mind of the hearer, or because it exists under different relations from what it does in the mind of the speaker." "Hardly any abstract term has precisely the same meaning in any two minds; when mentioned, the same term calls up different associations in one mind from what it does in another. The phrase 'beast of burden' might, to one mind, mean a horse; to another, a mule; to another, a camel." "It should be added that there is great vagueness in the common use of language, which, in practice, increases its imperfection as a medium of thought."

Imperfection is exemplified here, but not imperfection inherent in the language. The learned author's special example, "beast of burden," is in its proper use a perfect expression of a general idea, with no reference to a particular beast. There is great vagueness in Doctor Fowler's use of language here, which comprises faulty syntax, faulty diction, and very imperfect thought, and shows no weakness in the medium, but does show imbecility in its use. Doctor Fowler would have been wiser in omitting his section on imperfection in language, which was not necessary.

Notwithstanding the truth of the criticism just made, the book criticized is as good a grammar-book as any ever written, and well worth having and studying. And grammar is well worth much more careful study than it receives, or often the study should be made with more use of common sense in interpreting what is read. Probably nothing has worked more harm than the full acceptance of everything said by an authority on grammar, with no thought of using one's own common sense in verification of it. Some of the most absurd nonsense as to details appears in the writings of some of the best grammarians.

Goold Brown wrote the largest grammar-book, and many later grammarians copied his work literally, and others accepted whatever he said, no matter how silly. We shall never get the clearest knowledge of good English by thus accepting fully what anybody says. Brown says, for instance, that ignis-fatuus is an English compound word, and its plural is ignis-fatuuses, though he merely gives it in a list copied from Churchill, an earlier writer. Brown strongly condemns every one else who servilely copies from others, and delights in the minutest kind of correction; yet here he missed an excellent opportunity to tell that Churchill was wrong, and that the term is a Latin phrase whose plural is ignes fatui, and made another error by inserting a hyphen.

Brown is the authority most frequently cited by those who bother about grammar enough to cite anybody. Many persons ask questions about grammar, and one man who evidently strives hard to master the subject recently submitted a question to the present writer and afterward to a literary editor. His question was a sickening indication of the fact that he was greatly perplexed about something extremely simple and not at all a matter for doubt. Part of his trouble was engendered by reading in Brown's grammar that the word each is always in the third person, an assertion plainly absurd, even if the word were one that could properly be said to have person grammatically. The poor man was so obsessed with his own puristic fallacy of making every sentence show grammatical agreement in its elements that he would not or could not perceive its real presence except in the simplest cases of straight ahead full expression. He wanted to know how to correct the sentence, "Each of us is proud of himself," which is so plainly correct that it was surprising to find it possible for any one to question it. He wanted to know if each is not here in the first person, and whether himself should not be made ourself, so that all the pronouns would be in the same person. Not content with the answer that each has no person, and that ourself is ridiculous, he wrote a long letter of inquiry to an editor. And he took all this trouble where there was absolutely nothing to suggest it, and almost no excuse for it. It would be making a nearly similar tempest in a teapot to say anything about this as a mere incident. It shows a needless borrowing of trouble that much incompetent teaching must induce.

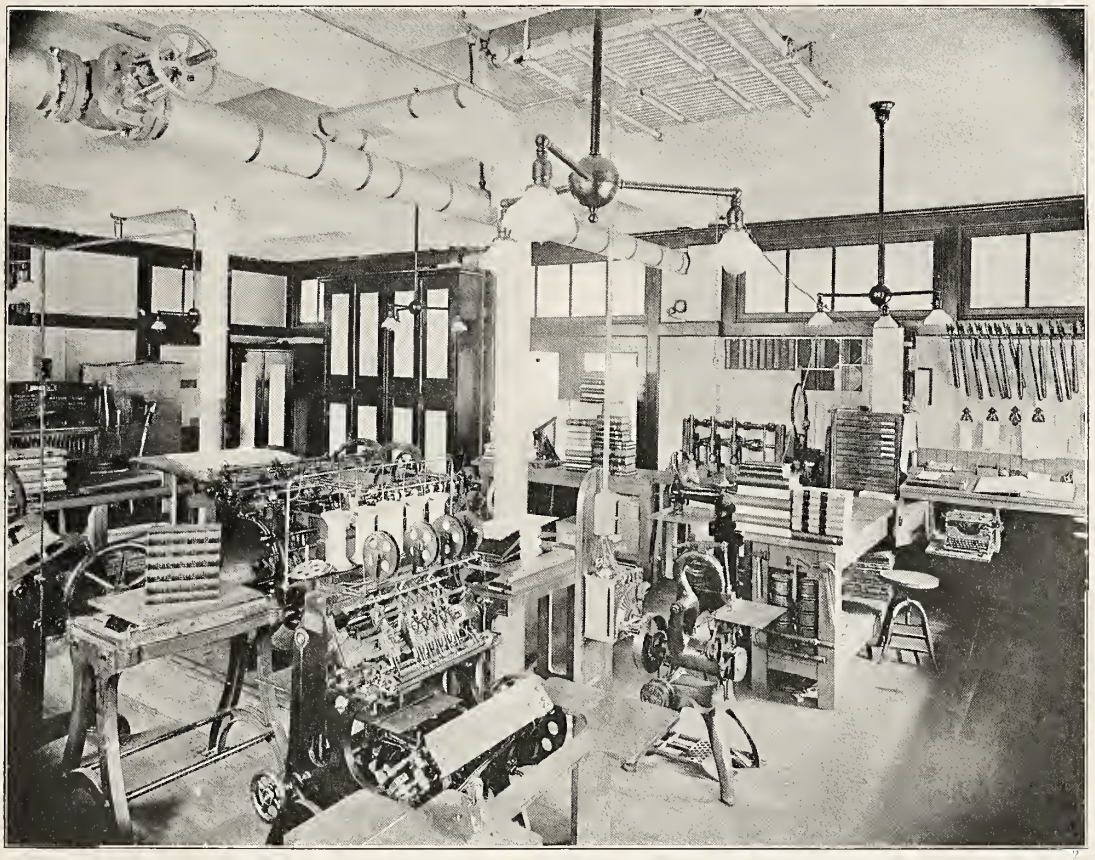
A boy in a public school had a composition corrected by his teacher in so many places that his credit for it was very low. Not an unusual occurrence that. But practically

every correction was a change of the word tiptop to the two words tip top. Now, whether we believe that the one-word form or the two-word is right, this was a case of outrageous injustice, for even the youngest teacher should know that such a small matter of form is inessential. The teacher was the offender in this instance, which as a single occurrence is unimportant. But the frequent recurrence of similar acts by teachers is such heinous injustice to pupils that it demands attention.

Another thing we need to learn is the wisdom of being sure of our information before venturing to be oracular. Thus, a man challenged the common use of the word parenthesis for the curved line: "The present writer begs to inquire what a parenthesis is. I have always supposed that the words inclosed (in explanation or criticism) constitute the parenthesis. It is quite common to hear and see the word used for the curve. In Webster's Dictionary the definition is practically as I have given it above. I have no other dictionary by me, but I suspect that in this matter others agree with Webster." Evidently he saw one definition and missed the other, which is in all dictionaries, including Webster's and Worcester's. An objection like that to parenthesis would be just as reasonable against comma and colon for the points, as each of them originally named a group of words as part of a sentence. We have heard it said that much of what we accept as undoubted history consists in such partial reports, and would assume a very different aspect if the missing information were supplied.

All the things mentioned here and innumerable others are essentially involved in the constitution of a perfect use of language. Two specious inveiglements especially need to be guarded against. We must not allow ourselves to be entrapped by lexiphanic demagogery, and we must not accept unchallenged everything that any one man says, just because he says it, even if he is a smart enough man to tell us that a German named Voss translated an Aristophanic agglutination into morgendämmerungshändelmacherrechtsverderbmühwanderung.

It is true that we must give due credence to authority, but it is also true, just as it was in 1646, when Sir Thomas Browne wrote it, that "The mortalest enemy unto knowledge, and that which hath done the greatest execution upon truth, hath been a peremptory adhesion unto authority."



Bindery of the Coast Artillery School Press, Fortress Monroe, Virginia.

TREATMENT OF TUBERCULOSIS.

We are in receipt of Senate Document No. 453 on Animal Experiments Upon the Acquirement of Active Immunity by Treatment with Von Ruck's Vaccine Against Tuberculosis, by Dr. Frank J. Clemenger, formerly assistant in the immunization department of St. Mary's Hospital, London, and Dr. F. C. Martley, M.A., instructor and assistant in the same department. The report gives the findings of Sir Almroth Wright confirmatory of the experiments of Dr. Karl Von Ruck, of Asheville, North Carolina, who has given his life-work to the study of what the newspapers call the White Plague, tuberculosis. The experiments carried out in the Wright Laboratories in London proved, as Dr. Von Ruck's repeated experiments had proved, that after one or more doses of the vaccine the blood acquired specific bacteriocidal action against the tubercle bacillus, destroying their virulence or power to cause tuberculosis. Senator Lea, of Tennessee, is reported in the *Congressional Record* on this subject, and his remarks will be resurrected from that oblivion for the information of our readers in a future issue.

Written for THE INLAND PRINTER

THIRTIETH ANNUAL CONVENTION UNITED TYPOTHETÆ AND FRANKLIN CLUBS OF AMERICA.

BY S. H. HORGAN.

THE convention of the United Typothetæ and Franklin Clubs of America, held September 12 to 14 at Atlantic City, will prove to be the most constructive convention in the printing industry to date. The feeling was generally expressed that from now on the work of the past thirty years, since the first convention was held in Chicago, will bear fruit and there will be better conditions in the printing and allied industries.

Albert W. Finlay, of Boston, who has held the presidency during two terms, is succeeded by C. D. Traphagen,

C. D. Traphagen,
Newly elected president of the United Typothetæ and Franklin Clubs of America.

of Lincoln, Nebraska, who has been first vice-president and chairman of the Executive Committee. The other new officers are: First vice-president, Benjamin P. Moulton, Providence, Rhode Island. Treasurer, Arthur E. Southworth, Chicago, Illinois. National secretary, Joseph A. Borden. Vice-Presidents: Charles L. Kinsley, Philadelphia, Pennsylvania; George H. Gardner, Cleveland, Ohio; I. Hayes Rice, Los Angeles, California. Executive Committee: Pliny Allen, Seattle, Washington; Fletcher Ford, Los Angeles, California; D. A. Brown, Kansas City, Missouri; D. G. Whitehead, Richmond, Virginia; Ennis Cargill, Houston, Texas; E. Lawrence Fell, Philadelphia, Pennsylvania; A. M. Glossbrenner, Indianapolis, Indiana; William Green, New York city; George Harland, Detroit, Michigan; George K. Horn, Baltimore, Maryland; H. W. J. Meyer, Milwaukee, Wisconsin; J. A. Morgan, Chicago, Illinois; Fred W. Gage, Battle Creek, Michigan; William Pfaff, New Orleans, Louisiana; E. W. Craig, Nashville, Tennessee; Joe B. Redfield, Omaha, Nebraska; Eugene Saenger, Sioux Falls, South Dakota; B. F. Scribner, Pueblo, Colorado; Fred L. Smith, Indianapolis, Indiana; John P. Smith, Rochester, New York; Edward L. Stone, Roanoke, Virginia; John Stovel, Winnipeg, Canada; George R. Dorman, Pittsburgh, Pennsylvania; John S. Watson, Jersey City, New Jersey; Louis B. Woodward, St. Louis, Missouri.

President Albert W. Finlay reviewed in his report the progress of the year. The activities in connection with the Chamber of Commerce of the United States; the further improvements in the Standard cost system and its endorsement, after careful examination and test by the Federal Trade Commission. This cost system can be used in all printing-plants, from the smallest to the largest.

The organization also has available for the entire membership a standard form of apprenticeship indenture which is strongly recommended.

The relations between the United Typothetæ and Franklin Clubs of America and the allied organizations are of the most friendly character, and this includes the paper-trade associations, the photoengravers, electrotypers and lithographers, whether open or closed shops.

The primary work of the organization, being the business betterment of the whole industry, has extended to all parts of the world. Australia, New Zealand, Great Britain and Japan have called on us for assistance through information.

President Finlay thanked the American Institute of Graphic Arts for its wonderful printing exhibit displayed at this convention. The Executive Committee has planned a campaign for three years, to cost upward of $1,000,000, to bring about improved business conditions in the printing industry and to prepare for the competitive conditions that will prevail at the close of the European conflict. The time has come for all printers to join hands to bring about standardization and uniformity, and to be better equipped to withstand the onslaughts of ruinous competition.

First Vice-President Traphagen's Report.

Mr. Traphagen in his clear report summarized the work of the Executive Committee, of which he was chairman, and closed by a comparative statement of the production cost among the members who have standardized cost-finding, showing the progress that has been made. The totals for three years, which comprise labor, direct and general expense, are as follows: 1913, $1,604,000; 1914, $5,614,000; 1915, $8,889,000.

Printers' Credits, Pro and Con.

Fletcher Ford, of Los Angeles, supplied one of the most valuable addresses of the convention. He said that in no other business is the proper basis for credit so abused as in the credit customs as at present applied both to the granting and receiving of credits by printers. Then he pictured the various traps into which a printer falls in this matter. He advised the encouragement of local boards of trade, as they have in his city, to protect the printer.

Secretary Borden's Report.

Thirteen cities have come into the organization during the year and have added local divisions. The banner for

greatest gain in membership was awarded to Salt Lake City, while Chicago still holds the banner for largest membership, having 239. A census of the printing industry represented in the United Typothetæ and Franklin Clubs of America for 1915 has been completed, which shows that the members of these organizations have:

Plant investment		$109,949,135
Sales		187,206,530
Purchases of paper, ink, etc.		62,296,815
Pay-roll, office	$12,864,925	
Pay-roll, salesmen	2,889,175	
Pay-roll, mechanical	48,306,910	
		64,061,010
Number of employees		75,995

The work of the Research, Estimating and Employment Bureaus was called to the attention of members. The

At the Convention.

Standing, at the left, L. A. Hornstein, manager, publicity department, Mergenthaler Linotype Company. In the center at back, Mrs. L. A. Hornstein. In front, Mrs. Clara J. Shepard, treasurer, The Henry O. Shepard Company. At right, H. Frank Smith, with the Mergenthaler Linotype Company.

future organization activities were suggested and gone into in detail. These were mostly in the line of information for the members on cost-finding, training of salesmen, etc., in order to bring more business for the printer-producer — printing which would not otherwise have been produced.

The "Standard Price Book" and Its Use.

J. Harry Jones, of Chicago, delivered an address on the "Standard Price Book," which was one of the practical talks of the convention. When this book was first issued, in 1913, it consisted of fifteen leaves; it now contains one hundred and two leaves. Three thousand of these books are now in use and it is expected by the next convention ten thousand will be in daily use.

Report of the Committee on Trade Matters.

In its report, the Committee on Trade Matters presented the following resolutions:

Resolved, That all drawings, engravings and electrotypes made or bought by the printer and used in the production of a complete job remain the exclusive property of the printer and do not become the property of the customer unless distinctly so specified in the original contract and charged for specifically in the bill.

Resolved, That when a printer submits a bid for work, publicly or privately, he is entitled to know who his competitors are, and when the contract is awarded he is entitled to see the actual bid of his competitors and to read their specifications. And each one of our members is urged to respectfully insist upon this, not as a privilege, but as a right to which he is entitled. We believe it will bring about a higher standing in our trade and do away with supplemental bids and unfair prices.

(Signed) Benjamin P. Moulton, chairman; Edmund Walcott, J. Clyde Oswald, John E. Burke, Oliver Barr, H. M. Loth, Committee on Resolutions.

"The Danger of Modern Economic Policies."

Judge Alfred E. Owen, of New York, delivered a most valuable address with the above title. It was ordered printed and circulated in pamphlet form.

Report of the Committee on Resolutions.

The report of the Committee on Resolutions covered twenty-five pages. It urged all employing printers to use the Standard cost-finding system as well as the Standard apprenticeship indenture. It protested against the exportation of paper before the demands of the home market were met. The printing of street addresses on letter-heads was urged. The committee protested against the sale of geological maps by the Department of the Interior, at a forty per cent discount to merchants, as an unfair interference with the map-publishing business of the country.

At the New York convention in 1914 a resolution was adopted recommending the discontinuance of the practice of giving general publicity outside the national and local associations in the matter of average costs of production, and it was suggested to the committee that certain comparisons might properly be made without action contrary to the New York resolution. The committee, therefore, presented the New York resolution with the following addition thereto:

WHEREAS, It is believed that the further promulgation by general publicity outside our national and local associations in the matter of average costs of production is no longer to the best interests of our industry,

THEREFORE, BE IT RESOLVED, That we recommend the discontinuance of this practice in so far as relates to its circulation generally; and

BE IT FURTHER RESOLVED, That this resolution is not intended to restrict publicity with reference to a comparison of the number of firms reporting year by year, nor the volume of the business reported year by year, but is intended to confine the publicity of average production cost figures to our national and local associations.

Recommendations of the Cost Commission.

The Cost Commission's report contained twenty-six recommendations which were adopted by the convention. J. A. Morgan, the chairman, and the other members of the commission, were thanked for their labors. The report of the Committee on Apprentices, covering twenty pages, was approved, and the Finance Committee was ordered to give the School of Printing, at Indianapolis, its financial support. Subscriptions were urged for sufficient money to complete the series of text-books for apprentices. The work of the Graphic Arts Association was commended.

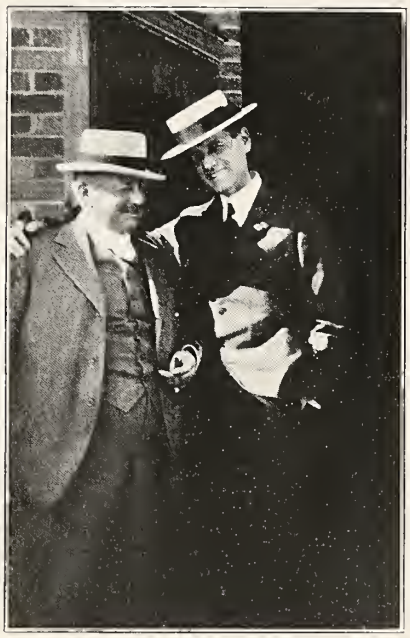
Convention Publicity.

The thanks of the convention were extended to THE INLAND PRINTER, *The American Printer*, *National Printer-Journalist* and *Ben Franklin Monthly* for their courteous

coöperation in the publicity given the convention, also to the American Type Founders Company for a complete list of the printing-houses throughout the United States. Active coöperation was urged upon members in their relations with the Legislative Committee and the Price-List Committee.

Color and Its Relation to Printing.

Arthur S. Allen gave the most illuminating talk of the convention, which he illustrated with charts and any number of exhibits of good and bad color printing. Ink, he said, is one of the smallest items of expense on the average color job, and yet there is more trouble caused by the lack of knowledge in the use of it than any other item. Fussing with various color combinations by guesswork; trying to make ink lay on unsuitable stock; adding expense on expense without getting anywhere, are common occurrences in every plant.



At the Convention.

At left, H. H. Cooke, with William Green, of New York. At right, John Clyde Oswald, editor, *The American Printer*, New York.

He then demonstrated the Munsell color system, and by color-wheels showed how one can scientifically prove whether the correct combination of inks is being used in a job of color printing. Mr. Allen was given a rising vote of thanks by the convention for his valuable talk and demonstration.

The only woman delegate to the convention was Mrs. Clara J. Shepard, treasurer of The Henry O. Shepard Company, of Chicago.

AMERICAN PRINTING AND PUBLISHING INDUSTRY.

A review of the printing and publishing industry of the United States in the years 1914 and 1909 is given by the United States Bureau of the Census in its summary of the results of the 1914 study of that industry. The five-year period showed increases in number of establishments and in the value of products.

According to the classification adopted, the printing and publishing industry is made up of three branches, comprising: (1) Establishments whose chief business is book and job printing, book printing and publishing, or book publishing only; (2) establishments whose sole or chief business is music printing, or music printing and publishing, or music publishing only; and (3) establishments which are engaged in the printing and publishing, or in the publishing only, of newspapers and periodicals, some of the first named doing jobwork also.

The number of establishments in this industry in 1914 aggregated 31,612, and the total value of their products amounted to $810,508,111. These figures represent increases of 6.2 per cent and 22.3 per cent, respectively, as compared with those for 1909 — 29,757 establishments, with products valued at $662,591,959.

Locations of Establishments According to States.

Of the 31,612 establishments in the entire industry reported for 1914, 4,159 were in New York; 2,538 in Illinois; 2,352 in Pennsylvania; 1,685 in Ohio; 1,457 in California; 1,293 in Missouri; 1,206 in Massachusetts; 1,182 in Texas; 1,067 in Michigan; 1,058 in Iowa; 965 in Minnesota; 901 in Indiana; 789 in Wisconsin; 763 in Kansas; 689 in Nebraska; 681 in New Jersey; 622 in Washington; 619 in Oklahoma; 466 in Colorado; 438 in Georgia; 426 in Tennessee; 401 in Kentucky; 384 in Virginia; 379 in South Dakota; 363 in Oregon; 351 in North Dakota; 340 in Connecticut; 333 in Maryland; 329 in North Carolina; 308 in Arkansas; 278 in Alabama; 277 in Louisiana; 239 in West Virginia; 238 in Montana; 235 in Florida; 219 in Mississippi; 197 in Maine; 173 in Idaho; 166 in South Carolina; 156 in Utah; 147 in Rhode Island; 141 in the District of Columbia; 133 in New Hampshire; 111 in Vermont; 107 in New Mexico; 81 in Wyoming; 74 in Arizona; 54 in Delaware; and 12 in Nevada.

The statistics of the industry for the two years follow:

	1909	1914
Number of establishments, total	29,757	31,612
Book and Job	10,708	12,115
Music	178	180
Newspapers and periodicals	18,871	19,317
VALUE OF PRODUCTS.		
Total	$662,591,959	$810,508,111
Publications:		
Newspapers and periodicals	337,596,288	419,531,172
Subscriptions and sales	135,063,043	163,577,090
Advertising	202,533,245	255,954,082
Newspapers	232,993,094	283,588,966
Subscriptions and sales	84,438,702	99,541,860
Advertising	148,554,392	184,047,106
Periodicals other than newspapers	104,603,194	135,942,206
Subscriptions and sales	50,624,341	64,035,230
Advertising	53,978,853	71,906,976
Ready prints (patent insides and outsides)	2,293,077	1,965,215
Books and Pamphlets —		
Published or printed and published	62,930,394	68,266,697
Printed for publication by others	10,209,509	19,049,651
Sheet music and books of music —		
Published or printed and published	5,510,698	6,803,491
Printed for publication by others	1,000,966	822,585
Other products for sale and in execution of orders:		
Job printing	204,154,096	249,730,932
Machine composition for others	(a)	5,682,098
Bookbinding and blank books	18,810,392	15,097,109
Electrotyping, engraving, lithographing, etc	8,201,398	9,698,641
All other products	11,885,141	13,860,525

(a) Not reported.

THWARTED AMBITION.

"When I was a boy," said the gray-haired physician, who happened to be in a reminiscent mood, "I wanted to be a soldier; but my parents persuaded me to study medicine."

"Oh, well," rejoined the sympathetic druggist, "such is life. Many a man with wholesale aspirations has to content himself with a retail business." — *Tit-Bits.*

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Friction Clutch Shoes Vibrate.

A Wisconsin operator writes: "Received your letter and find your advice remedied the trouble I had. I have another trouble. When the cams come to normal position, the cams and the clutch shoes and arm vibrate. This is the only position of the machine at which this occurs. I judge something is wrong with the clutch. Will thank you for any help."

Answer.— The trouble may be from the gummy condition of the clutch-shoe buffers, wear on the under side of stopping-pawl, or the adjusting-screw in the upper stop-lever may have worked loose. Examine each part referred to. If no sign of wear is present on the pawl, you may test the space between the forked lever and collar in the following manner: Shut off the power, draw out to middle position on the stopping and starting lever, back the cams until the stopping-pawl is raised off the stop-lever. Observe how much space exists between the forked lever and the collar. There should be about one-thirty-second of an inch. Adjust inwardly with the screw in the upper stop-lever where the space is in excess of one-thirty-second of an inch. Try machine after cleaning leather buffers with gasoline. If wear on the stopping-pawl is extensive, the foregoing adjustment will correct it. Keep clutch buffers free from oil or any sticky substance.

Slug Does Not Eject Properly.

A Washington operator submits a ten-point slug and writes as follows: "I thank you for the help which I received from your answer to my former queries. (1) I am still having ejector trouble. The 3-em blade at the top end of a 13-em group of blades is nicked a trifle, caused either from trying to get it into a 12-em mold, or else from striking the mold while there was too much play between the square block and cam-shoe surface. I don't think the blade is damaged enough to cause the slug to stick in the mold. This happens once in awhile only, and then only in the carbolite mold. I have not been bothered with slugs sticking in the steel mold. I found something else which may have a bearing on this: The machine has head-letter mouthpiece and three of the vents are in contact with the holes. Can this be remedied without changing mouthpiece? (2) Without any preliminary difficulty I recently had trouble when bringing different magazines into position. The bar which locks in grooves in the block on one side of the machine does not release when I desire to change. I tapped it lightly on the end with the handle of a hammer, and it was possible to release it enough to bring either of the three magazines into position when necessary, but it works hard now and sometimes slips instead of moving up or down as before. Is there some adjustment I can make? (3) How can I get the assembler chute rail springs on so they will not slip out at either top or bottom and will not bulge where matrices leave belt to enter assembler? (4) When I desire to get some of the capitals I have to strike the keys several times. The first time I touch a key it merely moves the matrix; two or three touches usually bring it down. The spring holding down front end of keyboard cam was stretched and a piece of cardboard was put in the hole to make it tighter, but without effect. Verges appear to be all right. Twelve-point gives the most trouble — K, H, V and W; eight-point seldom gives trouble. Will thank you for whatever help you can render."

Answer.— (1) The appearance of each end of the slug indicates that both the right and left hand liners are damaged. The left liner should be replaced with a new one, unless the machinist-operator can remove the burs from the part that projects into the mold cell. If the three-em ejector blade is bruised or buckled, replace it with a new one. If you set considerable thirteen-em matter and nothing smaller, it would be advisable to procure the thirteen-em blade. The slug foot is too spongy to eject freely. Arrange governor to give a slightly lower temperature, or procure a new plunger, which will improve the solidity of the foot of the slug, if it is cleaned regularly. The position of the mouthpiece jets appear to be correct, judging from the only one visible on the slug you send. We do not understand the expression, "three of the vents are in contact with the holes." (2) The lost motion in the parts that operate the locating bars can be corrected by using the eccentric screw (I-1516) in the locating bars, instead of the screws at present in use. By adjusting with these screws, the blocks on the locating bars will withdraw from the grooves in the various stops when the crank handle is pushed back full distance. (3) The upper ends of the springs on the assembler chute rails may be attached into their slots, and when the lower ends are placed in position a drop of solder applied in the corner under the springs at lower end will hold them securely in position. (4) The failure of some of the capital matrices to drop when the key is depressed may be due to foul ears or to need of cleaning the magazine channels. Run out all matrices in that division of the magazine, remove the magazine and brush the channels free from dust. Clean the matrices and try the keys. If this treatment does not improve matters, remove the magazine and then take off the escapement. Press on the verge plungers of the offending characters and see if the verge spring returns the parts to normal. Remove the plungers, clean slots and polish the plunger bar and plungers with graphite. See that all verge springs are in position. Unless some obscure trouble exists, the foregoing should make the parts work freely. Examine the upper ends of the escapement levers and be sure that they are not worn and that these parts are all of uniform height.

Fins on Slug Due to Damaged Mold Cap.

An Indiana operator encloses slugs from a recessed mold and writes: "I enclose two slugs for your inspection. Note the fins on bottom. Our machine is a Model K, three and one-half years old. The fins appeared when the machine was but a few months old, if I am informed correctly. A linotype inspector said the operator had rounded the edges of mold by using emery-cloth, which the operator denied — and he is an honest fellow. I find that the side of the ejector next to keyboard is badly worn, showing plainly the mark of recess blocks in mold; also the brass strip in ejector guide-block is worn. The spring in lower part of guide-block is very strong. The mold is in right position. The ejector works very hard, and moves back and forth when mold disk is pulled back and forth. It works the same on all ejector blades. Back knife is sharp and set right; mold is clean; back mold-wiper is in place. After running a short time the fins on the slugs get worse. A girl has to scrape all of them with make-up rule, so you see it takes about one hour's time a day, at least. There are no obstructions to ejector in slideway, which is self-oiled. Also note face of slug, which is not as sharp as it should be for jobwork, especially on black-face. Just installed a new plunger. The spring is strong and the flame under mouthpiece is good; cross-vents and jets are all open. We have no pot-well brush (which I am going to order), but scrape it with a bent column-rule. Oxid or dirt accumulates so fast that I have to brush plunger two or three times a day. I bailed out metal, examined and cleaned well, put some graphite in it and filled up pot. Plunger appeared to work freely for a short time and then went back to its old tricks again. I think the boy gets the metal too hot when pouring. Am ordering a thermometer to test heat hereafter. Also have trouble regarding fire under machine on account of gas supply being very irregular. In winter we can barely run the machine, as the gas is so slow, and in summer the pressure is strong. Am trying to get the boss to get a better regulator. Do you think the metal has been damaged materially by excessive heat? Also tell the best plan to clean metal."

Answer.— The rounded-off edge of the mold cap may have been produced by other means besides emery. An operator should ordinarily daily clean off all adhering particles of metal from around the mold cell. This work will be made lighter if he will see that his back mold-wiper is kept in the best possible condition. Every day or so it should be removed and some blue ointment should be rubbed into the felt, and the metal should be scraped from the mold with a piece of sharp brass rule. The use of a steel make-up rule or other equally hard instrument should be avoided. One may round off the edges of a mold cap or base without emery. Your reference to the condition of the ejector blade gives a possible clue to another cause. It may be that the end of the ejector blade has occasionally struck the cap edge of mold, especially if a thicker one than 5½-point is used. This could have caused the rounding off of the mold cap, as shown by fins on the slugs. You should remove the mold slide and disk, and when it is out examine for the cause of the ejector slide working so hard. Try it with and without a blade, and also with and without a guide for the blade. Doubtless by elimination you will find the cause of the trouble. When you receive the new thermometer you may find that you have been operating the machine with excessive temperature. This alone would cause the unusual amount of oxid to accumulate on the plunger and in the well. Reduce the temperature until it is no higher that 550 degrees. To increase the sharpness of the face of the slug, you might give more stress on pump plunger and also open the cross-vents with a pointed instrument. You need not deepen them by cutting — just keep them open. If the boy has been in the habit of using excessive temperature when melting the metal there is no doubt but it has suffered deterioration. You should send a small pig of metal to your metal-dealer for testing. In preparing the metal for the sample pig, melt all available metal at lowest fusing point. Stir thoroughly and skim off the dross. Stir again and dip ladle to bottom and pour off. A pig of this character will give a fair average.

Trouble with Trimming-Knives.

A Kansas operator writes: "Several weeks ago an expert was called for the purpose of looking over the machine. He cut the air vents in the mouthpiece deeper. We had been having trouble with the right and left hand trimming-knives slipping, or apparently slipping. As soon as this man left we began to have trouble right. The right and left hand trimming-knives were erratic. In a few days the back trimming-knives began to work hard right about the middle of the mold. Cleaning did no good, so we had to set it looser. Our slugs began to have a bur on the upper end. The liners did not seem to fit snugly in the mold, and seemed to have a slight opening on the side opposite the rib. In regard to the apparent slipping of the trimming-knives, it was suggested that probably the bushings and pins, by which the disk locked, had become worn, or were loose. When the expert deepened the air vents on the mouthpiece, he ran a file over the mouthpiece to smoothen it. It occurred to me that perhaps he had slightly changed the surface of the mouthpiece and this in turn had slightly warped the disk or mold. What do you suggest?"

Answer.— The cutting of the mouthpiece vents could scarcely have anything special to do with the slipping of the right and left hand knives. It might have caused a greater flow of waste metal to follow each cast, which might clog the back knife. We suggest the following treatment: (1) Remove mold and take out liners. With a sharp piece of brass rule, scrape off adhering metal wherever found on the mold. If it does not come off readily by scraping with the brass rule, put a small amount of blue ointment on the affected parts, liners, molds, etc., and allow it to remain on over night. This will tend to remedy the trouble. (2) Wipe off the mold and disk and apply the mold. Tighten the four front screws to a bearing, then tighten the screws in the rim of the disk very tightly. Finally tighten the four screws in front. (3) Remove the back knife and clean all metal from its supporting block and also from the screws. Oil the under side of the knife. Place it in position and set the bottom screws so that the cutting-edge of the knife stands about the thickness of a piece of paper away from the mold. Tighten the top screws of the knife. Set up a line of capitals and cast a slug. Observe the jets at the bottom of the slug; probably they are too long, and if so, turn up a trifle on each adjusting screw, without loosening the top screws, and then cast another slug. If you have a micrometer, set it for .918 inch, and then when the slug is cold insert one end and then the other, observing closely the fitting of the slug into the gage. By gradually adjusting the measuring you will soon bring the adjustment to proper place again. (4) In closing the vise, observe, when turning the screws, if the vise cap moves. It should not. If it does not move, so much the better. Cast a line of capitals and see if the smooth side of the slug near the face presents an overhang,

or if the left knife digs into the face. Neither condition should be present. The slight overhang that appears when the slug is cast should be removed by the left knife, while at the same time the right knife should trim the ribs so the slugs will measure standard. After each change of the adjusting screws you must be certain that the knife-banking screws are made tight. There is another point for you to observe: When the disk advances on the locking studs to eject the slug there should not be another movement of the disk forward when the ejector strikes the slug. Watch closely for this latter movement. The foregoing is more or less general, as you did not state the model machine you are using. The filing smooth of the pot mouthpiece was necessary after the deepening of the vents. It may be possible the filing was insufficient and, as a result, the lock-up is not close enough.

Written for THE INLAND PRINTER.

THE COAST ARTILLERY SCHOOL PRESS.

BY OUR REPRESENTATIVE.

AT the present time, with a large portion of the world wrapped in the shrouds of war, all eyes are turned toward the armies and the navies, the protectors of the nations. It is a significant fact that among those who stand ready to sacrifice their lives for the protection of their country, and to uphold the honor of their flag, will be found printers in great numbers, whereas the various penal institutions of the country are unable to secure a sufficient number of printer inmates to produce even a small-sized publication, but must have the work done outside.

The Personnel of the Printing-Plant of the Coast Artillery School Press, Fortress Monroe, Virginia.

Front row, left to right: Sergt.-Maj., Sr. Gr., A. M. Crawford, bindery foreman; Sergt. W. J. Williams, bookbinder; Sergt. R. F. Trimmer, monotype operator; Mechanic G. W. Mitchell, bookbinder; Sergt. H. D. Hines, bookbinder. Back row, left to right: Sergt.-Maj., Sr. Gr., A. J. Johnson, foreman; Sergt. F. Povelite, pressman; Private C. S. Hogan, feeder.

Reports from various parts of Europe show that a large number of the regiments at war have their own newspapers, the work on which is done by printers who have enlisted. Among our soldiers now on the Mexican border will be found a number of printers, and at least one of the regiments there has found it possible to publish several issues of a newspaper for the boys to send to the folks back home.

On many of our battleships, also, will be found all of the necessary equipment for getting out a publication of some kind or other — and the majority of these publications are a credit to those doing the work.

We have recently been favored with a copy of the *Journal of the United States Artillery*, published at the Coast Artillery School Press, Fortress Monroe, Virginia, and it is by no means an exaggeration when we state that no better specimen of magazine work could be desired. We

WHAT IS A LINO. OPERATOR?

The London *Globe* reports that at the Aldershot tribunal, where the reasons for exemption from military service are considered, Mr. Robertson, the chairman, inquired, "What is a linotype operator?"

Mr. Solomon, a member of the tribunal and a camp furnisher, more familiar with floor coverings than with Mergenthaler's great invention, answered, with confidence, "One who lays lino on the floor."

MODULATION.

The art of display is to use type so that it will speak to the eye with the same effectiveness with which the modulated voice speaks to the ear.

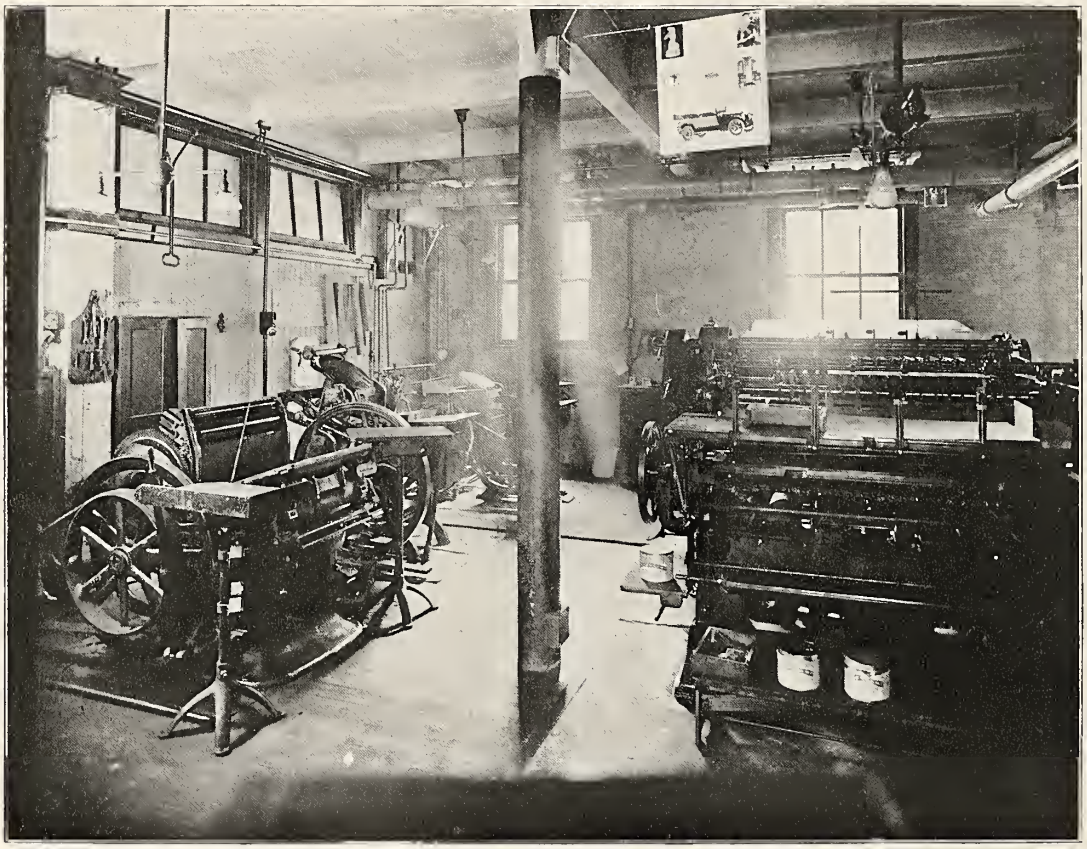
were led to secure further details regarding the work of the Press, and are indebted to Sergt. F. Povelite, pressman, for the following sketch and also the photographs reproduced here and on other pages of this issue, which we feel certain will prove of interest to our many readers.

The artillery school for instruction was originally organized in 1824, reorganized in 1858, 1868 and 1900; Indian Wars, the Civil War and the Spanish-American War causing its temporary suspensions. The printing-plant probably came into existence at the time of its third reorganization, in 1868. All of the school publications were printed on a Colt's Armory and a Gordon press until about 1892, and as the gradual increase of the student officers and enlisted men necessitated an increase in the plant, a pony Cottrell was installed. Still further increases brought a monotype keyboard and caster in 1907, and in 1912 the cylinder press was replaced by a 36 by 48 inch Whitlock Premier. In the bindery a power cutter, folder and sewing-machine were installed.

All of the school publications, pamphlets, artillery notes, etc., which are edited by the Artillery Board are published here, and incidentally the post orders. In connection with these the *Journal of the United States Artillery* and *Gunner's Instructions*, edited by Lieut.-Col. H. D. Todd, ably assisted by Master Gunner C. L. Kishler, are published here.

In 1909 the school moved into its new buildings, and by an Act of Congress the Coast Artillery School Detachment was organized July 1, 1909, to perform the duties in connection with the school, which had prior to that time been performed by men detailed from the coast artillery at large. The commandant of the school is also the commanding officer of the post, the two functions being entirely separate, although coexistent. The personnel of the school consists of the commandant, the directors, the secretary, the librarian and the instructors. The secretary, Capt. C. M. Seaman, is also the commanding officer of the Coast Artillery School Detachment, consisting of seventy-four men of various grades.

The printing-plant became known as the Coast Artillery School Press in 1907. The personnel consists of four bookbinders, three compositors, a monotype operator, a pressman and a feeder. Most of the men learned their respective trades in civilian life and have become quite proficient in their lines.



Pressroom of the Coast Artillery School Press, Fortress Monroe, Virginia.

WISCONSIN PUBLISHERS INSTALL COST SYSTEMS.

The University of Wisconsin Press *Bulletin* announced that twenty-two cost systems have been installed by Robert G. Lee, of the Service to Publishers and Printers of the University of Wisconsin Extension Division, since the service was installed last December. In the same issue of the *Bulletin* Prof. Willard G. Bleyer, head of the Department of Journalism, speaks for constructive journalism, saying in part: "Constructive journalism is not satisfied to present merely what readers are naturally interested in; it aims to give news that is significant to them from the point of view of their personal affairs as well as from that of the welfare of the community. It undertakes to create interest in significant news that of itself may not interest a considerable number of readers."

The University of Wisconsin is pursuing the proper course in training newspaper men, furnishing instruction in efficient business administration on the one hand and holding up the proper ideals of editorial service on the other.

Written for THE INLAND PRINTER.

HUMANIZING COMMERCIALISM — THE PRINTERS' SUPPLYMEN'S CLUB OF CHICAGO.

BY A. H. M.

ALL things being equal, financial prosperity can be won by any person of ordinary intelligence through industry, thrift and prudence. Life, however, has little flavor, if all its forces are devoted to mere accumulating. It is true that the excitement of pitting one's wits against other wits gives the work of accumulating the fascination of a game, but when the winnings are counted, the eternal "Why?" receives no answer.

Business, commercialism, may be regarded in two ways: First, as a war in which the fittest survive; or, second, as the service men do each other. The old order — the conception that business is war — still holds largely among us, but there is a great leavening influence at work in the conception that business is the service men do each other, and this is the humanizing spirit which will make a garden of the waste places.

This generalizing may be reduced to the specific instance offered by the Printers' Supplymen's Club of Chicago. This club grew out of the social, skylarking organization of "Picas." "All work and no play makes Jack a dull boy" was paraphrased by the members of "Pica" into "All play and no work makes Jack a dam fool."

The Printers' Supplymen's Club of Chicago was organized January 8, 1915, and has a large and growing membership made up of representatives of all the interests that cater to the printing trades.

The club meets once a month in the evening at dinner. There are entertainments provided, music, etc., and a definite and set purpose for the meeting is provided over and above the usual routine by having a speaker or a lecturer engaged to edify or instruct. Discussion follows, and no one leaves these meetings without taking away something he did not know before.

For instance, at the meeting in February, 1915, E. F. Lapham addressed the club on the "Science of Salesmanship," followed by Prof. J. H. Atkins on the "Psychology of Success." In March an instructive address was delivered by Louis Flader, Commissioner of the Employing Photoengravers' Association, and by George Benedict on "The Stars." Mr. Benedict is a man who has made a success of his vocation largely out of his ability to develop avocations, and one of these avocations is the study of astronomy and mathematics. If you have a problem in cost-accounting it becomes simple and lucid under Mr. Benedict's dissection.

In April the president, H. L. Everest, was moved out of the chair to make an address on "The Human Element." His conceptions as then enunciated show the reason why he has made a success of the Supplymen's Club.

In May P. W. Thomas addressed the club on the chemicals which are used in manufacturing printing-inks. The war and its restrictions on the importation of the necessary chemicals; the possibilities of America being able to supply its own raw and manufactured products, were discussed in an informing and interesting way. J. W. Hastie followed in a talk on "Organization." Mr. Hastie has had a lifelong experience in organization work, and, speaking from practical experience, his talk was both illuminating and convincing.

In June the meeting was addressed by the "Grand Old Man," B. B. Herbert, editor of *The National Printer Journalist*, in a characteristic way full of wholesome suggestion and good feeling.

These instances are sufficient to show the tendencies of the times commercially. The personalities of the men who are engaged in furthering these tendencies are ripening and growing. It must be a source of gratification to those who employ them or who are employed by them that these men have this vision and are making it a practical and a working force. Who are these men and what are they like? We present a few of them envisaged in these pages. We should have presented all of them, but the others were out of range of the camera.

C. F. ANDERSON.

C. F. Anderson, C. F. Anderson & Co., designers and manufacturers of folding-machines and bookbinding machinery, 710 South Clark street, Chicago, Illinois. Mr. Anderson has been interested in the folding-machine industry since 1888, and established the C. F. Anderson Company in 1896.

IVAN G. ANDERSON.

Ivan G. Anderson, salesman, with C. F. Anderson & Co., designers and manufacturers of folding-machines and bookbinding machinery, 710 South Clark street, Chicago, Illinois.

CHARLES AUGUST.

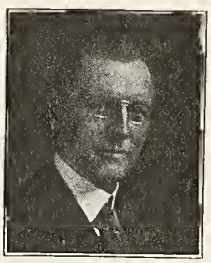
Charles August, assistant manager for Sinclair & Valentine Company, printing and lithographing inks and varnishes, for the past thirteen years. Salesman for nineteen years. 718 South Clark street, Chicago.

FRANK V. BARHYDT.

Frank V. Barhydt, special machinery representative, American Type Founders Company, 210-212 West Monroe street, Chicago, Illinois. Mr. Barhydt has had an experience covering fifteen years in the printing-machinery industry.

DANIEL J. CASEY.

Daniel J. Casey, salesman, Miller Saw-Trimmer Company, 550 South Clark street, Chicago, Illinois. Was for six years connected with automatic press-feeding interests and for five years with the Automatic Press Feeder Company.

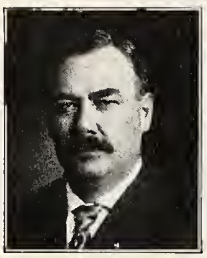


CHARLES H. COLLINS.

Charles H. Collins, independent commission salesman of bookbinding machinery and appliances, 605 South Clark street, Chicago, Illinois. Mr. Collins has been selling bookbinding machinery for twenty-five years. He was superintendent of the largest job bindery in the East, in Boston, Massachusetts, before taking up selling.

W. S. Butler.

W. S. Butler, president, Butler Electrotype Foundry, 610 Federal street, Chicago, Illinois. Mr. Butler started his foundry in 1909 on La Salle and Ohio streets in a small way, and has developed his business to enroll thirty-five producers.



George H. Benedict.

George H. Benedict, treasurer, Globe Engraving & Electrotype Company, 711 South Dearborn street, Chicago, Illinois. "Geo. H. Benedict, engraver, since 1875."

George E. Crane.

George E. Crane, president and manager of the Chicago Roller Company, manufacturer of printers' rollers, 554 West Harrison street, Chicago, and 1297 East Sixth street, Cleveland, Ohio.

John Dahly.

John Dahly, president and treasurer of Rayfield-Dahly Company, manufacturer of bookbinding machinery under Mr. Dahly's patents, 722 South Clark street, Chicago. Mr. Dahly has an experience of twenty-five years in his line of achievement.

C. P. Evans.

C. P. Evans, Chicago representative of the Miller Saw-Trimmer Company, 550 South Clark street, Chicago, for the past seven years. Mr. Evans has been connected with the sales work of printing-machinery manufacturers since 1898.

F. C. Damm.

F. C. Damm, president, F. C. Damm Company, manufacturer of composing-room machinery, and dealer in rebuilt linotype machines, 701-703 South La Salle street, Chicago, Illinois. For the past five years Mr. Damm has been head of the company bearing his name, and for fifteen years previously was connected with the linotype business.

Scott M. Eagon.

Scott M. Eagon, traveling salesman for the Keystone Type Foundry. Mr. Eagon was for six years manager of the Chicago branch of the Printing Machinery Company, of Cincinnati, Ohio; was manager of the Detroit branch of the Keystone Type Foundry, and for five years previously salesman for that organization. He started in the supply business in 1890.

Charles J. Kanera.

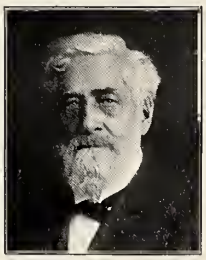
Charles J. Kanera, salesman, Latham Automatic Registering Company, self-registering printing-plates, press beds, beveling-machines and appliances, 306 South Clark street, Chicago. Mr. Kanera has had twenty-three years' experience as a pressman. Eleven years of that time he had charge of large pressrooms.

H. L. Everest.

H. L. Everest, Chicago representative, Harris Automatic Press Company, of Niles, Ohio, manufacturer of automatic printing and offset presses, 343 South Dearborn street, Chicago. Mr. Everest is a practical printer, was manager of the printing department of the Mahin Advertising Agency, newspaper editor and proprietor, salesman, business adviser, etc.

Sam G. Greenfield.

Sam G. Greenfield, salesman, Miller Saw-Trimmer Company, 550 South Clark street, Chicago, Illinois. Mr. Greenfield was manager of the Milwaukee Printers Supply House for six years. Previously he was salesman for the American Type Founders Company in New York city. Has been in the printing business from the age of eleven.



B. B. Herbert.

B. B. Herbert, editor, *The National Printer Journalist*, 4614-20 Ravenswood avenue, Chicago. Mr. Herbert was the founder of the National Editorial Association, organized at New Orleans in 1885, and was for many years its president. Has been actively connected with journalistic work since 1873.

Clifton R. Hunn.

Clifton R. Hunn, manager, Chicago branch, Chas. Eneu Johnson & Co., printing and lithographing inks and varnishes, 418 South Market street, Chicago. Previous to his present appointment six years ago, Mr. Hunn was a traveling salesman for twenty years in the eastern and middle western States.

Fred E. Wolff.

Fred E. Wolff, Fred E. Wolff & Co., printing-inks, 607 South Dearborn street, Chicago, Illinois. Practical printer and pressman. Printing and roller salesman for a number of years. Editor and proprietor of *The Drop of Ink*, used as a medium for organizing the first Ben Franklin Club in the world. *The Drop of Ink* is now *The Ben Franklin Monthly*. Instructor in printing at the Glenwood Manual Training School for Boys, and editor of the school monthly. Mayor of Glenwood for three successive terms, and is secretary-treasurer of the Chicago Printing Ink and Roller Men's Credit Association.

CHARLES G. MATHEWS.

Charles G. Mathews, salesman for the Chicago Roller Company, manufacturer of printers' rollers, 626 Federal street, Chicago, Illinois. Mr. Mathews has been in his present connection for the past seven years. He is a practical pressman and was superintendent of pressrooms before entering the sales field.

A. T. PATTERSON.

A. T. Patterson, manager, printers' supplies and machinery departments, Grand Rapids Electrotype Company, 232-240 Lyon street, Grand Rapids, Michigan, in which concern he acquired an interest in May, 1916. Mr. Patterson was a salesman for the American Type Founders Company from 1898 to 1909, and was for three and one-half years western manager of the Autopress Company. Previously he conducted his own printing-plant in Michigan. Practical printer, working in Knight & Leonard's and other plants in Chicago since 1887.

A. S. L. PEASLEE.

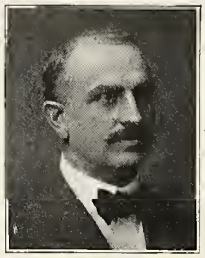
A. S. L. Peaslee, sales engineer, printers' motor department, Chicago branch of the Diehl Manufacturing Company, room 1641, 72 West Adams street. For a number of years Mr. Peaslee was connected with the Masco Company, Limited, of Toronto, Canada, having charge of the printing-machinery motor department of that company. Following an extended experience in the manufacture and sale of electrical apparatus, Mr. Peaslee has made a special study of the use of electric motors in the printing industry.

CLYDE L. SKINNER.

Clyde L. Skinner, salesman, George H. Morrill Company, printing and lithographic inks and varnishes, 157 West Harrison street, Chicago, Illinois. Mr. Skinner was for three years with the Autopress Company, two years as an erector and one year as a salesman. He was for ten years in a pressroom from feeder to superintendent, and worked as a pressman from 'Frisco to New York. Delegate to six conventions of the I. P. P. & A. U., and was state organizer for that body.

ERNST W. WIESE.

Ernst W. Wiese, western manager of the E. C. Fuller Company, printers' and bookbinders' machinery and supplies, and vice-president of The Fuller Manufacturing Company, Fisher building, 345 South Dearborn street, Chicago, Illinois. Mr. Wiese has been connected with his company for twenty-five years, entering the employ of the concern then known as Montague & Fuller in 1902, as a stenographer and bookkeeper, developing into erecting machines and later into the sales department. Is a director and stockholder in both companies.



CHARLES P. SOULÉ.

Charles P. Soulé, manager, Chicago branch of the American Type Founders Company, 210 West Monroe street, for the past six years. Previously Mr. Soulé was manager of the Central Type Foundry, in Chicago.

DANA T. MCIVER.

Dana T. McIver, wholesale paper-dealer. For fifteen years connected with the paper-trade. 327 South La Salle street, Chicago.

HERMAN P. STOLP.

Herman P. Stolp, exclusive western sales agent, Brown Folding Machine Company, 1401 Fisher building, Chicago, Illinois.

JAMES H. SWEENEY.

James H. Sweeney, western manager, Lanston Monotype Machine Company, 106 West Harrison street, Chicago, Illinois. Mr. Sweeney has been connected with the company for the past seven years.

CHARLES N. STEVENS.

Charles N. Stevens, manager, Chicago branch of The Seybold Machine Company, of Dayton, Ohio, manufacturer of printers' and bookbinders' machinery, 112 West Harrison street, Chicago, Illinois. Mr. Stevens has been head of this branch for the past seventeen years.

HARRY B. TROUP.

Harry B. Troup represents E. W. Blatchford Company, metals — linotype, monotype, stereotype, and special mixtures — 230 North Clinton street, Chicago. Mr. Troup started to work for his present employers in 1879, and for twenty-eight years has sold for the company. For twenty years he has specialized on metals for the printing trade.

JOHN H. TAYLOR.

John H. Taylor, manager, Chicago branch of the Keystone Type Foundry, 1108 South Wabash avenue, Chicago, Illinois. Mr. Taylor was manager of the Detroit branch of his company for eight years and manager of the San Francisco branch for two years. Previous to his positions as manager, Mr. Taylor traveled for his company for several years as a salesman. He is a practical printer and holds an honorary withdrawal card from Grand Rapids Typographical Union, Michigan.

EDITORS OF "RED WING REPUBLICAN."

BY R. H. F.

WRITING in the *Minneapolis Evening Tribune*, under the title of "Visitin' 'Round in Minnesota," Caryl B. Storrs calls attention to the various past editors of the *Red Wing Republican* who have played important parts in shaping the destinies of the State and the nation. "There is a remarkable gallery of pictures in Red Wing which every boy and girl in Minnesota ought to see; and their fathers and mothers ought to go with them," writes Mr. Storrs.

"These pictures are portraits of strong, virile, brave and useful men, and they hang, not in an art gallery, a public library or any public building, but in the managing editor's office of the *Red Wing Republican*. These men were all at one time editors-in-chief of the *Republican*, and that such a group of figures, so valuable in the past to the State of Minnesota, should be grouped in common association in one newspaper office is a heritage of which the *Red Wing Republican* may well be proud.

"Jens K. Grondahl, the present editor and manager of the *Republican*, is proud of them, and rightly to see the collection you should have him there to tell you about them, as I did; for he has their characters, deeds and histories at his tongue's end and will gladly stop an editorial article in full flight at any time to relate their stories."

Among the pictures is one of Lucius F. Hubbard, showing him as he looked in 1857, when as a young man of twenty-one years he founded the *Republican* and became its first editor. The *Republican*, it must be said in passing, has been published under the same name for fifty-nine years. Another picture shows Mr. Lucius as he appeared shortly before his death. Many and varied were the achievements that marked the lifetime of Mr. Lucius. He served with distinction throughout the Civil War, was wounded at Corinth and at Nashville, was brevetted brigadier-general for conspicuous bravery, and was mentioned in his commanding officers' dispatches most highly. At the close of the war he engaged in various enterprises, was elected Governor of the State, and was one of the builders of the old Duluth, Red Wing & Southern Railroad, now a part of the Great Western.

On another wall is the picture of Gen. S. L. Jennison, who, as Mr. Grondahl states, was one of the most accomplished men early Minnesota saw. He was a Harvard graduate and instructor, and had a degree in law. He read all the modern European languages as well as Latin and Greek. As a Shakespearean scholar he had few equals. He was a fine violinist and one of the best plaform men in the State. His chief hobbies were floriculture, fruit-raising and general agriculture.

He was private secretary to Governor Ramsey when the Civil War broke out and wrote the first dispatch to Washington, announcing the mustering in of the First Minnesota regiment, which became famous at Gettysburg. He fought against the Indians in the Northwest and was the hero of the battle of Big Mound, South Dakota. He commanded the Tenth Minnesota at Tupelo, and at the battle of Nashville, where he was severely wounded and of which the official report said: "Especially did Lieutenant-Colonel Jennison display a high order of those qualities requisite in an officer who wins battles over a brave and stubborn foe." After the war he was secretary of state to Minnesota and was secretary to Governor Hubbard. He devoted his energies to the *Republican* for a quarter of a century, from 1869 to 1894. He was one of the most brilliant editorial writers the State has ever known, and his salary, when he first took up his work on the paper, was the fabulous one of $12 a week.

Col. William Colvill, whose picture also appears in the collection, led the First Minnesota in its famous charge at Gettysburg, after which 215 of the 262 men who made the charge lay dead or wounded on the field, Colonel Colvill himself being among the latter. General Hancock, who ordered the charge, wrote of it: "There is no more gallant deed recorded in all history."

Colonel Colvill was a lawyer, a writer on geology and a deep student of science and literature. In 1865 he was attorney-general of Minnesota and held many other positions of trust and honor. There is a statue of him in the rotunda of the state capitol at St. Paul.

Of the four war editors of the *Republican*, only one is still living. This is Capt. Charles L. Davis, of Company D, Tenth Minnesota, and a true and gallant soldier. He is living in St. Paul. His picture also may be seen adorning the walls of the office.

But the *Republican* also boasts of editors who have rendered distinguished services exclusively in the paths of peace. One of these is Col. B. B. Herbert, now publisher of the *National Printer-Journalist*, who gave many of his best years to upbuilding the *Republican* and the community in which it is published. It was Colonel Herbert who, in 1885, called the editors of the country together and organized the National Editorial Association. In 1908, when the organization visited Minnesota, the members went to Red Wing and dedicated the *Republican's* new building in commemoration of this fact. Mr. Herbert was the first president of the association, and continues to be its "father" even to this day, never having missed a national convention. There has been talk of placing a bronze tablet in his honor on the *Republican* building, which will probably be done next year, when the association will again be the guest of Minnesota.

Still another of the pictures is that of Tams Bixby, for many years the most commanding figure in Minnesota politics as chairman of the Republican State Central Committee and as private secretary to Governor Nelson and Governor Clough. Mr. Bixby was the executive head of the Dawes' Indian Commission to the Five Civilized Tribes and later succeeded personally to the duties of the commission, apportioning nearly $300,000,000 worth of property among these Indians and administering their complex affairs until so nearly completed that they could be taken over by the Department of the Interior. This was an important work during the McKinley and Roosevelt administrations, and it was at President Roosevelt's personal request that Mr. Bixby assumed full charge of the tremendous and exceedingly difficult task. Mr. Bixby now publishes *The Daily Phoenix* at Muskogee, Oklahoma.

Surely such a list of past editors should prove a great incentive to not only the present editor, but to the entire staff of the paper.

"I don't see your picture among them, Mr. Grondahl," said Mr. Storrs.

"Quit your kidding," he replied, "or I'll take back my invitation to lunch. My phiz may adorn this wall some day, after I am where I won't have to look at it, but I hope they'll stick it in a dark corner. But even if I never rank with my predecessors in prominence and service to the State, I am trying to keep the *Republican* so they would not be ashamed of it if they could see it, and would still be willing to leave their inspiring portraits hanging on my office wall."

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

False Economy in the Front Office.

At a recent gathering of newspaper men, when the discussion had become informal and telling points were being made thick and fast, it came out in an incidental kind of a way that one publisher has a weekly salary expense of $46 in the "back office" and over $40 in the "front office" over and above what the publisher charged as his own weekly stipend. He made the confession half laughingly and half apologetically, and yet he said he could not do the work in the front office with less help, and it was noteworthy that he was one of the most successful of the publishers in attendance. When asked what he did himself when he had all that assistance in the front office, he maintained that he found plenty to do, and undoubtedly he did.

A couple of good men in the back office with modern equipment set up and printed the twelve to sixteen page paper and turned out a fair run of jobwork also. In the front office there was a reporter, an advertising man, a stenographer and the publisher himself. Excellent service was given to the patrons of the paper in the manner in which both the news and the advertising was handled, and the efficiency of the back office was wonderfully increased not only by the modern equipment, but also by the front-office system, which ironed out all the little causes of delay before the work went into the back office at all. The publisher "ran the business" and sold the product of his plant at a most satisfactory price.

But the especial moral of this story lies in the realization that the front office is a "productive unit" as well as the several departments of the back office. The reporter who writes the news was producing a commodity just as much as the pressman or compositor, and the advertising man who solicited, prepared and sold advertisements, was producing a commodity just as much as the man who was turning out slugs on the machine. The practice has been to regard these front-office men as added burdens to the "overhead expense," that incubus which must be carried by the printers and pressmen of the back office, but the fact is that a newspaper, whatever its size, needs skilled workmen in the front office just as much as it needs skilled printers, quite apart from and in addition to the general management of the business which is also carried on in the front office. So many country newspaper men come into the business through first learning the printers' trade and later acquiring a newspaper, that they look upon the front-office work as just a necessary evil in the real work of producing a newspaper, which to their notion is produced in the back office and not in the editorial rooms.

Full many a stroke of good newspaper enterprise has been partially planned but never delivered because the newspaper was short of men in the front office, and the hours were already too crowded for those working there. Trade papers and addresses at editorial associations furnish the publisher with ideas galore on how more subscribers may be obtained and advertising patronage may be increased, but all of these plans require the expenditure of time for their execution, and time is the last thing that the country publisher has. If the back office wants more assistance, all the foreman has to do is to say that he needs it and he gets it, but any number of business-producing suggestions can pile up in the front office without any thought being given to relieving the congestion. The reason for this is that we apparently begrudge the time and money that is spent in doing the front-office work, and do not take the time to think it over and realize that unconsciously we regard the front office as just a source of expense anyway.

Take the one item of service to advertisers. Time and again we have all heard successful publishers state that the way to build up advertising patronage is to get out among the advertisers and prepare copy for them, and time and again we have heard many other publishers say, "Yes, but we can't get time." We never heard a publisher complaining that he can't get time to set the advertisements, and yet the soliciting and the preparation of the copy for the advertisements are just as much a part of the service as the setting up and the printing.

We don't write the advertisements because it will take time, we don't solicit more subscribers because it will take time, we don't write certain feature stories because we haven't the time to collect the data, and this lack of time, being interpreted, means that the newspaper organization is weak in the editorial and business departments, has not enough persons to do the work that there is to be done because we have labored along under the mistaken notion that practically all the expense should be confined to hiring printers, and a successful publisher in a gathering of newspaper men almost has to apologize when he confesses that he is spending more money to get the editorial and advertising service done than he is to get the mechanical work done.

Advertisers Are Made.

E. T. Meredith, of Des Moines, Iowa, the publisher of *Successful Farming*, said in the course of a recent address:

"We publishers must breed and raise our own advertisers. This year's crop must serve to produce next year's business. The legitimate advertiser must make a profit out of our columns this year so that he will stay in next year and bring others with him.

"Dealers who sell to farmers must develop their own customers through their own service and the educating influence of country papers and farm papers. This sea-

son's satisfied patrons must serve to produce next season's increase. The farmer must get a service from small-town dealers that he can get nowhere else, and he must be able to know that this service is available.

"Without taking a cent from other advertising media, the country newspapers and the farm papers of this country can add hundreds of thousands of dollars to their advertising income and contribute greatly to the prosperity of the dealers who sell to farmers, if we will all work for closer coöperation in serving the farmers and if we will all work together in the development of better advertising methods on the part of the farm paper, the country-town paper and the dealer who sells to farmers."

Mr. Meredith's theme was "Building Trade with Farmers," and he urges closer coöperation between the dealer who sells to farmers, the country publishers and the publishers of farm papers. The whole address is replete with suggestions, but we print these paragraphs in this connection to show how so successful a publisher as Mr. Meredith regards the field of the country publisher. Hitherto the country publisher has only scratched his field. While the magazines, the farm papers and the dailies have been breeding and raising advertisers, the country publisher has done very little creative work in the advertising field, and he can not expect to do it or be expected to do it unless he jars himself loose from the time-honored tradition that one man in the front office should be editor, bookkeeper, business manager, reporter and subscription and advertising solicitor. From the country publisher whose mind is cluttered up with such a multiplicity of duties, Mr. Meredith's words will get no response, and the same is true of the thousand and one other suggestions that are being constantly offered from various sources. The publisher needs to have time to really consider the problems of his business, and to this end plenty of front-office help is just as important as back-office help, and then he can cultivate more deeply the promising field of the country newspaper.

Equalizing the Load.

In these days of high cost of production of newspapers it is well to watch carefully the advertising load, and keep it as uniform as possible. The common practice when advertising drops off is to fill the space with reading-matter or plate, but if this be done a certain amount of available advertising space is practically thrown away.

Since we have reading-matter "fillers," why not also have advertising "fillers"? A half-page or page of small card advertisements built around a town-booming article, or even a directory of home industries, makes a good space-filler. The advertisements can readily be sold on the understanding that they are to be run once or twice a month at the publisher's option, and thus the advertising load can be considerably equalized.

Advertisers on Separate List.

It is so easy to neglect to put a foreign advertiser on the list, and so very easy to leave his name there after his contract has expired, that it is well to arrange all advertisers in a separate list where attention is easily directed to them and names taken off promptly when they should be.

Not Hiding His Light.

It may be an open question as to whether or not cigarette advertising should be on the proscribed list for country papers that are particular about what appears in the advertising columns, but I really believe that by turning down the contract for a popular cigarette and then getting his readers to write the pros and cons of the question, a certain western publisher realized more by refusing the contract than his brethren did by accepting it. Certain it is that for about six weeks almost every one who could write, or thought he could, came to bat on the question of whether or not a properly conducted country newspaper should accept cigarette advertising, and the particular community where this newspaper circulates must have been thoroughly impressed that this editor and his paper were the right sort.

Has Maintained His Rate.

A. J. Brodhecker, of The Brownstown (Ind.) *Banner*, sends us his rate-card which, he says, has "helped considerably in establishing a rate and keeping to it."

The card itself is good. It is a four-page leaflet; the first page shows a map of Jackson County, with Brownstown evidently the distribution center, for "all Jackson County roads lead to Brownstown"; the third and fourth pages give information concerning the *Banner*, Jackson County and Brownstown; the second page gives the rate, which is the only disappointing feature about the rate-card. With a circulation of 2,200, and a newspaper holding a commanding position in its field, and such an excellent field, I expected a rate of 25 cents an inch, or at least 20 cents, with 5 to 10 cents extra for composition; but instead find a rate of 12½ cents for plate and 15 cents for advertisements requiring composition.

Brother Brodhecker should raise that rate and he would soon have to run extra pages to accommodate the increased advertising.

Another good point about the card itself — the words "Fifteen per cent discount to regular advertising agencies" are printed across the bottom of the card in such a way that the line can be cut off if desired.

I have also received the rate-card of the Lebanon (Pa.) *News*, daily and semiweekly, same rate. Open space is 25 cents for one day or 20 cents for longer time; contract space is 20 cents for first insertion and 15 cents for subsequent insertions of the same advertisements. Here, again, I have no criticism of the card, which sets forth some valuable information regarding the *News* and its field, but the rate is too low. The daily has a circulation of 6,718, and in the field which it occupies is entitled to double the rate which it is realizing.

Advance Rates Now.

The writer does not know whether or not there is a paper trust, and if there be one, whether or not it will be dissolved; and if it be dissolved, does not know whether print-paper will then go up or down — but he does know that since his contract expired, he is paying more than twice as much for print-paper as he did a year ago, and that many other elements of cost in the production of a newspaper have materially increased.

Without entering the controversy as to the justness of the increased charges which the newspaper must stand, many publishers have met the situation by increasing subscription and advertising rates, and the writer believes that this is the wisest course to pursue. Any number of $1 papers have raised to $1.50, and some $1.50 papers have raised to $1.75 and even $2. Any number of papers also are announcing various advances in advertising rates.

Prices may return to the old level sometime, for all we know, but be the causes what they may, there is no immediate prospect of any lower prices, and it is more than likely that we are moving to a new price level and the publisher who lags behind now will be fortunate not to find himself in greater difficulties later.

In other words, the writer believes that a higher level of prices is inevitable, and that the time to make the necessary raise in subscriptions and advertising rates is right now at a time when every one can understand the justness of the raise.

A Most Promising Field for Young Men.

A friend in Michigan writes to know "if there is any demand for a man who understands costs in the country newspaper field."

There certainly is. The "woods are full" of country publishers who have attained a measure of success without the compass of a cost system to guide them, who realize their present need of more accurate knowledge of their publishing costs, but who hesitate to undertake the supposed burden of installing a cost system in their own shops in addition to their present duties of running the commercial club, the school board, the county fair, the legislature, and the various other responsibilities that fall to the lot of the country editor. These men would be happy indeed to obtain, as foremen, men who have a knowledge of costs and will undertake to install a cost system and give the publisher the insight into his own business that he wants.

I know of no better way for a young man to absolutely assure his success and continued advancement in the printing business than to equip himself with a knowledge of costs and then undertake to look after this important element in a successful business for some publisher who recognizes the need but whose attention is otherwise engrossed.

When a Feller Needs a Friend.
Cartoon by Briggs, in the *New York Tribune.*

A FACT AS TO EDITORS.

If you see an editor who pleases everybody, there will be a glass plate over his face and he will not be standing up. — *The Times, Thomasville, Georgia.*

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Anoka Union, Anoka, Minnesota.— You are a little too extravagant in the use of ink, which caused it to spread on the soft stock after printing, and as it does not dry quickly it makes the papers "smudgy" and dirty after being wrapped. You do not see this to the same degree as those who receive the paper, and especially if the papers are folded and mailed soon after being printed, as is the usual case. Advertisements are, for the most part, well handled, but we would suggest that you discard the heavy wave-rule border sometimes used, for it is not pleasing.

The Daily Independent, Harrisonburg, Virginia.— Very good presswork is to us the most pleasing feature of your paper. We do not admire the decorative borders used, some of which are spotty and distracting, while others, particularly the leaf borders used on the larger advertisements, are so weak in tone that they strike a discordant note with the rather bold display type used therewith. Plain rules are in all ways preferable as borders for newspaper advertisements. The lines of type in some of the advertisements are crowded too closely for best appearances, due sometimes to the use of larger type than necessary and to unintelligent spacing and distribution of white space.

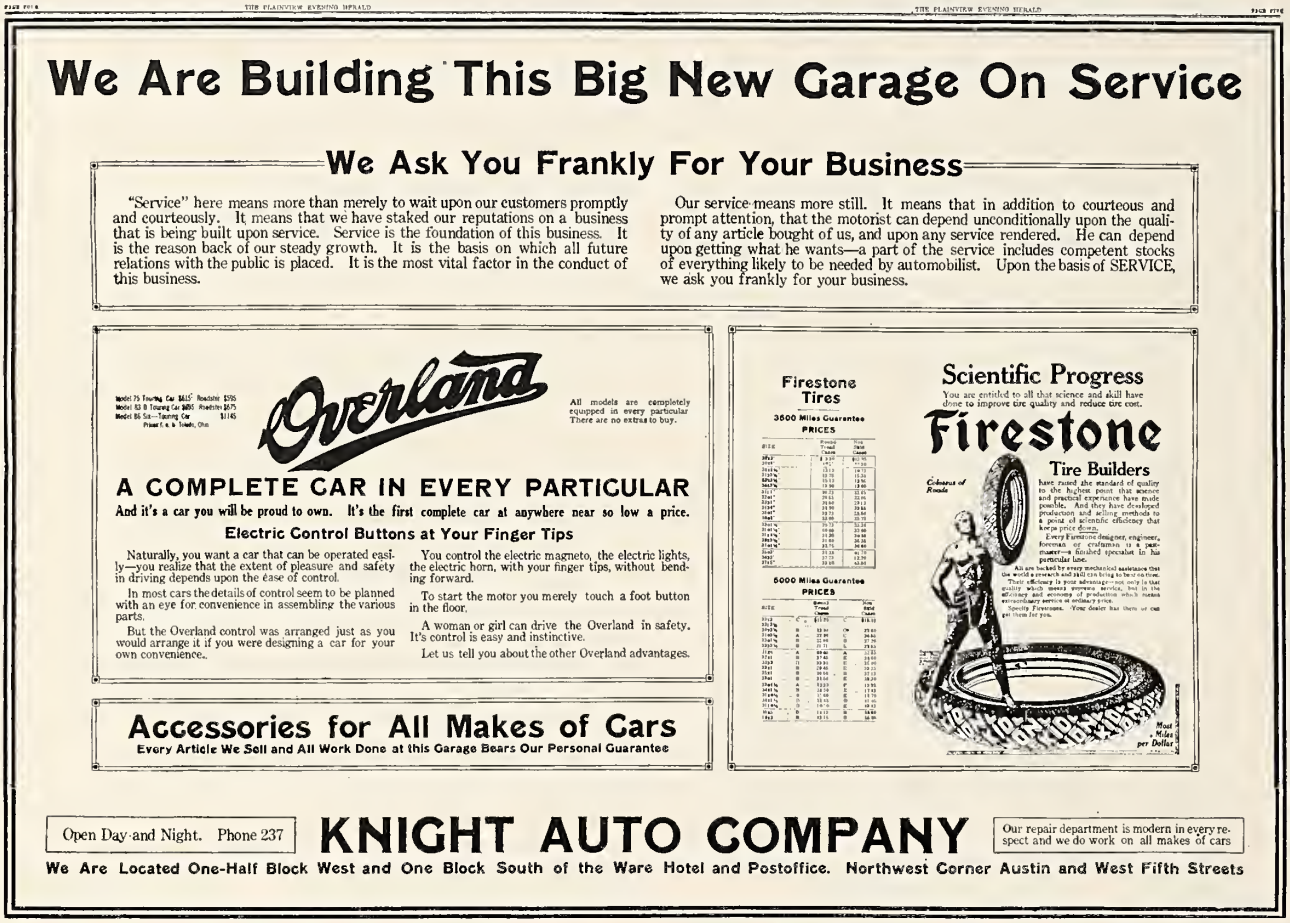
The North Shore Leader, Chicago, Illinois.— As a whole, your paper is an exceptionally good one. We do not admire the large headings at the bottom of your first page. Two lines of bold thirty-six-point head-letter as the first deck of a two-deck heading make too abrupt an introduction to the story. If you used this large size of head-letter for the top heads only, and used eighteen-point of the same style for the headings in the lower part of the page, the effect would be more pleasing and the stories could then be given more nearly the prominence deserved by their importance. Some of the advertisements are not well set, not so much as to display as to the distribution of white space. Take, for example, your own advertisement at the bottom of page six, issue of July 7. The only full line is at the bottom, crowding that portion, whereas the upper lines are short, leaving large gaps of white space there which are not balanced by a like amount elsewhere. Because of the short length of the lines at the top of the church advertisement on that same page, they should be lowered so that the effect of crowding so apparent at the top would be made less noticeable.

The Woodstock Sentinel, Woodstock, Illinois.— Your paper is admirably printed and, considering the large amount of advertising carried, is well made up. The advertisements are reasonably well set, some of them being exceptionally good. The only important fault we have to find with your paper is the style of type used for headings. You have used a bold, extended italic face, an advertisement letter, for some of the headings, an extra-condensed head-letter for others, and a roman letter for a few. Now, these faces do not harmonize, and the effect of your first page is not pleasing, but is confusing, even though they do make the paper appear interesting. We are sure the paper would appear equally interesting and would be much more pleasing in appearance if one style of head-letter was used throughout, except for the second and fourth sections of the four-deck headings, which are set in small type. Two faces of type which are inharmonious in the larger sizes, when both are almost of equal size, may be used together if one is considerably smaller than the other, for then the characteristics of difference are not so plainly apparent.

New Prague Times, New Prague, Minnesota.— Your paper appears interesting. Presswork is not good, however, due in large measure, we feel sure, to old rollers and to an inferior grade of ink, or ink which is too thin. The packing on the cylinder might also be worn. It should be changed with every issue, for a cut which is slightly too high will smash the packing more than other items in the form which are type-high. When the next issue is on the press the portion of the form in that position will not print well for lack of impression, although it may be quite sufficient elsewhere. As a whole, the paper is well made up, but page three of your issue for September 7 is overcrowded with advertisements. If some of these had been placed in other pages, which are not crowded, a much improved appearance of the whole would have resulted. While you have used Cheltenham Bold for display practically throughout, which is commendable, the fact that you have used such a large variety of borders, some of them much lighter in tone than the type, violates harmony to a degree and the pages are not pleasing for that reason. Plain rule makes the best possible border for newspaper advertisements, for it serves every purpose of classification and unification that a decorative border would without being so conspicuous. Six-point rules could be used for all advertisements of half-page size and larger, and three or four point rules for the smaller advertisements. Avoid bringing out too many points in display.

MOTT AYRES, Laurel, Mississippi.— From an editorial standpoint, your paper is an admirable one, being quite metropolitan in appearance. Mechanically it is not so good, though some of the advertisements are admirably set. We dislike, especially, the spotty, decorative borders sometimes used, which, by their prominence, distract the reader while in the act of reading, which makes it impossible for the text (the type)

to impress him as forcibly as it would with no counter attractions. Plain rules are by all means most satisfactory as borders for newspaper advertisements. We advocate the pyramid style of make-up in the interest of appearance, which means to group all the advertisements of a page in the lower right-hand corner, the largest in the corner and the smaller ones above and alongside. The eyes of the reader naturally fall upon the upper left-hand corner of each page, when he turns from one to the other, and here the reading-matter should appear. To give an advertiser what is termed "island" position — entirely surrounded by reading-matter — not only makes your paper less attractive in appearance, but encourages others to demand similar positions, and in the end it might prove quite embarrassing to you. Small advertisements, without borders, are, so far as appearance is concerned, the same as readers? — a newspaper should be made as interesting in appearance as it is in fact. If it is not interesting in appearance, and they are not impressed at the start, their opinion will be adverse, no matter how much reading-matter appears on the inside pages. Presswork is quite satisfactory, but the bad joints in rules used as border loom up prominently. Instead of using larger and bolder lower-case display, you use capitals of light-face roman similar to the text type, and this is not the best advertising. Capitals are not so easily read as lower-case. Not being familiar with New Zealand conditions, we can not judge so intelligently as to the merit of editorial policy, but it does seem to us that you feature general world news to too great an extent and do not run enough local news items. A paper with so many advertisements and so little reading-matter would not succeed here.



We Are Building This Big New Garage On Service

We Ask You Frankly For Your Business

"Service" here means more than merely to wait upon our customers promptly and courteously. It means that we have staked our reputations on a business that is being built upon service. Service is the foundation of this business. It is the reason back of our steady growth. It is the basis on which all future relations with the public is placed. It is the most vital factor in the conduct of this business.

Our service means more still. It means that in addition to courteous and prompt attention, that the motorist can depend unconditionally upon the quality of any article bought of us, and upon any service rendered. He can depend upon getting what he wants—a part of the service includes competent stocks of everything likely to be needed by automobilist. Upon the basis of SERVICE, we ask you frankly for your business.

Overland

All models are completely equipped in every particular. There are no extras to buy.

A COMPLETE CAR IN EVERY PARTICULAR

And it's a car you will be proud to own. It's the first complete car at anywhere near so low a price.

Electric Control Buttons at Your Finger Tips

Naturally, you want a car that can be operated easily—you realize that the extent of pleasure and safety in driving depends upon the ease of control.

In most cars the details of control seem to be planned with an eye for convenience in assembling the various parts.

But the Overland control was arranged just as you would arrange it if you were designing a car for your own convenience.

You control the electric magneto, the electric lights, the electric horn, with your finger tips, without bending forward.

To start the motor you merely touch a foot button in the floor.

A woman or girl can drive the Overland in safety. It's control is easy and instinctive.

Let us tell you about the other Overland advantages.

Firestone Tires

3500 Miles Guarantee PRICES

5000 Miles Guarantee PRICES

Scientific Progress

You are entitled to all that science and skill have done to improve tire quality and reduce tire cost.

Firestone

Tire Builders

Accessories for All Makes of Cars

Every Article We Sell and All Work Done at this Garage Bears Our Personal Guarantee

Open Day and Night. Phone 237

KNIGHT AUTO COMPANY

Our repair department is modern in every respect and we do work on all makes of cars

We Are Located One-Half Block West and One Block South of the Ware Hotel and Postoffice. Northwest Corner Austin and West Fifth Streets

A large advertisement with ample white space which permits the comparatively small display lines to stand out prominently where larger and bolder types would make the pages too black for most pleasing results. By *The Plainview Evening Herald,* Plainview, Texas.

reading-matter, and for this reason page seven of your issue for July 20 is poorly made up, as the large advertisements with borders do not appear to rest on a solid foundation.

The Plainview Evening Herald, Plainview, Texas.— Your paper is very well printed and appears to be ably edited. There is a wide variance in the quality of the advertisements, some being exceptionally good, whereas others are not at all pleasing. The two-page spread for the Knight Auto Company, herewith reproduced, is especially forceful, and pleasing from the standpoint of artistic merit. It illustrates effectively the great advantage of white space as an aid to display prominence. The Richards Brothers & Collier advertisement in the same issue is poor. The thin, unattractive and uninviting head-letter used for the bulk of this advertisement is out of place as used and it does not harmonize at all with the Cheltenham Bold used for the main display. The advertisement for the Hamner Dry Goods Store, which appears on the opposite page, is crowded to such an extent as to be very displeasing. If smaller type had been used throughout, and the different kinds of merchandise paneled for better classification, the effect of congestion would be done away with and the advertisement made more readable.

W. MITCHELL, Foxton, New Zealand.— British newspapers, and papers published under the influence of English styles, have not as yet broken away from the practice of running display advertising on the first page. Your paper goes even farther, there being no reading-matter on the first page of the *Herald.* Surely you will agree that it is very uninviting to a reader. As the readers are the backbone of any paper — what advertiser would pay for space in a publication without

IN a speech in Chicago, Judge Kenesaw M. Landis, in recounting the qualifications of the First Illinois Cavalry, of Chicago, on duty at the Mexican border, stated that the regiment could build and operate a railroad and operate a bank. He failed to mention that on the regimental roll were men to handle every department in the publication of a newspaper — and that they are not only capable of doing so, but are actually at it. The *First Illinois Cavalryman* is as interesting a paper as we have ever read. Edited and made up after the fashion of a metropolitan daily, although it is issued but once a week, this eight-page paper is fairly alive with interesting stories of the men who are guarding the U. S. A. on the border. The paper is printed in the office of *The Brownsville Herald,* and every detail of its mechanical execution, as well as the editorial work, is accomplished by members of this talented regiment of civilian soldiers. Mechanically, the paper is not a model, especially as regards presswork, but the press and not the men may be responsible for that. The advertisements are not models either, but are of average quality. It is surely commendable just the same, and on reading the names of the staff we find that a private, Gilman M. Parker, is editor, and another private, Frank Gerhardt, is advertising manager, while officers of higher rank in the service hold positions subordinate to them on the paper. The paper is well supplied with advertising from Brownsville firms, Chicago institutions and national advertisers. The paper is not self-supporting, however, the deficit being met by the regiment's commander, Col. Milton J. Foreman, a Chicago attorney. The circulation is 8,000, the copies selling for 2 cents in camp and 5 cents outside.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Diseases of Occupation and Vocational Hygiene."

A monumental work under the title given in the heading to this notation comes from the publishers, P. Blakiston's Son & Co., of Philadelphia. An imposing list of contributors, including the names of the more eminent scientists of the world, indicates that the investigations reported have covered every description of social and industrial environment under varied economic conditions. The work has been produced under the editorship of George M. Kober, M.D., LL.D., Washington, D. C., and William C. Hanson, M.D., Belmont, Massachusetts. Covering 918 pages, with a full subject index, this notable contribution to the science of saving the waste in men, women and children is at once valuable to the scientist and yet available and instructive to the layman who realizes his responsibilities to himself and the State. Space does not permit even an approximate review of the book. Indeed, the varied interests to which it brings light can not be covered in a single review, and it is our purpose from time to time to present phases of the findings reported in it in order that its message may be understood and the book included in every home of thinking people. The price of the book is $8. It may be ordered through The Inland Printer Company.

"Making Type Work."

Many valuable books on type and composition have been written, but for the most part they are the work of practical printers and were written from the viewpoint of the composing-room. The books referred to are concerned chiefly with form and the attainment of pleasing and artistic effects. Many books have also been written on advertising, by advertising men, those responsible for them being of the opinion that the copy was all important and that the typographic treatment was of minor importance. It remained for Benjamin Sherbow to write the first book, perhaps, where type is given its due credit in advertising, not by being "patted and squeezed," as the author states, into a pleasing form as the printers might contend is vital, but, rather, by being arranged in such a way as to be inviting to the reader and readable first of all. He is primarily concerned in getting the utmost effects through the meanings of printed words, their meanings being dramatized more powerfully to the eye and the mind by more skilful choice of type, contrast of white space, etc., than is usually the case. Step by step the author unfolds his ideas for "Making Type Work," which is the title of the book, and his ideas are good ones.

As a general thing, printers know too little about advertising and advertisers know too little about printing. The gap between the two can be bridged in part at least by a thorough study of this book on the part of both parties.

The book is illustrated at every point by the choice and arrangement of the type in the text of the book itself, by reproductions of advertisements and by different arrangements of the same pieces of text.

"Making Type Work," by Benjamin Sherbow, published by The Century Company, 353 Fourth avenue, New York city. Price, $1.25 net. May be obtained through The Inland Printer Company.

"Trust Laws and Unfair Competition."

This is a very full statement of the whole position in regard to the legal control of corporations and the maintenance of commercial fair play. It contains a historical summary, going back to the time of Queen Elizabeth, quotes common law decisions of American courts, states the Sherman and other Federal anti-trust acts, and gives long lists of decisions illustrating their working, and explains the substance of the important provisions of the many state anti-trust laws and also of those of foreign countries. Of special interest from our point of view are the sections relating to the use of trading stamps, coupons, and so on; to abuses of advertising; to labels, marks and brands; to circulars placed in newspapers and magazines without consent of the publisher; to trade-marks, and to apprenticeship and trade education. Its copious list of quoted cases and its index make it a very handy work of reference, indispensable to all who are concerned to keep themselves acquainted with the legality of various methods of promoting trade. On the other hand, it is not a treatise. It states no case, advances no theories, and does not pretend to "tell a story." Consequently it does not make interesting reading, although it is a mine from which writers on the subject will doubtless dig abundance of material.

"Trust Laws and Unfair Competition," by Joseph E. Davies. Published by the Bureau of Corporations, Department of Commerce, Washington, D. C.

NOT RECKLESS.

Percy Ames, who is just back from the warring side of the world, says a mustering officer — a sergeant — met on the street of an English coast village a strapping, upstanding youngster of twenty-one or thereabouts. The non-com. hailed him:

"See 'ere, me lad," he said, "are you in good 'ealth?"

"I are," stated the youth.

"Are you married?"

"I aren't."

"'Ave you any one dependent on you?"

"I have not."

"Then your king and country need you. Why don't you enlist?"

"Wot?" he said. "With this bloomin' war going on? You must think I'm a silly fool." — *Saturday Evening Post.*

OBITUARY

Horace White.

Horace White, one of the country's leading journalists and a survivor of the group of distinguished editors which included Charles A. Dana and Whitelaw Reid, died on September 16 at his residence, 18 West Sixty-ninth street, New York, after a long illness. He was an authority on finance and economics, and was perhaps the country's greatest expert on the tariff.

Mr. White was born in Colebrook, New Hampshire, in 1834. Dr. Horace White, his father, moved his family in 1837 to Wisconsin, where they lived in the first log cabin on the site of Beloit. Horace White, the son, entered Beloit College in 1849. He graduated with honors and came to Chicago with a reputation as one of the most scholarly young men in the West. His apprenticeship in journalism was served on the *Evening Journal* in 1854. He was appointed agent for the Associated Press in 1855. In the following year he was assistant secretary of the National Kansas Committee. When that organization was disbanded he became editorial writer on *The Chicago Tribune*. He remained with *The Chicago Tribune* until 1874. He bought the paper from Mr. Medill during the Grant-Greeley presidential campaign and supported Greeley. After Greeley's defeat he sold the control in the paper back to Mr. Medill. During all the subsequent years Mr. White remained a stockholder in the Tribune Company.

He bought an interest in the New York *Evening Post* in 1883, and, later, became president of the company, editor-in-chief and editorial writer. He remained at the head of that paper until 1903, when he retired from active life and thereafter lived at his home in New York.

Up to the time of his death Mr. White was said to be the last man living who had heard the famous debates between Lincoln and Douglas in 1858. He was at that time a writer on *The Chicago Tribune*, and was assigned by Dr. C. H. Ray, the editor, to travel through Illinois with Lincoln in his campaign for the senatorship. On this trip he heard all the debates, both scheduled and extra.

Some time earlier, while a reporter on the *Chicago Evening Journal*, Mr. White had reported a discussion between Lincoln and the "Little Giant" at Springfield.

"After hearing Lincoln's speech," he wrote, "I should have voted for him for president or king of the world if the opportunity had been presented to me."

During those crucial years in the nation's history, from 1861 to 1864, Mr. White was correspondent of *The Chicago Tribune* in Washington. Again he was thrown into personal contact with Lincoln, and it was said that few men, aside from Hay and Nicolay, ever knew the history and personality of the great war president as intimately as he.

William Hughson Golding.

William Hughson Golding, senior member of the Golding Manufacturing Company, of Franklin, Massachusetts, and one of the leading manufacturers of printing machinery and appliances, passed away at his home in Franklin on the evening of Monday, August 21, 1916, following several attacks of paralysis, the first one occurring the last week in April. His condition had been critical for several weeks, it being his first illness in twenty years. He had been hale and hearty and active at business up to his first attack of paralysis in April.

Mr. Golding was born in St. John, New Brunswick, May 24, 1845. When he was three years of age the family moved to Boston, and his early education was attained in the famous Brimmer School. At the age of twelve the family residence was transferred to Chelsea, and after three years' additional schooling there he became ambitious to earn his own living and accepted the profession of the "art preservative of all arts," beginning his work in the office of the *Chelsea Herald*, later securing employment in a large printing-house in Boston, where he became a practical printer, serving as foreman of the plant at the age of nineteen years.

Shortly after this time came the call to arms for the defense of the Union, and he enlisted in the Fourth Unattached Infantry. The company was afterward changed to heavy artillery and did service at Fort Clark, New Bedford Harbor, taking the place of the veteran troop that had been ordered to the front.

Returning to civil life, he entered the employment of the *Boston Daily Courier*. He remained in this position until he was twenty-three years of age, when, having saved up a small amount of capital from his personal earnings, he decided to enter upon a manufacturing career on his own account.

The business began with the manufacture of printing material on a very limited scale, and Mr. Golding, recognizing a market for a small hand press, invented an improved press for the purpose, naming it the "Official," which press is still being sold in large numbers for card and society printing. From the original "Official" press the low-priced "Pearl" rotary job-press was designed, and after this the "Golding Jobber." Mr. Golding invented several other kinds of printing-machines and printers' appliances, among which is an extensive line of card and paper cutters, lead and rule cutters, miterers, shapers, curvers, etc.

Mr. Golding practically centered all his energy and executive ability in building up the extensive manufacturing business of which he was the head, and in accomplishing this purpose found very little opportunity for work on outside lines. He leaves a prosperous business, which will be carried on by the family under a copartnership as before. W. H. Golding, Jr., succeeds his father as senior member of the company. The other son, Gilbert E. Golding, becomes assistant factory superintendent.

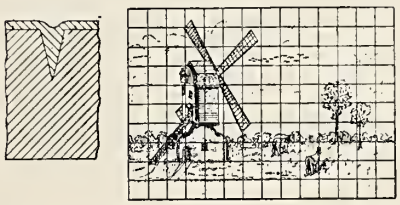
RECENT PATENTS

SUMMARIZED BY ALBERT SCHEIBLE, M.E.

Progress in the graphic arts knows no geographical limitations, hence the alert reader will want to learn of the new tendencies in other countries as well as ours. It is therefore peculiarly fitting that this month's summary of recent patents, as prepared for us by a well-known Chicago patent attorney, should include a number of inventions due to foreigners. Unless otherwise noted, the numbers are those of the corresponding United States patents.

Imitating Tile Effects.

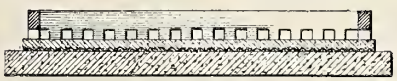
According to British Patent 5,087, E. and J. Epstein, of Bristol, impart a tiled or mosaic effect to pictures or signs by incising or scoring intersecting lines on the print and then coating it with a glazing, such as varnish or



celluloid. The glazing protects the surface and also partly fills the incisions, so as to make these more conspicuous.

Mold for Aluminum Stereotypes.

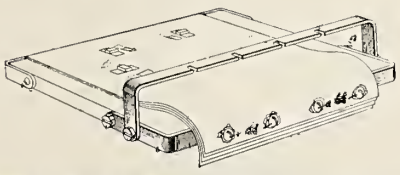
To make stereotypes quickly and cheaply from cast aluminum, John J. C. Smith, of Passaic, New Jersey,



uses a sheet of loosely woven cotton or hemp and superimposes on this a composition consisting of about 64 parts potters' clay, 21 parts asbestos fiber and 15 parts asbestos powder. Patent No. 1,191,353.

Removable Tympan-Holder.

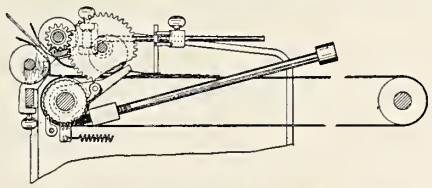
The tympan sheets are held by a frame which can be removed from the press while clamping the sheets, thus enabling the same make-ready to be



used again after an interruption. Patent No. 1,192,578. Henry G. Sonnenberg, Chicago.

Sheet-Delivery Mechanism.

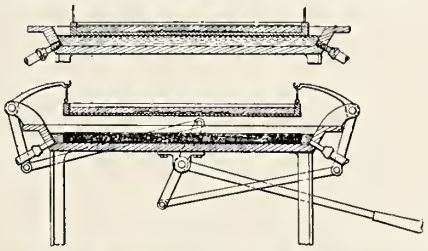
To prevent folded sheets from being inserted one within another, R. Hitchcock employs a retainer which always



rides on the last delivered sheet. Cleveland Folding Machine Company, Cleveland, Ohio. Patent No. 1,191,787.

Apparatus for Backing Electrotypes.

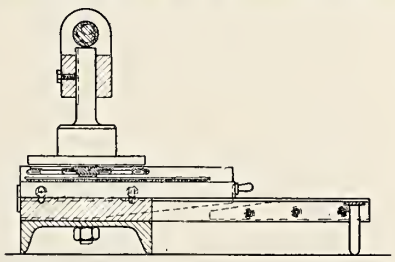
Instead of using an air blast for cooling the backing on an electrotype, Thomas Webster, of New York city,



sets the electrotype with its printing surface downward into a pan which he then lowers into a vessel of water. Patent No. 1,193,324.

Punching and Affixing Paper Characters.

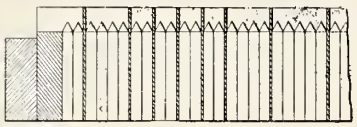
This machine not only cuts sign figures or the like out of paper, but also

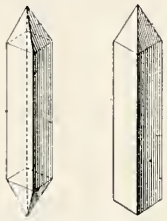


impresses the cutouts on a backing of cardboard so as to mount them without the use of an adhesive. Patent No. 1,194,268. Walter Bauchwitz, Leipsic, Germany.

Tabular Quad or Space.

According to this patent, assigned by W. L. Springer to the American Type Founders Company, of Jersey City, each quad has a pyramidal upper

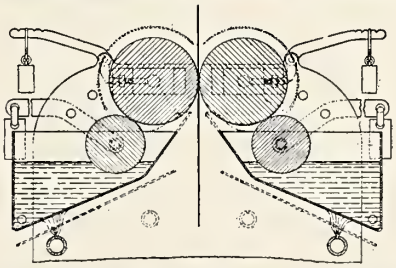




end, thereby facilitating the inserting of leads between adjacent quads. Patent No. 1,194,891.

Coating Paper with Wax.

For imprinting a wax resist on paper prior to printing in colors, Herring and Harrison feed the wax to printing-rollers by means of smaller



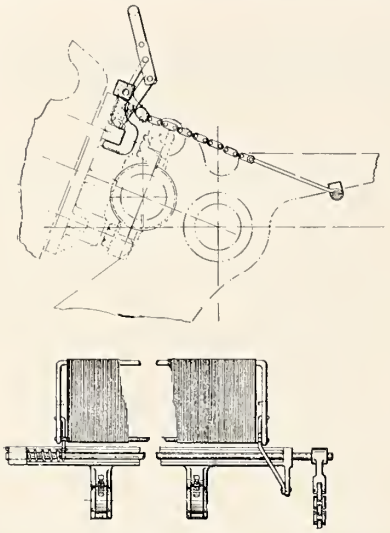
rollers dipping into troughs of molten wax. Our illustration, taken from British Patent 4,444, shows the arrangement as used for simultaneously treating both sides of the paper web.

Intaglio Printing.

To obtain clear outlines of the types in preparing an intaglio printing-surface for text-matter, F. Thevoz, of Geneva, Switzerland, uses a granular screen in place of a line or cross-line screen. British Patent 5,255.

Safety Device for Platen Presses.

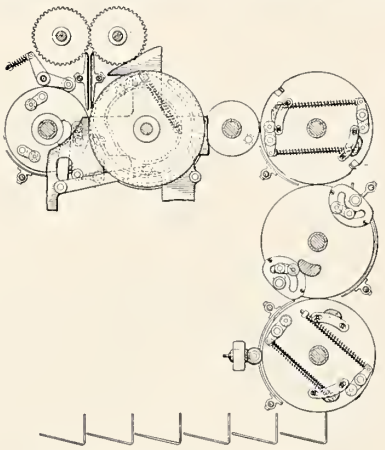
If the operator has not promptly withdrawn his hand, it is forced out of its dangerous position by an arm drawn by links. This arm also carries a screen which prevents the hand from again being inserted between the



platen and the bed. Patent assigned by W. M. Reichart to the Chandler & Price Company, of Cleveland, Ohio. Patent No. 1,192,118.

Sheet Cutting and Folding Machine.

Instead of operating the folding mechanism at the same speed as a press, Howard M. Barber employs a folding mechanism traveling only



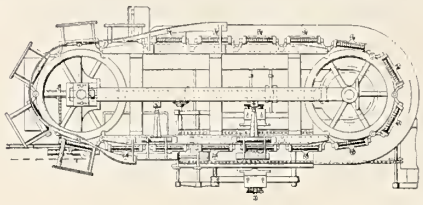
about half as fast and uses intermediary means for feeding the sheets from the cutting to the folding mechanism. C. B. Cottrell & Co., New York. Patent No. 1,193,450.

Magnetically Operated Press.

Although designed primarily for use in producing designs on plush goods, this patent shows magnetically operated press plates which might also be applicable in the graphic arts. Patent No. 1,187,843. Isidor Kitsee, Philadelphia.

Pamphlet-Covering Machine.

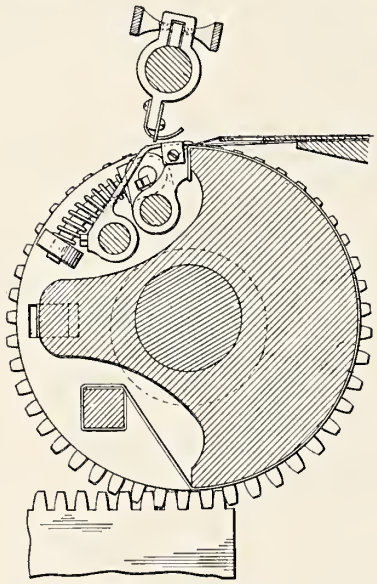
Besides automatically affixing covers to pamphlets or books, this machine prevents the application of glue



to a book in case no cover is fed at the appropriate time. Patent No. 1,193,395. Charles A. Juengst, Croton Falls, New York.

Cylinder Printing-Press.

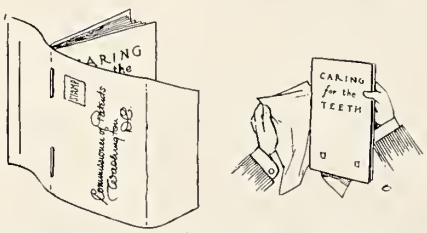
Each sheet is fed against registry stops, claimed to afford an exact registry, while means are provided for preventing the ink-supply roll from



contacting with the supply roll when the cylinder fails to receive a sheet. Patent assigned by J. H. Stonemetz to the Fastpress Company, of New York. Patent No. 1,188,507.

Mailing-Cover for Booklets.

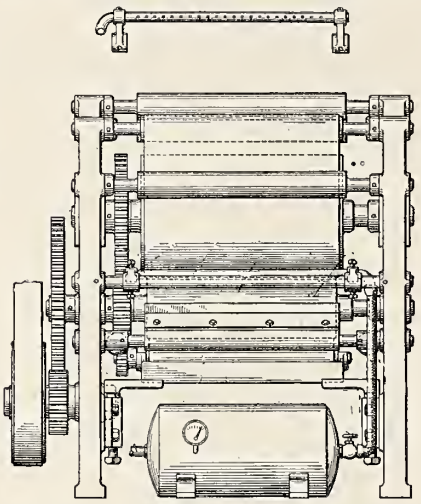
As a substitute for a separate envelope, Roy Griffith, of Melrose, Massachusetts, fastens to each booklet a



cover which may readily be torn off after the booklet has been mailed in it. Patent No. 1,191,961.

Intaglio Printing-Press.

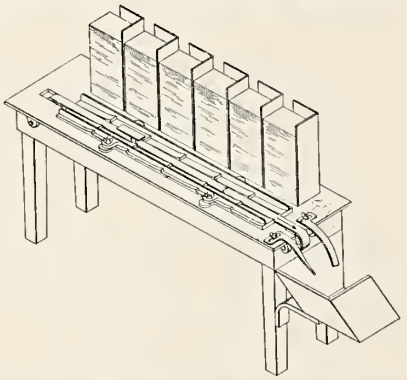
To regulate the amount of ink delivered from an intaglio printing-surface to the paper, F. T. Corkett directs a blast of air against this surface, thereby drying the ink more or less, according to the adjustment of



the blast. Patent assigned to the American Lithographic Company, of New York. Patent No. 1,191,949.

Signature Gatherer.

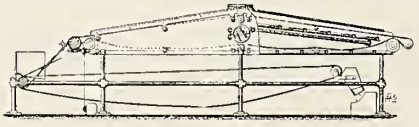
The signatures are laid by operators on inclined teeth straddling a conveyor, which gathers the signatures in their proper order, the spaces be-



tween the teeth being narrower than the signatures so as to overlap the latter. Patent No. 1,192,561. Daniel Reiser, Cleveland, Ohio.

Raised Printing Apparatus.

In imitating embossing by amalgamating a fusible powder with the printed surface, Samuel Lipsius, of



New York city, carries the powder-sprinkled sheets through an oven on a belt which moves from a cool to a hot part of the oven and then back to a cooler portion. Patent No. 1,194,647.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Keystone Type Foundry.

The Keystone Type Foundry, of Philadelphia, Pennsylvania, has announced the appointment of Harry Rowley as its general manager.

Louis Roesch Company.

From the Louis Roesch Company, printers and lithographers, Mission and Fifteenth streets, San Francisco, California, comes an announcement to the effect that the business established in 1879 by the late Louis Roesch will be continued under the management of his son, Louis Roesch, Jr.

J. F. Leaming Company and Mercury Printing Company Consolidated.

The plant of the J. F. Leaming Company, of Chicago, has recently been absorbed by the Mercury Printing Company, with Anthony Faifer as president and manager, and C. A. Newcomb as secretary and treasurer. The company will add new machinery and other equipment, and will have an up-to-date plant in operation in the very near future.

Annual Convention of Ideal Coated Paper Company.

The officers, heads of departments and members of the sales force of the Ideal Coated Paper Company, of Brookfield, Massachusetts, held their annual convention on August 24 and 25, at the Bancroft Hotel, Worcester, and it was agreed by all present to be one of the most successful conventions held by the company. Sandwiched in with the business sessions were short pleasure trips by automobile, one of the most interesting being the visit to the Masonic Temple in Worcester, which is one of the finest temples in the country. The windup was a trip out to the Sterling Inn, a historic inn about twelve miles out from Worcester, where dinner was served.

Among those who attended the convention were the following: William McLaurin, president; George Goodsir, vice-president, New York; John McLaurin, treasurer; Frank A. Sanborn, of Chicago, western representative; L. A. Reutinger, of Cincinnati, Middle West representative; John W. Sterling, eastern representative; L. A. Bassett, Henry Donahue, Fred Farrell, Andrew Leach, F. Bleumer and J. Works, all of Brookfield.

"From Chicago" Adcuts.

By way of coöperation with the Chicago Association of Commerce in its campaign to boost the city, Barnhart

Adcuts Prepared for Boosting the "From Chicago" Campaign.

Brothers & Spindler, of Chicago, have prepared a series of adcuts of the design which has been officially adopted by the association and recommended for use on all printed matter. These adcuts are made like regular foundry type, and can be secured in sizes ranging from eight-point, two ems wide, to forty-eight-point, twelve ems wide. Two of these adcuts are shown here.

This, of course, is of interest to printers located in Chicago principally, but why should not the idea prove applicable to other cities? Surely it is worth considering by associations of commerce and boards of trade elsewhere. Write the company for circulars.

The Crocker-Wheeler Company Moves San Francisco Office.

The Crocker-Wheeler Company, the home office of which is at Ampere, New Jersey, has moved its San Francisco district office from the Crossley building, 619 Mission street, to the ground floor of 87 New Montgomery street. W. K. Brown, district manager, is in charge, and a large assortment of motors, generators and transformers, etc., will be carried in stock for the convenience of buyers of electrical equipment on the Pacific coast.

Course in Sales Training.

The Nashville Typothetæ's Course in Sales Training is available for individual shops and organizations. It has been endorsed and recommended by the Secretary-Managers' Association of the United Typothetæ and Franklin Clubs of America as offering a systematic and practical course of study and training for the education of printing salesmen. It has been in use for the past three years by leading local printers' organizations throughout the country, and a great many individuals have taken the correspondence course. Full particulars as to the topics covered by the lessons, terms, etc., may be obtained by writing to E. P. Mickel, secretary, 42 and 43 Noel block, Nashville, Tennessee.

Aigner's Improved Index Tabs.

From C. J. Aigner & Co., 552 and 554 West Adams street, Chicago, comes the announcement of an interesting line of index tabs, and also name and number labels, that should find ready favor with those doing work on special indexing for loose-leaf binders, etc. The index tabs come in strips, gummed and marked, ready to be cut apart and attached to the sheets or pages. Samples and complete information, together with prices, can be secured by addressing the firm at the above address.

Chicago Printers' Supplymen's Club.

Meetings of the Chicago Printers' Supplymen's Club will be resumed, beginning Friday, October 6, at the Hotel Morrison. The speaker of the evening will be Carl H. Fast, president of the Fast Systems Company, who will make an address on the subject of "Making Business Better by Making Better Business." Mr. Fast believes that when a man stops learning he stops living, and so does a business. He is credited with being the man who has taken the book out of bookkeeping and the ice out of service. He has a message to printers and all

business men who want to know where they stand financially at all times, for he has invented a method — a patented checking device — which can be installed in any store or printing-office, by which, entirely without ledgers, journals or clerical labor, any one who can count money will be shown his or her inventory daily if desired, purchases possible (to prevent overbuying), monthly sales decrease or increase, gross profit on sales, expenses paid, remaining net profit, speed of turnover, bills payable and bills receivable. Possibly Mr. Fast will simplify matters for you.

Your Cylinder Presses.

This is the way the Dexter Folder Company presents the claims of the automatic feeder, and while the company naturally invites special investigation of the Cross feeder, it stimulates the minds of printers to consider automatic-feed devices as money-makers, and this is constructive advertising:

"You must get the maximum output from your cylinders if you want to make money with them. To do it you must, further, feed them automatically. The usual run, when hand-fed, is 1,500 to 3,500 impressions an hour. By automatic feeding you would secure twenty to thirty per cent more product from the same machine. Requires but little extra labor — occupies no extra floor space. Adds but a small added interest and depreciation item to the feeder investment. Look into the advantages of a Cross feeder by submitting some data to the Dexter folder expert. If it costs $250 per year to operate, remember that it increases presswork output $1,000. That looks rather good. Write the Dexter people and let them show you."

"King Kards."

Printers who desire to stock a line of greeting-cards for the holiday season will do well to write Harry W. King, engraver, plate-printer and die-stamper, and manufacturer of Christmas cards, and secure samples and prices of his most complete assortment of engraved and die-stamped cards. Mr. King has prepared a wide variety of these cards, all of which are out of the ordinary and should offer the printer a splendid opportunity for a profitable side line. They are made of the best grade of kid stock, steel-die stamped from fine engravings. Mr. King's address is 312 Cherry street, Philadelphia, Pennsylvania.

Intertype Sales Heads.

Charles D. Palmer, president of the Intertype Corporation, has announced that he has completed his plans embracing the Intertype sales organization, and during September H. W. Cozzens was advanced from the position of assistant to the president to that of general sales manager.

C. D. Montgomery.

F. R. Atwood, formerly manager of the New York sales agency, is now manager of the Chicago agency in place of C. D. Montgomery, who has become manager of the New Orleans agency. Frank L. Pollard, until recently assistant manager of the American Type Founders Company, New York office, is now manager of the New York sales agency. W. B. Goode remains as manager of the San Francisco agency.

Mr. Atwood is not new to the Middle West. He was born in Minnesota and for several years was connected with the Inland Type Foundry and with Barnhart Brothers & Spindler. A few years ago he resigned the position of manager of the New York branch of Barnhart Brothers & Spindler to join the Intertype organization. He therefore reënters a field in which he has a wide acquaintance.

Mr. Montgomery goes to the New Orleans agency with a thorough knowledge of that field, having been for several years connected with the New Orleans agency of the Mergenthaler Linotype Company. After resigning from that position he organized and established the Intertype Chicago agency, and his success in that territory and the energy and ability displayed there made him the logical man for the pioneer and constructive work still to be done in the South and the great Southwest, with their rapidly developing business possibilities. His selection is a recognition of the valuable services already rendered in the Intertype cause.

Mr. Pollard has been a printer, with a practical knowledge of composing-machines, and is known as one of the most successful printers' supply salesmen in the East. He was for a while manager of Barnhart Brothers & Spindler's New York branch, and when that was closed became assistant manager of the American Type Founders Company's New York office. He carries to his new task, therefore, experience in office management and a thorough knowledge of trade conditions in the eastern territory.

Cuts for Advertisers.

Advertisers and printers who wish to enliven their advertising with pertinent illustration without going to the expense of having special drawings made, should write at once to Kitson & Neumann Advertising Art Service, Springfield, Massachusetts, for a copy of their catalogue, "K-N Cuts for Printing and Advertising." On the 140 pages of this catalogue, hundreds of one and two color illustrations are shown which may be obtained in any size desired. It would be a difficult problem to find an item of advertising or printing which could not be appropriately illustrated or embellished by some illustration shown in this catalogue. That Kitson & Neumann do special illustrating and hand-lettering is also stated in the catalogue — in other words, they furnish complete art service.

Cut-Outs in Advertising.

Not at all infrequently advertising items — posters, hangers, booklets, mailing-cards, programs, etc.— can be made more interesting and effective by being cut out to a given shape, or, when an illustration is used, cut out along its contour lines. The J. A. Richards Company, Kalamazoo, Michigan, formerly of Albion, Michigan, specializes in this kind of work. This company will do the work for the small printer who has but an occasional job of this character, and will furnish all equipment necessary for the large printer who does considerable of that kind of work.

The firm naturally advertises its own business by cut-outs, and of the samples sent us we are most interested in a cut-out around the illustra-

tion of Mr. Richards himself garbed in the scarlet raiment of his Satanic majesty, the title of the piece being "Persistent as the Devil." Printed from half-tones in black and red, this item is very effective. On the reverse side the advertising talk is printed from type.

Those who desire either line of service furnished by this company would do well to get in touch with it at once, asking for samples of cut-out work or its catalogue of cut-out machinery.

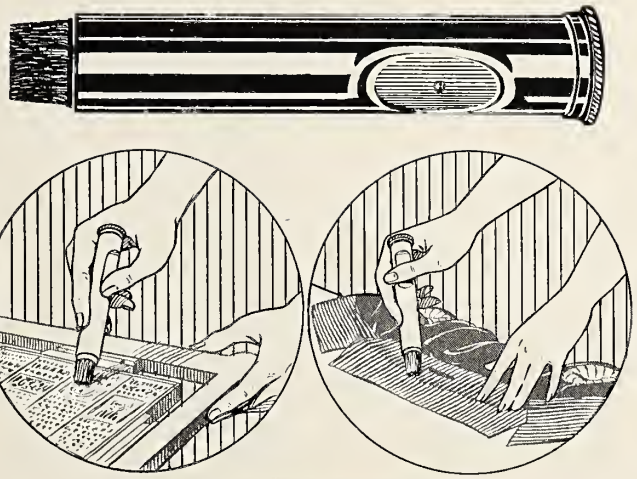
Excellent Showing of Bond-Paper by Swigart Paper Company, Chicago.

"Goods well shown are half sold" is a phrase coined by some one who knew pretty well what he was talking about. The Swigart Paper Company realized the truth of this assertion when it prepared the brochure of samples of Willow Bond, Marquette Bond and Marine Bond, recently received. In it the company does not ask the prospective buyers of bond-paper to judge the merit of the lines mentioned from blank sheets — far from it. The samples are shown printed, lithographed, engraved and embossed in a variety of styles which, in themselves, should prove very helpful to all printers who are fortunate enough to secure copies. In all, about thirty samples of letter-heads are shown on white and colored stock — and some envelopes as well — printed in black and in colors harmonious with the stocks. We have good reason to believe that these designs are not made up for the simple purpose of showing the stock to good advantage, for in our correspondence we have received several from their original sources, that is, the companies represented thereon. This means that they are every-day designs, although distinctive and excellent, which can be duplicated in the average shop to advantage.

The employing printer who is called upon to furnish suggestions to his customers can ill afford to deny himself the assistance this brochure of samples can give him, especially when the only effort required to secure a copy is to dictate a letter to the Swigart Paper Company, 653 to 707 Fifth avenue, Chicago, Illinois.

The Farnum Fountain Cleaning Brush.

In the Farnum fountain-feed brush combination is presented a handy and economical method of cleaning typewriter type, type-forms, or, in fact, for cleaning of almost every description. This brush, an illustration of which is shown, is filled with a special cleaning fluid, called "Non Peril," which, the company states, is both efficient and safe, being non-inflammable. The brush is made in several models, one of which is for use in printing-offices. To operate the brush, simply grasp the tube and press the valve control with the index-finger or the thumb. This causes the liquid to flow to the brush. Manufactured and sold by the Farnum Fountain Cleaning Brush Company, 443 South Dearborn street, Chicago.



The Farnum Fountain Cleaning Brush.

Workshop of the Bourges Service.

The Bourges Service.

Albert R. Bourges, The Bourges Service, Flatiron building, New York, is fulfilling the predictions we made for him since he took up his work in Gotham. As an adjuster and adjudicator between customer, printer, engraver and pressman, Albert R. takes up lost motion and shoots in the lubrication where it will do the most good, and he has the smallest shop and does the most proportionate good of any expert we know.

"Rulotype"—A Unit System of Figures for Numbering Lines on Ruled Sheets.

A unit system of figures which will greatly simplify the work of numbering lines on ruled sheets is being placed on the market under the name "Rulotype" by the American Type Founders Company. This system consists of a series of numbers, from 1 up, each number on a single body (ten-point, thirty-six-point set), together with justifiers ranging from four to fourteen points. The saving of time by this new system will readily be seen when it is said that in setting a column of figures from 1 to 50, and justifying it to fit any width of ruling, the compositor handles but one hundred pieces of metal. The sides and end pieces are grooved, so that when

the column is tied up the string remains on the form until it is killed. Printers handling ruled blanks will find this new system a great convenience, and also a labor-saver.

American Assembling Machine Company, Incorporated.

Of especial interest to the trade at large is the announcement appearing elsewhere in this issue which calls attention to the fact that the American Assembling Machine Company, Incorporated, has succeeded to the business of George Juengst & Sons, and that it will hereafter conduct the manufacture and sale of the machines formerly manufactured by that company, which include the Juengst gatherer, stitcher, coverer and binder. Through this merger will be offered the trade for the first time by one concern a complete line of machines for assembling newspaper sections, gathering, covering, binding and stitching the signatures of books of every description, all in continuous motion.

The American Assembling Machine Company is backed by an influential group of Memphis, Tennessee, business men who have for some time been engaged in the production of a machine for stuffing or assembling newspaper sections.

George Juengst & Sons have long been known for the battery of epoch-making gathering, stitching and binding machines which they have placed upon the market. These machines are the fruits of the fertile mind of Charles A. Juengst. Mr. Juengst remains with the company as consulting engineer.

The manufacturing plant will remain at Croton Falls, where extensive plans are already under way for increasing the output. The offices of the company will be in the World building, New York city.

Sixty-Fourth Anniversary of Chicago Typographical Union, No. 16.

Chicago Typographical Union, No. 16, commemorated its sixty-fourth anniversary by a "Demonstration Day" at Hawthorne Gardens, on Sunday, September 10, 1916. The committees in charge are deserving of much credit for the splendid programs of sports, music and dancing, and for the remarkable success of the entire day. Various races and contests for all classes, with prizes for the winners of first, second and third places, were on the program of sports, giving the athletes plenty of opportunity to exert themselves, and the climax came in a baseball game between the C. T. U. Club and the All Star Printers' team. No. 16's band came in for a prominent part in the day's celebration, selections being rendered throughout the afternoon and an elaborate concert program being arranged by the conductor, Mr. Tefft, for the evening. Those who enjoy dancing found ample opportunity to indulge themselves to their hearts' content, as the dancing-pavilion was open without cost, and an orchestra of five pieces rendered music during the entire afternoon and evening.

Louis J. Larson Joins Sales Force of John Thomson Press Company.

The Chicago office of the John Thomson Press Company has made an addition to its sales force in the person of Louis J. Larson. Mr. Larson for ten years was with the Binner Wells Company, now Wells & Co., of Chicago, as color-prover and pressman, and later was with the Guarantee Engraving Company, of Chicago, as salesman, and with the C. F. Wolfe Paper Box Company, Chicago, as superintendent of the printing department. His experience has well fitted him to know the requirements of his customers, and as he is well versed in the company's line of machinery, which includes printing, cutting and creasing machines, he should prove a valuable addition to its sales force.

Joseph Kastner, Jr., the western manager of the company, states that business at the Chicago office has been unusually good, the total sales for the first eight months of this year being about twice as great as for the corresponding period last year.

Austin Kimble Now with Northwestern Electric Company.

Austin Kimble, who since the organization of the Kimble Electric Company, of Chicago, has been actively engaged in the development of its motor business, has sold his interest in the company and associated himself with the Northwestern Electric Company, of Chicago, as manager of its newly established variable and adjustable speed alternating-current motor department. While serving as a stationary engineer many years ago Mr. Kimble took up the study of electrical engineering, devoting himself particularly to one of the most difficult branches, that dealing with the variable and adjustable speed alternating-current motors. He became connected with the Frank S. Betz Company and brought out for it one of the first successful single-phase, variable-speed alternating-current motors. Twelve years ago he organized the Kimble Electric Company, becoming its vice-president and secretary, and devoting himself almost entirely to the development of Kimble variable and adjustable speed, single-phase alternating-current motors, large numbers of which are in successful use. Mr. Kimble is one of the best known inventors and engineers in this special line. A large number of patents have been granted to him. In his new association with the Northwestern Electric Company he is devoting himself exclusively to the development of a new line of variable and adjustable speed single-phase motors, which are especially successful for use in printing establishments.

New York Master Printers' Association.

Thursday, September 14, 1916, will go down in history as a memorable day in the annals of New York printerdom, that day marking the affiliation of the Employing Engravers, Printers and Embossers Association with the Master Printers' Association. Members of both organizations met at supper and were kept in a jovial frame of mind by the Arena Quartet of Colored Minstrels, which literally kept the assemblage in a constant uproar. At the meeting following the supper, President Crawford, of the Master Printers' Association, was accompanied on the platform by President Ball, of the Engravers' Association, and President Duschnes, of the Sample Card Manufacturers' Association. This latter organization has been affiliated with the Master Printers' Association for the past two years.

President Crawford stated that the further affiliation of the engravers marked an era in the trade, showing the trend of all organizations toward coöperation, thus giving tangible recognition of the wide appreciation felt of the benefits accruing from concerted action.

Mr. Crawford turned the meeting over to President Ball after the conclusion of the more serious part, the business meeting of the printers, and the festivities of the evening, under the auspices of the Engravers' Association, were launched with a vim. Music and moving pictures, the latter both serious and frivolous, held the crowd to a late hour.

After the conclusion of the entertainment features, the Printers' Asso-

ciation resumed its business session, transacting several items of serious import to the trade, all of which are now in the hands of the various branches interested.

It is worthy of comment that the attendance at this meeting consisted of the following: Sixty active members, representatives of as many printing-plants; twenty-six associate members, representing twenty houses in allied trades; six guests of prominence, men holding responsible positions in mercantile agencies, publishing-houses and importing lines; thirty-two employing engravers and ten sample-card manufacturers.

How One Newspaper Has Lowered the Cost of News Print.

The problem of the high cost of news print has driven many newspapers to an increase in subscription and advertising rates, a reduction in the number of pages printed, and to other expedients during these dire war times. The Riverside (Cal.) *Enterprise* has worked out one plan which, it claims, has not only saved considerable money for the newspaper, but has resulted in the establishment of a manufacturing business that bids fair to develop into an industry of considerable importance.

The *Enterprise* management had begun to bewail the approaching high

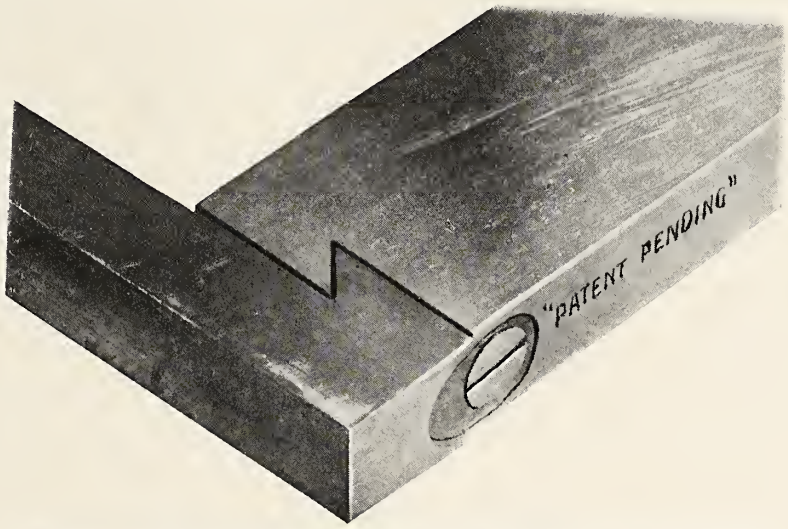
The Form Ready for Press. Note the Narrow Side Bars. The Clamp is Removed When the Form Reaches the Bed of the Press.

price of news print as a result of the European war and the early termination of a favorable news-stock contract with one of the coast wholesale houses. In consulting with different men on the staff, the pressman, C. A. Rousseau, was heard to remark that he was perfecting a plan that would make it possible to reduce the margins of the paper and effect a saving of five per cent in the amount of paper used. He submitted drawings of a proposed printers' chase, to be used on the Cox Duplex press on which the *Enterprise* is printed. The management was somewhat skeptical, but agreed to enter into the development of the idea and the manufacture of the proposed new chase. This was accomplished within a few weeks and there were twelve chases placed in operation in the *Enterprise* plant. These have now been used regularly every publication day for six months, with great satisfaction, reducing the amount of paper necessary by five per cent and effecting an improvement in the mechanical work.

The chase is in four pieces and is held together by screws in such a manner as to be lifted from or placed over a form, at will, just as a solid chase is. The accompanying illustrations give a fairly accurate idea of the construction. The most interesting feature is the corner construction. The side pieces interlock with the end bars at an angle of forty-five degrees, in such a manner that when the quoins at the bottom of the page are locked, the side bars are forced inward against the sides of the type-form, giving it a perfectly square lock-up. The side bars are of half-inch steel.

As an extra precaution, there is a clamp that is used in connection with the chase. It extends over the type-form and grips the side bars on either side. It is locked against the sides by the use of a standard quoin that is readily locked. When the form is placed on the bed of the press, this clamp is quickly removed.

Application for patent has been made upon the Rousseau chase, and the principal claims have been allowed.



Showing the Corner Construction of the New Rosseau Chase. The Sides Have a Free Lateral Motion Sufficient for a Perfect Lock-up.

It has already been placed upon the market and sold to a large number of newspapers in California, Arizona and Oregon, the only States in which it has been demonstrated so far.

The average newspaper in a city of from 10,000 to 30,000 inhabitants does not use a stereotyping press. It finds it necessary to purchase eight-page paper in rolls 70 inches in width. The *Enterprise* has cut its eight-page rolls to 66½ inches, and other sizes in proportion.

The manufacturers state that the new chase has been demonstrated to many newspaper men and expert pressmen and printers, and none have yet been found who did not commend the *Enterprise* for its development of so important an improvement for small daily papers.

Butler Day Picnic.

Wednesday, August 23, was a day that will be long remembered by the many employees of the J. W. Butler Paper Company, 221 to 229 West Monroe street, Chicago, for on that day there appeared on the door a sign bearing the words, " Closed all day for the Butler Day Picnic." Through the generosity of the firm, the employees were liberated from the bonds of business and conveyed in a fourteen-car train, which left the Union Station at half-past eight in the morning to

one of the prettiest spots in Illinois — Dellwood Park, a ride of about one and one-half hours. The day was all that could be desired, and the crowd of about four hundred Butler employees, together with their families, making nearly a thousand in all, went in for a good time — and they surely had it.

Various games, races and other contests were on the program for the day, and a special feature was an exciting ball game between the married men and the single men, the married men carrying off the honors by a score of — well, they say it was something like 18 to 5.

In connection with the picnic, the company issued an elaborate souvenir program, the first page of which is adorned by a group picture consisting of portraits of Julius Wales Butler, late president of the company, Frank O. Butler, president, and J. Fred Butler, vice-president and secretary, both sons of Julius Wales Butler and present active heads of the business. On the center spread of the forty-eight-page booklet is a group picture of those who have been in continuous service of the firm for twenty-five years or more. Their names, with the year in which they were employed, are as follows: John Moss, 1870; Edward M. Stites, 1878; J. M. Abell, 1879; Joseph R. Murray, 1881; Frank D. Osgood, 1881; J. H. Goodrich, 1881; William J. Dodd, 1881; F. Y. Norris, 1882; J. J. Anderson, 1882; Charles L. Blanchard, 1883; Luke Nettleton, 1885; George I. Tompkins, 1887; Edwin M. Dodd, 1887; George Olmsted, 1889; William Sharp, 1890; S. Herbert Kimball, 1890; Nellie C. Driscoll, 1891; Fred H. French, 1891. The notice under this group reads as follows: "Each of these people has been with the J. W. Butler Paper Company for more than twenty-five years, and their loyal efforts have done much toward placing us in the position which we occupy in the paper-world. We are proud of them."

A brief historical sketch of the house of Butler is contained in the booklet, extra copies of which may be had upon application to the company.

Development of the Delphos Press and Mechanical Feeder.

The Delphos Printing Press Company, of Delphos, Ohio, has just concluded the first year of manufacturing the Delphos press and mechanical feeder. In an interview with G. W. Eysenbach, the president of the company, he said: "The records made by this machine are more than gratifying to us. The first drawings on both press and feeder were started in our engineering and draughting departments on February 10, 1914. Within eleven months from that time the first model of the 'Delphos' was in operation in one of the most up-to-date and productive printing-plants in the United States, and after four months of successful operation, during which time we built no additional machines, preferring to start and complete our thorough jigging system, the first lot of presses for the general market were started through our plant.

"Twelve months thereafter we had nineteen Delphos presses in successful operation in various printing-plants. All of them were accepted and paid for in full. No machine was sold at a lower price than fixed by us as the standard selling price. No special inducements were given to any purchaser for any reason, and consequently each machine had to, and did, make good on its own merits. Our terms were not varied, but were the same to every buyer, which put each purchaser on an equal purchasing basis with the others. It was not necessary for us to give any discounts of any description for defects or failure of the machines to come up to our guarantee or promises. No machines were sold to printers whom we did not conscientiously believe would be benefited by the purchase, and every one of the Delphos presses sold made good.

"This we believe to be an unprecedented record in the introduction of a new product, and we are proud of it. We know of no other automatic-press manufacturer who can truthfully claim the following showing for his product:

"First — The perfecting of a combined printing-press and feeder within fifteen months of its inception.

"Second — Complete interchangeability of parts on all machines sold.

"Third — No concessions or special inducements to stimulate sales or encourage acceptance.

"Fourth — No rejections from any cause whatever — a most unusual and gratifying item to both ourselves and our customers, as it proves that each machine made good on its own account.

"Fifth — The practical demonstration of ideas and actual construction as they relate to a profitable printing-machine.

"Sixth — No changes of consequence in the action of any particular part or parts from the original model.

"This record is one that we claim has never been equaled, and it surely proves that we have designers, engineers and mechanics who are in their chosen line of endeavor, who understand press construction and who are thoroughly conversant with the printers' needs and who can build machinery to fill them."

Increased Facilities for Intertype Corporation.

As a result of its steadily increasing business and the added demands imposed upon its factory facilities thereby, the Intertype Corporation has found it necessary to move its general offices to more commodious quarters on the eighth and ninth floors of the new Terminal building, 50 Court street, Brooklyn, New York, on which a five-year lease has been taken. Here will be found the president's, treasurer's and secretary's offices, and the credit, publicity, purchasing, service and accounting departments. The offices were formerly located on the first floor of the company's factory building at the foot of Montague street. The space in the factory thus left vacant will be utilized by an enlargement of the assembling department, which has of late been overcrowded because of the increased sales of standardized intertype machines.

The company's extensive printing department also has been moved from the factory building to a convenient location near the general offices.

The factory superintendent retains his offices in the factory building. For the benefit of those customers who live in the vicinity of Brooklyn, it is announced that the telephone number in the new location is the same as formerly — Main 4742. It is also requested that all supply orders and correspondence, which heretofore have been addressed to the company's offices at the foot of Montague street, Brooklyn, shall in future be sent to the new address, Terminal building. Customers calling at the new offices should go to Room 805. The New York sales department will remain in its offices on the tenth floor of the World building.

This is the third change of location made necessary within the past few months by the continued growth of Intertype business. The other two were a change by the Chicago agency of the company from Rand-McNally building to Old Colony building, and by the New Orleans agency from 316 Carondelet street to 539 Carondelet street.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 58. OCTOBER, 1916. No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

FOR QUICK SALE — New, up-to-date job-printing plant in live city of 50,000 in northern Ohio, in prosperous farming and busy industrial district; neat and systematic plant doing $12,000 business and growing; individual motors; getting Typothetæ prices from thorough, yet simple, cost system; sell for $6,000 (inventory); nothing for good-will; cash or equivalent; reasons for selling that convince; a bargain — so talk business. O 223.

FOR SALE — A medium-sized, modern-equipped job-printing plant and business doing approximately $1,000 monthly on average; location excellent for extending an already selected and profitable class of work; this is a going, paying business; will only sell to responsible parties, and only for reason of long-continued ill health of owner is the business offered at all. Address, if interested, in care of this journal. O 219.

WANTED — Live printer in every city to sell my copyrighted booklets, letters, advertisements, etc.; they create considerable volume of profitable printing; reach banks, manufacturers, wholesalers, dairies, grocers, etc.; liberal commissions. T. V. ORR, Goodbar bldg., Memphis, Tenn.

BEST PRINTING-STATIONERY-RUBBER-STAMP BUSINESS in hustling city, Washington State; centrally located; very low rent; established trade — no solicitors; equipment very best; bargain price for quick sale. O 218.

FOR SALE — Job plant (invoicing $8,000) in Dallas; equipment modern and nearly new; price low to party with money; some time given. HENRY PRICE, Dallas, Tex.

LINOTYPE OPERATOR, with exceptional abilities, will install one linotype with any equipment desired if a New York printer will guarantee some work. O 226.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; $3,500; reason — age of owner. O 130.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; prices of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — 16 by 25 Potter proof press, $160; 25 by 35 Century with motor, $750; 33 by 44 Miehle with motor, $1,900; 25 by 38 Brown job folder, $500; 22 by 35 Hall circular folder, $500; we have a large stock and can sell Miehle, Scott, Century and other cylinders, Colts, Golding and Gordon jobbers, lever and power paper-cutters, stitchers, paging machines, standing presses, steel cylinder chases and special machinery; tell us your wants. WANNER MACHINERY COMPANY, 703 S. Dearborn st., Chicago.

FOR SALE — Cottrell standard size magazine web presses in first-class condition; 96-page size press, $8,500; 64-page size, $5,000; these presses, print, fold and deliver standard-size 16-page signatures open bolt. THE CHARLES SCHWEINLER PRESS, 421 Hudson st., New York city.

FOR SALE — One Brown & Carver Oswego 38-inch paper-cutting machine and one 38-inch Seybold paper-cutting machine; first in good condition; second excellent. Parties interested address THE SPIRELLA COMPANY, Inc., Gluck bldg., Niagara Falls, N. Y.

FOR SALE — Stonemetz newspaper folder; I want $50 cash for this folder; will take sheet up to 30 by 44, paste and trim; just the machine for a 6-column weekly; replaced by a 7-column machine. WINCHESTER STAR, Winchester, Mass.

FOR SALE — We both buy and sell complete printing-plants; it will pay you to write or see us before either buying or selling; catalogue free. PHILADELPHIA PRINTERS SUPPLY CO., 14 S. 5th st., Philadelphia, Pa.

THE PROGRESSIVE PRINTER

Should use modern methods in preparing his half-tone overlays. The DURO OVERLAY PROCESS produces an indestructible overlay made from a firmly coated board, which dissolves and leaves the various shades of a cut in proper relief. This overlay has stood the severest test on long runs and should not be confused with the so-called Powder Processes.

All Progressive Printers investigate. Shopright reasonable.
Send for sample and terms.

DURO OVERLAY PROCESS

121 Oklahoma Ave., Milwaukee, Wis.

FOR SALE — Linotype motor; standard Jenny motor supplied by linotype company; 110-volt, 60-cycle, one-phase; cost $80, sell cheap; in use about 1 year; replaced by 220-volt on change of power. WINCHESTER STAR, Winchester, Mass.

REBUILT PRESSES, capacity of all sizes of newspaper and job work; write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose st., New York city.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

HELP WANTED.

All-Around Men.

A KEEN, CLEAN-CUT, reliable executive not over 35 years of age; capable of filling a position as assistant in manufacturing office of large factory; must have strong personality and a general knowledge of the printing business. O 234.

Artists.

WANTED — First-class photo retoucher, whose specialty is machinery; must be man of good character. EVANS & DUBES, Springfield, Ohio.

Composing-Room.

MACHINIST-OPERATOR — Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition effieiently and economically; location, town of 15,000 in Central Western State; non-union. O 106.

WANTED — German-English linotype operator to work on Model 4; steady job for first-class man. O 233.

Managers and Superintendents.

COMPOSING-ROOM FOREMAN — Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location — town of 15,000 in Central Western State; non-union. O 107.

Miscellaneous.

WANTED — Printer-foreman in moderate size shop to lay out work, figure jobs, install or keep cost system; location — Hawaiian Islands; excellent opportunity for a young man who knows his business; good salary and share of profits; part transportation paid. MAUI PUBLISHING CO., Wailuku, Maui Co., Hawaii.

Salesmen.

SALESMAN, young, energetic, to sell high-class printing in New York city; must be of good address and able to develop ideas; good opportunity for right man; when answering, state fully qualifications, where formerly employed and expectations. O 225.

YOUNG, ENERGETIC INK SALESMAN, Chicago territory; only those with successful experience in this line need apply. Address, in confidence, Mr. Ault, JAENECKE PTG. INK CO., Newark, N. J.

EXPERIENCED SALESMAN to represent high-grade litho. and printing ink manufacturer. O 160.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (special), 9 hours daily, 6 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

SITUATIONS WANTED.

All-Around Men.

ALL-AROUND MAN, 26 years old, practical in every detail, is open for position; competent to estimate, buy stock, and familiar with office and plant details; can be of valuable assistance to official of busy plant or capable of taking charge of a small one. EARL PETERSON, 1710 Charles st., Racine, Wis.

Bindery.

BOOKBINDERS — Bindery superintendent and manager wants position; 15 years' praetical experience in managing large edition binderies handling cloth, leather and pamphlet work; practical in every detail of the business and with a competent knowledge of printing and the allied trades; capable executive in managing help and the systematic and economical handling of work; experienced in organizing and equipping new plants; have highest references. O 188.

BINDERY FOREMAN of exeeptional executive ability seeks position with large pamphlet or edition bindery in New York, Philadelphia, Boston or Chicago; can furnish best of referenees. O 222.

BINDERY FOREMAN, experienced in ruling blank-books, finishing, edition, pamphlet, rebinding, machinery; good executive; able to run bindery to best advantage. O 216.

WANTED — Position by first-class paper-ruler, also blank-book binder; can give best references. O 213.

WANTED — Position by an A-1 all-around bindery man; capable of taking charge. O 220.

BOOKBINDER, finisher, stamper and forwarder wants position. O 1.

Composing-Room.

YOUNG MAN desires position as jobman in some small country office in State of Vermont if possible, but will go anywhere South; am a first-class jobman and can specialize on colorwork; have won several prizes in good printing; am a steady, sober, industrious man; married. O 39.

MACHINIST-OPERATOR wants position; has had 10 years' experience on all kinds of work; is an expert machinist and is capable of taking charge of any size plant; is a thoroughly reliable and high-grade man. O 168.

POSITION — Machinist-operator, operator or foreman in medium-sized town in the South; age 33; recently married; references as to character and ability. O 217.

LINOTYPE OPERATOR wants steady situation; any city; day work; competent; 8 years' experienee. C. A. FUHLMAN, 718 E. 7th st., Muscatine, Iowa.

EXPERIENCED LINOTYPE OPERATOR desires position; jobwork a specialty; can care for own machine; references; union; married. O 231.

LINOTYPE OPERATOR — Situation wanted by young German operator; 4,000 ems per hour; Middle West or North. O 228.

Managers and Superintendents.

PRESSROOM FOREMAN of exceptional exeeutive ability seeks a position with a medium size, modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical A-1 mechanie far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits; Middle West preferred. O 210.

COMPOSITOR-FOREMAN — Twenty years' experience; of proven executive ability; 10 years with Theo. L. De Vinne & Co., New York; last 2 years as assistant foreman; energetie, efficient handler of all kinds of high-grade work; would like to connect with live house; best references. J. B. COLEMAN, 829 Halsey st., Brooklyn, N. Y.

SUPERINTENDENT, with practical experienee in all branches of printing and binding, desires change; best of references as to character and integrity; would consider proposition of investment in business if mutually satisfactory; also experienced in newspapers; West or Middle West preferred. O 201.

WANTED — Position as superintendent or foreman of composing-room; knows how to handle work and help; married; union; references. O 230.

WORKING FOREMAN, 17 years' experience, wants position in small shop, Indiana, Ohio or Michigan. D. W. ENSIGN, Battle Creek, Mich.

ALL-AROUND, experienced printer would like foremanship of country office. O 232.

Miscellaneous.

COLLEGE EDUCATED young married man, part owner and manager of printing-plant just sold, will locate where hard work is rewarded with exceptional opportunities; advertising and salesmanship that get money results; crank on system; plenty references; talk business; no ordinary position entertained; not printer by trade; can collect, hire, buy, etc., when necessary; know benefits and operation of cost system and can operate. O 235.

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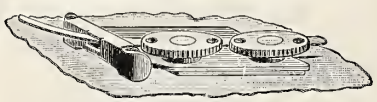
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PRESSMAN, three-color specialist from England, seeks position; 20 years' practical and technical experience; certificates and awards; specimens and testimonials; work 5 days a week or Sundays in place of Saturday. GEO. H. STEVENS, Milton, Rock Co., Wis.

YOUNG PRESSMAN, experienced on cylinder and platen presswork, seeks place in union shop doing high-grade printing and colorwork; 9 years at trade in western shops; excellent habits. O 224.

A-No. 1 CYLINDER AND JOB PRESSMAN on the better grade of half-tone and color printing; efficient executive and capable of operating two-color Miehle; reference. O 221.

HIGH-GRADE CYLINDER AND JOB PRESSMAN; married; ambitious to take charge; will go to country. O 227.

Proofroom.

PROOFREADER — All lines; 10 years' practical reading experience; jobwork preferred; non-union; state salary. O 41.

Salesmen.

WANTED — Position as estimator and salesman; many years' experience; references furnished. O 229.

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KEYSTONE TYPE FOUNDRY — See Typefounders.

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GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery.

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KEYSTONE TYPE FOUNDRY — See Typefounders.

Printers' Rollers and Roller Composition.

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BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

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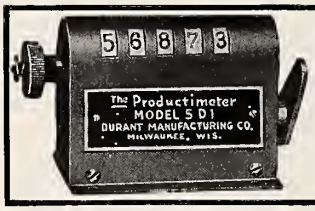

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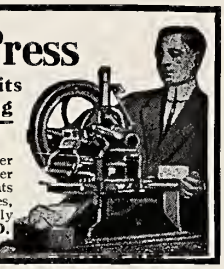

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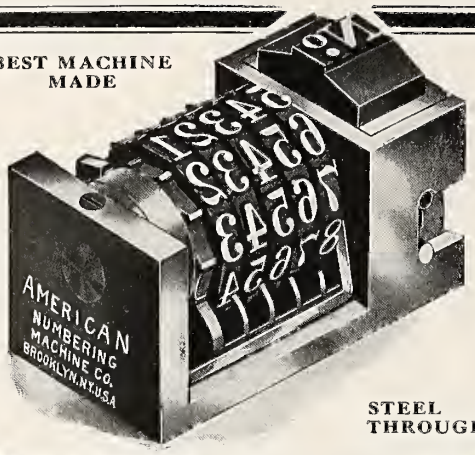

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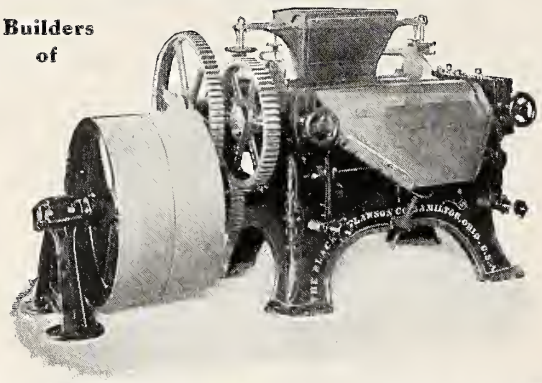

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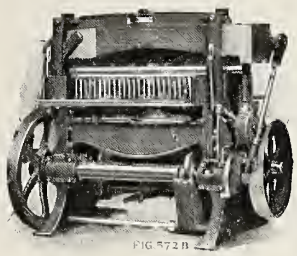

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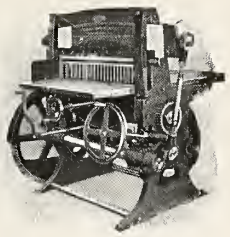
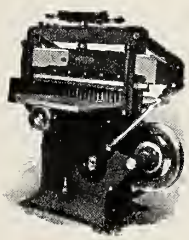
A revolution in certain cutting operations, increasing the production of accurate work in one instance from seven hundred thousand pieces to four million pieces per day; in another from four hundred thousand to one million two hundred thousand pieces per day; in another case enabling a mill to take the largest job in its history with a new kind of profit, has been secured by Oswego Machine Works' Efficiency Staff studying carefully each one of its customers' problems, and then equipping each plant with that Oswego Cutting Machine which this investigation determined was best, and equipped with the type of new Oswego Precision Spacing Device, etc., for the rapid and accurate duplication of similar widths, that are found to be best suited to each particular case.



B. & C. HAND CLAMP

This method of going at a cutting machine installation sounds like common sense and is; that is, an Oswego customer gets, without charge, the loyal services of a corps of expert cutting machine specialists trained in all the ramifications of the cutting art (and there are more ramifications than a casual investigator realizes), with a world-wide experience in all kinds and sizes of plants, who size up the job and then effect an economy in the purchase price and equipment and in the special attachments that sometimes pay back the entire original cost of the Oswego machine the first six months.

Oswego cutters are built for stock, three hundred to four hundred Oswego cutting machines being almost always in the works. We aim to ship any size or style Oswego cutter the same day we receive order, everything from the little 16-inch Oswego Bench Cutter to the ten-ton Oswego Auto Rapid-Production Power Cutting Machine, and special constructions can be undertaken promptly because of a large extra stock of specials.



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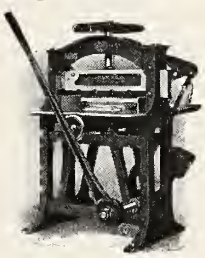

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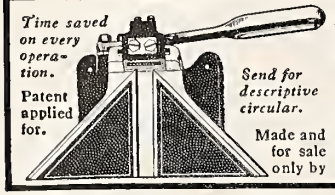

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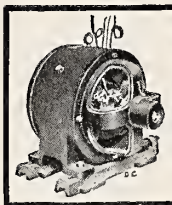

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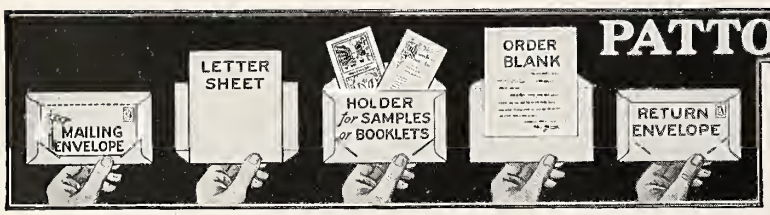

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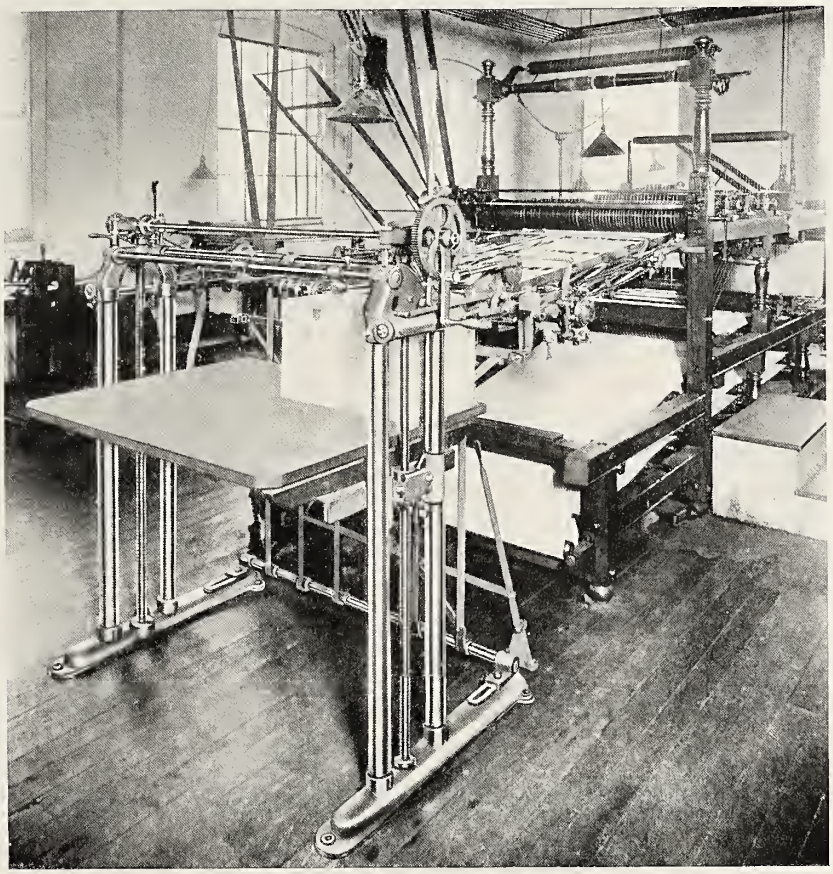

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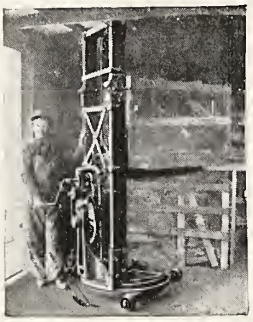

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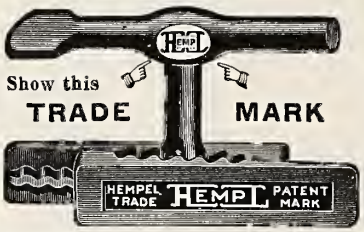

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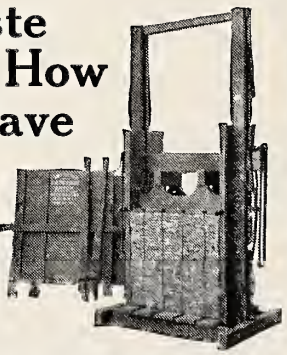

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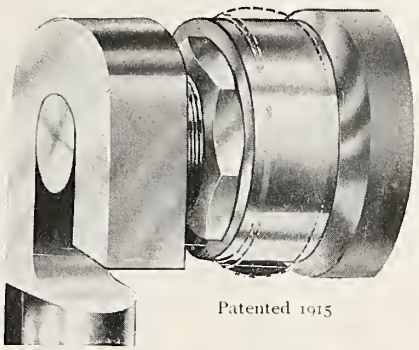

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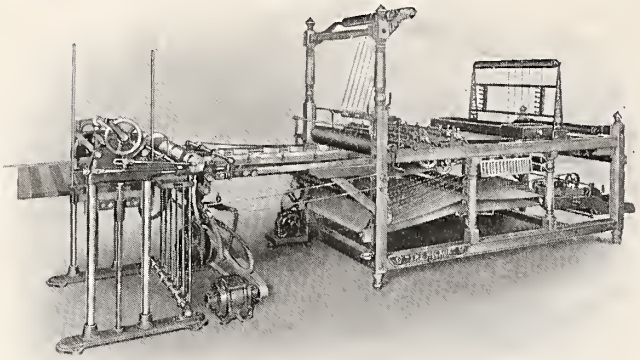

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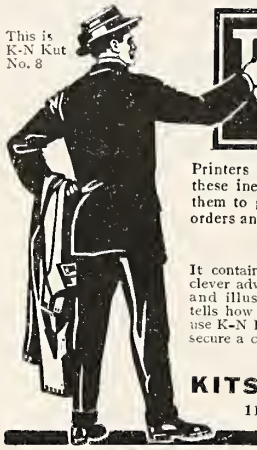

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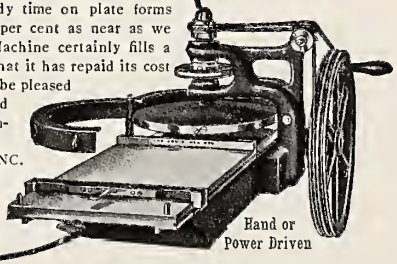

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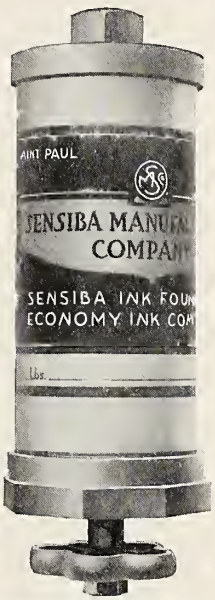

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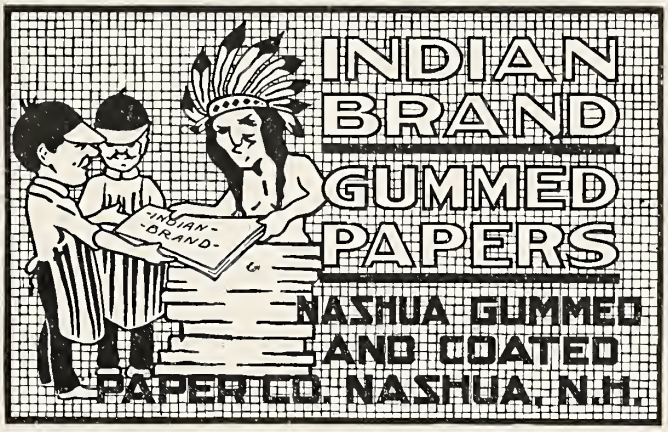

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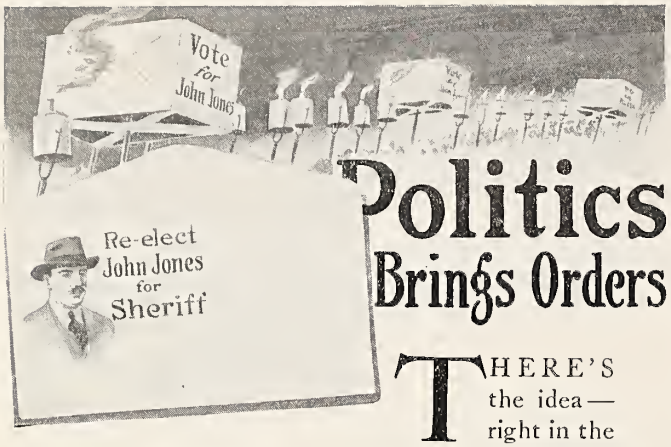

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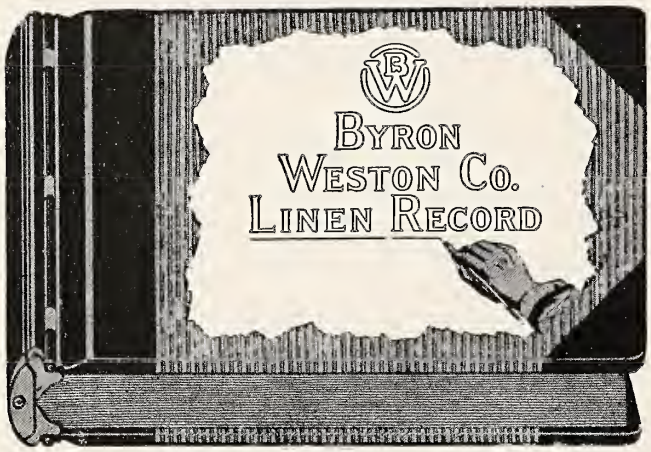

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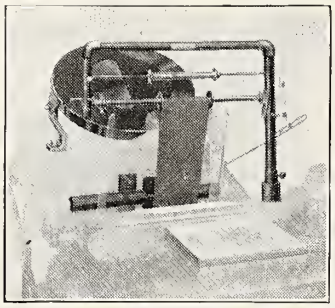

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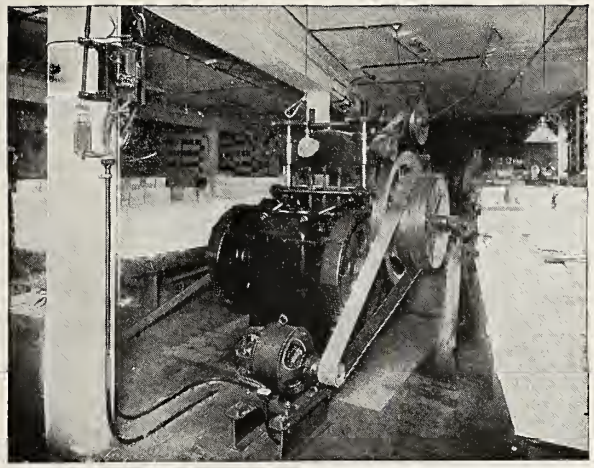

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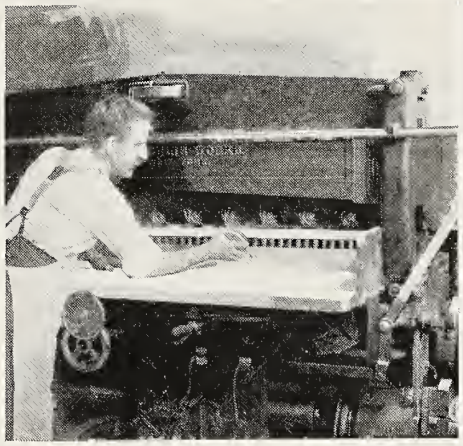

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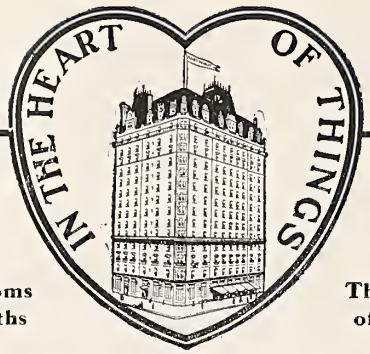

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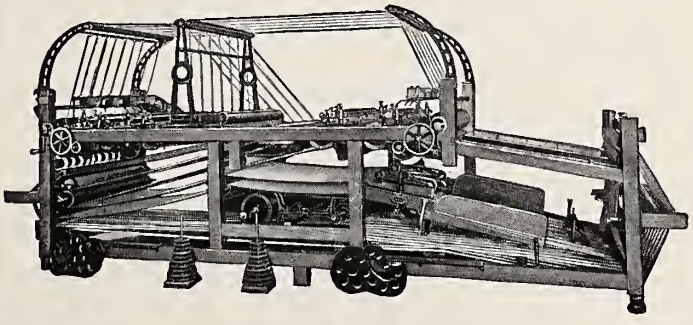

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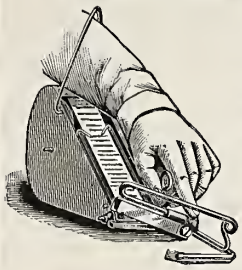

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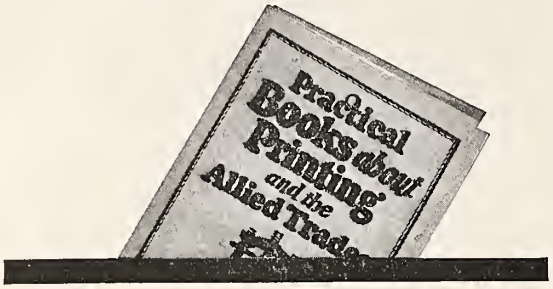

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"Did y' get a vacation this summer, Jack?"

"Sure, as usual, off and on for two months, but I didn't want it and couldn't afford it.

"I was laid off at the beginning of the summer slack period, the first of July, and have been trying ever since to get a steady job."

If Jack had spent a small part of his two months "vacation" with us, his vacation next year would be optional *with himself* and *not with his employer,* and he would have a *steady job now.*

Profit by Jack's experience, which is characteristic of hundreds of other average hand compositors, and prepare yourself *now* for a *steady job with increased wages.*

The One Sure Way to Do This

Learn to operate the linotype machine. The supply of good operators and machinist-operators never meets the demand. Employers know this, and they won't "lay off" their linotype men at the first intimation of a "slack period," because they can't afford to run the chances of being short-handed when the work comes in.

If you are ambitious to get ahead, write to us for a copy of our free booklet, "Machine-Composition." It explains in detail how hundreds of men who a short time ago were in "Jack's position" are now enjoying all the comforts of *secure positions* and *larger incomes.* Do not delay. Write *to-day.* Doing so costs you only a two-cent stamp. You assume no obligation.

THE INLAND PRINTER TECHNICAL SCHOOL

632 Sherman Street, Chicago

Get the News of the Printing Industry Twice a Month

Every printer, whether he be employee or employer, should keep informed of the activities of the printing and publishing industries.

The

AMERICAN PRINTER

(now published twice a month) in addition to an attractive and instructive section on the theories and practices of good printing, gives its readers with every issue fifty columns of snappy news matter displayed in a fine style of news typography.

The subscription price has not been increased — $3.00 a year in the United States and $3.50 in Canada. Sample copies 20 cents each.

Let us add your name to our list.

Oswald Publishing Company

344 West Thirty-Eighth Street, New York

The Printing Art

"The Fashionplate of Printerdom"

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9 x 12 inches. It has over one hundred pages every month. The annual subscription price is $3 in advance; single copies 30 cents. Foreign price, $5 per year, including postage. Canadian subscriptions, $3.75 per year.

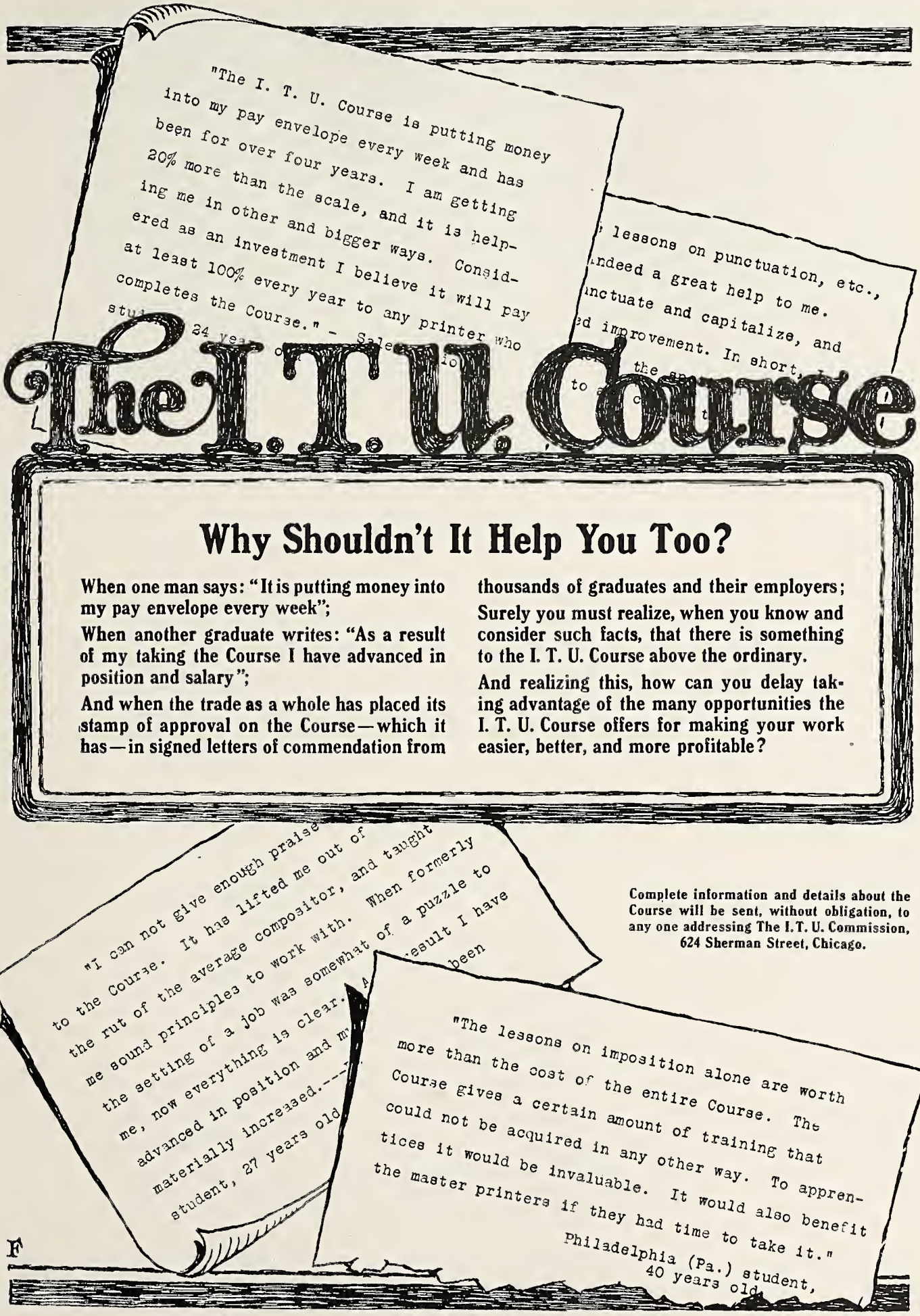
SPECIAL OFFER

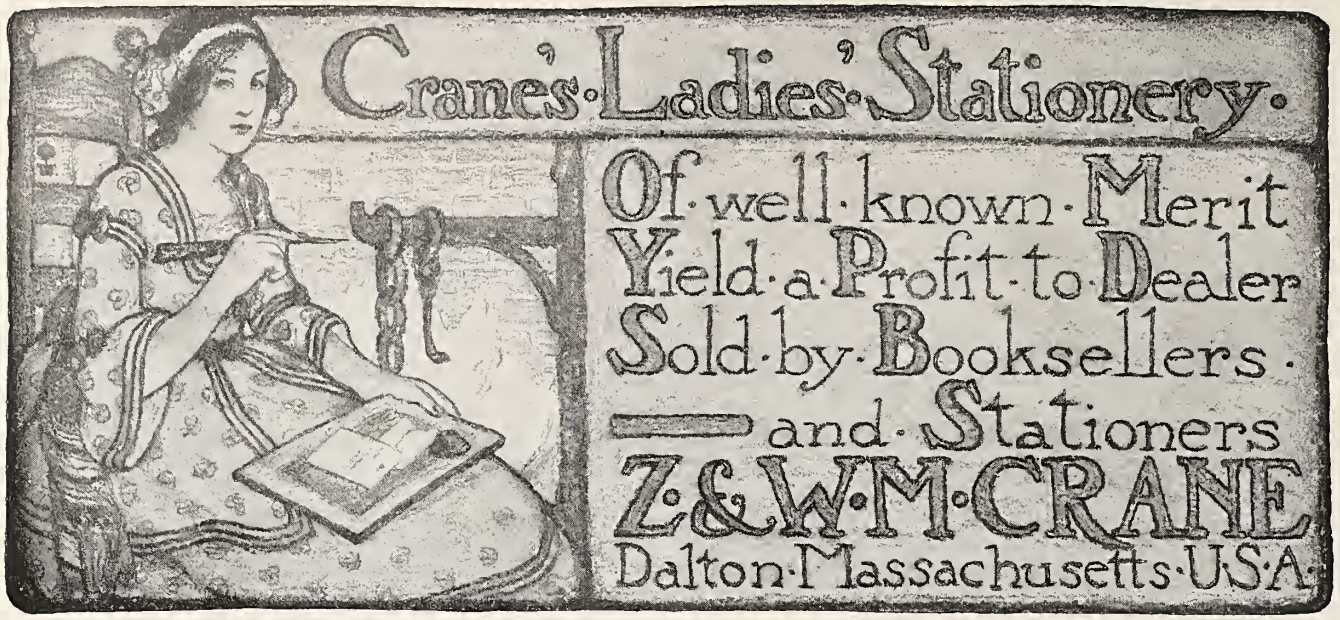
In order to acquaint you with The Printing Art, send 10 cents in postage and mention this advertisement and we will mail you a specimen copy.

ISSUED BY

THE UNIVERSITY PRESS

CAMBRIDGE, MASS.


"The I. T. U. Course is putting money into my pay envelope every week and has been for over four years. I am getting 20% more than the scale, and it is helping me in other and bigger ways. Considered as an investment I believe it will pay at least 100% every year to any printer who completes the Course." -
lessons on punctuation, etc.,
ndeed a great help to me.
nctuate and capitalize, and
d improvement. In short,
The I.T.U. Course
Why Shouldn't It Help You Too?
When one man says: "It is putting money into my pay envelope every week";
When another graduate writes: "As a result of my taking the Course I have advanced in position and salary";
And when the trade as a whole has placed its stamp of approval on the Course—which it has—in signed letters of commendation from thousands of graduates and their employers;
Surely you must realize, when you know and consider such facts, that there is something to the I. T. U. Course above the ordinary.
And realizing this, how can you delay taking advantage of the many opportunities the I. T. U. Course offers for making your work easier, better, and more profitable?
"I can not give enough praise to the Course. It has lifted me out of the rut of the average compositor, and taught me sound principles to work with. When formerly the setting of a job was somewhat of a puzzle to me, now everything is clear. As a result I have advanced in position and materially increased.---
student, 27 years old
Complete information and details about the Course will be sent, without obligation, to any one addressing The I. T. U. Commission, 624 Sherman Street, Chicago.
"The lessons on imposition alone are worth more than the cost of the entire Course. The Course gives a certain amount of training that could not be acquired in any other way. To apprentices it would be invaluable. It would also benefit the master printers if they had time to take it."
Philadelphia (Pa.) student, 40 years old



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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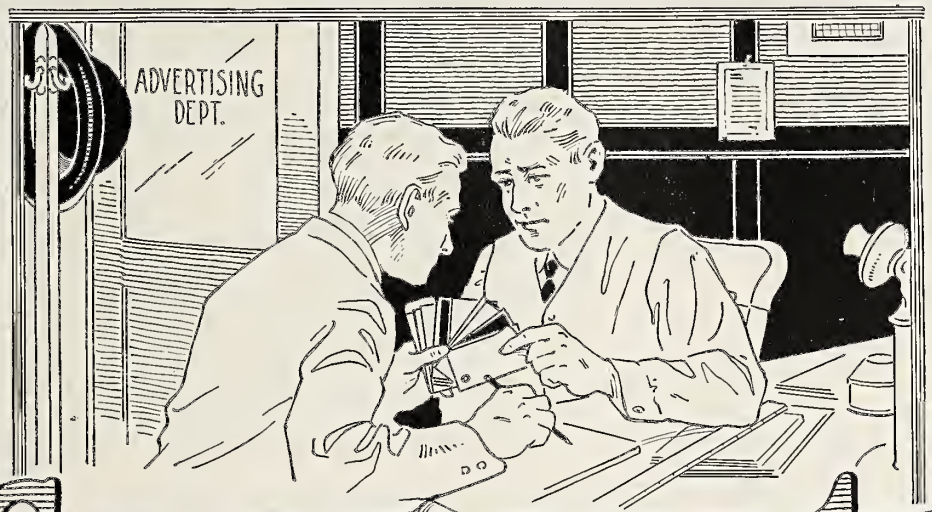
Two Heads are better than One



Co-operate

An ad-man who plans his sales literature independent of his printer stands in his own light. The printer and the advertiser are allies, and the closer they get together up in that front office where the sales campaigns originate, the better for both.

When their problems need the advice of a paper expert they should not jeopardize each other's interests by calling in any one but the best informed—he should be a paper man who is big enough to say no when a thing can not be done. He should be a man who knows paper and how it acts under different conditions—and why. Such a man will be on the job when you make inquiry of J. W. Butler Paper Company. That's why it means so much to say "Butler advises it."

During the past few months we have received an increased number of inquiries about Cardboards and Bristols, which denotes a growing demand for Advertising Folders, Mailing Cards, Street Car and Outdoor signs, and the multitude of other advertising forms in which such stocks are used. Those who have experienced "Butler Service" on their Cardboard and Bristol wants are satisfied that they are procuring their requirements from a positively reliable source. Our lines show that we understand the uses and abuses of this character of stock.

Let us advise with YOU

Distributors of "Butler Brands"

Standard Paper Co.	Milwaukee, Wis.	Sierra Paper Co.	Los Angeles, Cal.
Missouri-Interstate Paper Co.	Kansas City, Mo.	Central Michigan Paper Co.	Grand Rapids, Mich.
Mississippi Valley Paper Co.	St. Louis, Mo.	Mutual Paper Co.	Seattle, Wash.
Southwestern Paper Co.	Dallas, Texas	Commercial Paper and Card Co.	New York City
Southwestern Paper Co.	Houston, Texas	American Type Founders Co.	Spokane, Wash.
Pacific Coast Paper Co.	San Francisco, Cal.	National Paper & Type Co. (Export only)	New York City
		National Paper & Type Co.	Havana, Cuba
		National Paper & Type Co.	City of Mexico, Mexico
		National Paper & Type Co.	Monterrey, Mexico
		National Paper & Type Co.	Guadalajara, Mexico
		National Paper & Type Co.	Buenos Aires, Argentine Republic

BUTLER·BRANDS PAPER THE BEST

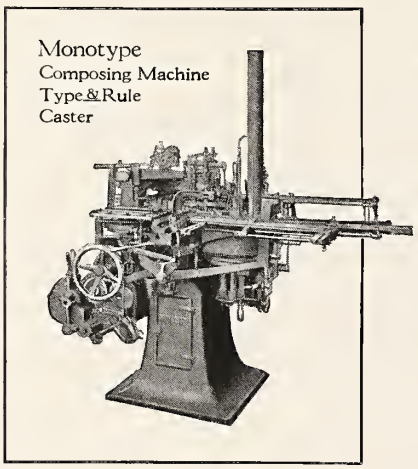
ESTABLISHED 1844

J·W·Butler Paper Company Chicago

Irrespective *of* Its Quality Monotype Composition *is the* most Economical to use

Mr. Lewis J. Hewitt, President of the Atlantic Printing Company, Boston, Mass., who discarded slug machines for Monotypes, writes as follows:

The experience of the Atlantic Printing Company with their Monotypes and Monotype composition should prove interesting to the printer who is apt to associate the high-quality work of the Monotype with high costs



Monotype Composing Machine Type & Rule Caster

"Our work consists of miscellaneous trade publications, weekly and monthly, such as *The Boot and Shoe Recorder, Shoe Manufacturer, The Capitalist, The Orchestra Monthly, Eastern and Western Review*, and about twenty others.

About two years ago we installed one of your Type & Rule Casters and the Non-Distribution System. We found the results so gratifying—

a saving of approximately $100 a week—

that we were ready to 'listen' when your representative told us about the Monotype Composing Machine. We now have five Casting Machines and five Keyboards and the result from Monotypes on the straight composition of our trade papers is just as gratifying as were the results on Non-Distribution.

With the Monotypes, our trade papers are far superior typographically; our costs are reduced; our type, lead, and rule bills have vanished; our hand compositors are much more efficient; we get greater production from our press room because of the saving in make-ready; and in fact, our composing room cost has decreased more than 20 per cent., due to the use of the Monotypes.

In a word, we replaced slug machines with Monotypes because we found from experience that with Monotypes we get greater value and better quality for each dollar spent."

The Monotype Raises Quality and Reduces Costs

We have a new Monotype Catalog—Send for your copy today

LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

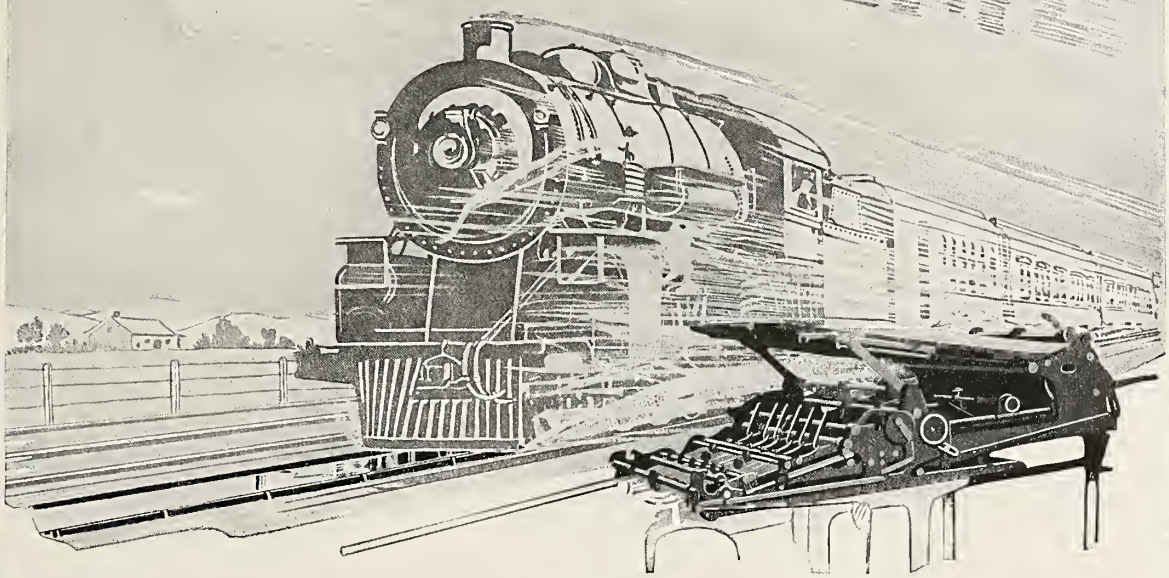
NEW YORK: World Building
BOSTON: Wentworth Building
CHICAGO: Rand-McNally Building
TORONTO: Lumsden Building

A. T. L. Nussa, Aguiar 110, HAVANA, Agent for Mexico, Central America, and the West Indies

116

Set in Monotype Series Nos. 38 and 161K and Monotype Rule

MAKING TIME



THIS is the day of speed—*sustained speed.* It is not the speed at which a machine *can* operate for short spurts that counts—it is the speed at which it can *keep* operating.

The surest way to *make* time is to *Keep Moving.* The Twentieth Century Limited maintains its 20-hour schedule between New York and Chicago not by running at top speed, but by *Keeping on the Move.* It even takes on water while running. The man who planned the schedule knew that stops are costly—consume not only hours but effort and power and money.

Why not apply the same logic in operating your cylinder presses?

The total volume of printing in this country is estimated at $1,150,000,000. 57.6 per cent is for advertising. $175,000,000 is for direct-by-mail matter.

The increasing use of direct-by-mail advertising means more work for the printer—better work, longer runs, more profit. How are you going to get your share if you don't *Keep Moving?*

Cross Continuous Feeders on your cylinder presses help you to *keep moving.* They work all the time—take no holidays—have no "morning after" lassitude.

Cross Feeders will increase your output from 20 to 30 per cent, because they enable you to run your presses at the *maximum* speed. Their action is *Continuous.* You load the paper without stopping the presses.

And Cross Feeders enable you to do *Better Work.* As they are entirely free from human frailties, they perform *consistently. Accuracy* of register is assured—*quality* maintained.

You can easily determine whether your cylinder presses are earning you the profits that they should.

CROSS CONTINUOUS FEEDER

Upon request we will send you analysis blanks upon which you can check *costs* against *sales* for any given period. Comparison will show conclusively whether your hand-fed cylinders are profitable, and will also show whether you can use Cross Feeders to advantage. If you cannot use Cross Feeders profitably we do not want you to have them.

Unless you are afraid to know the truth about the profit-earning capacity of your pressroom why not write for these analysis blanks today?

Satisfy yourself that the surest and easiest way to keep pace with modern progress and make money in the printing business is to adopt time-saving, drudgery-saving, trouble-saving, volume-building methods.

Just write your name and address on the margin of this page, tear out and mail it to us. We will understand.

DEXTER FOLDER COMPANY

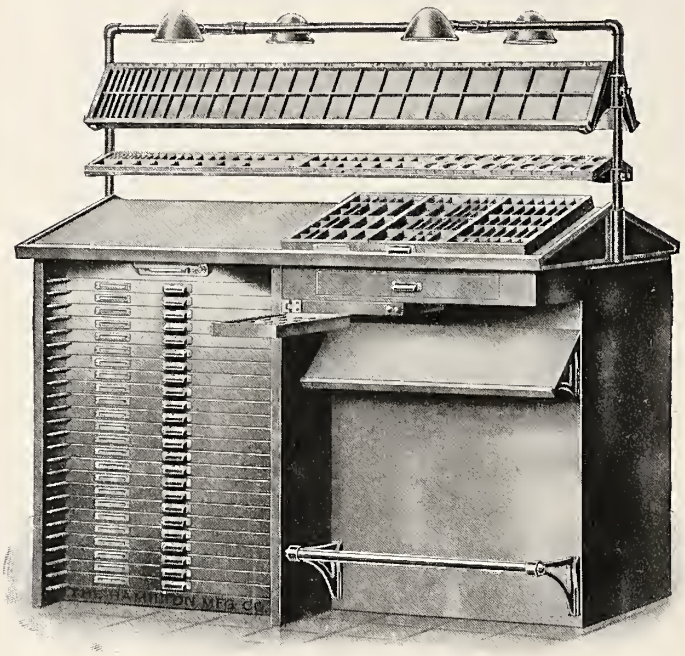
Folding, Feeding, Binding, Inserting, Cutting Machinery

New York Chicago Philadelphia Detroit Boston Atlanta
Dallas San Francisco Toronto

DEXTER

Motion Study in the Average Composing-Room

will disclose the fact that a very considerable percentage of the compositor's time is spent in walking from one point to another in gathering the various materials required to produce a job. This is not the compositor's fault. Usually he knows that time is being wasted but doesn't get an opportunity to express his opinions.



(Adman Steel Cabinet No. 549)

The modern way puts all of the materials that are ordinarily used right where the compositor can reach them without moving from the alley. A modern Cabinet of this nature is illustrated herewith. Study this illustration and you will note that ample provision is made for leads, slugs, spaces, quads, thin spaces, thin leads, brass rule, in addition to a large supply of type. All of this is accommodated, and still ample, clear working space is left for handling the larger jobs.

There is still another advantage to this Cabinet which will be appreciated by printers with crowded quarters—namely, a saving of about 50% in space over that required by obsolete equipment.

If you would save time and money, put yourselves in touch with our Engineers, who will show you what can be done in your plant at moderate cost. Why not start to-day making the composing-room a paying investment instead of a drag?

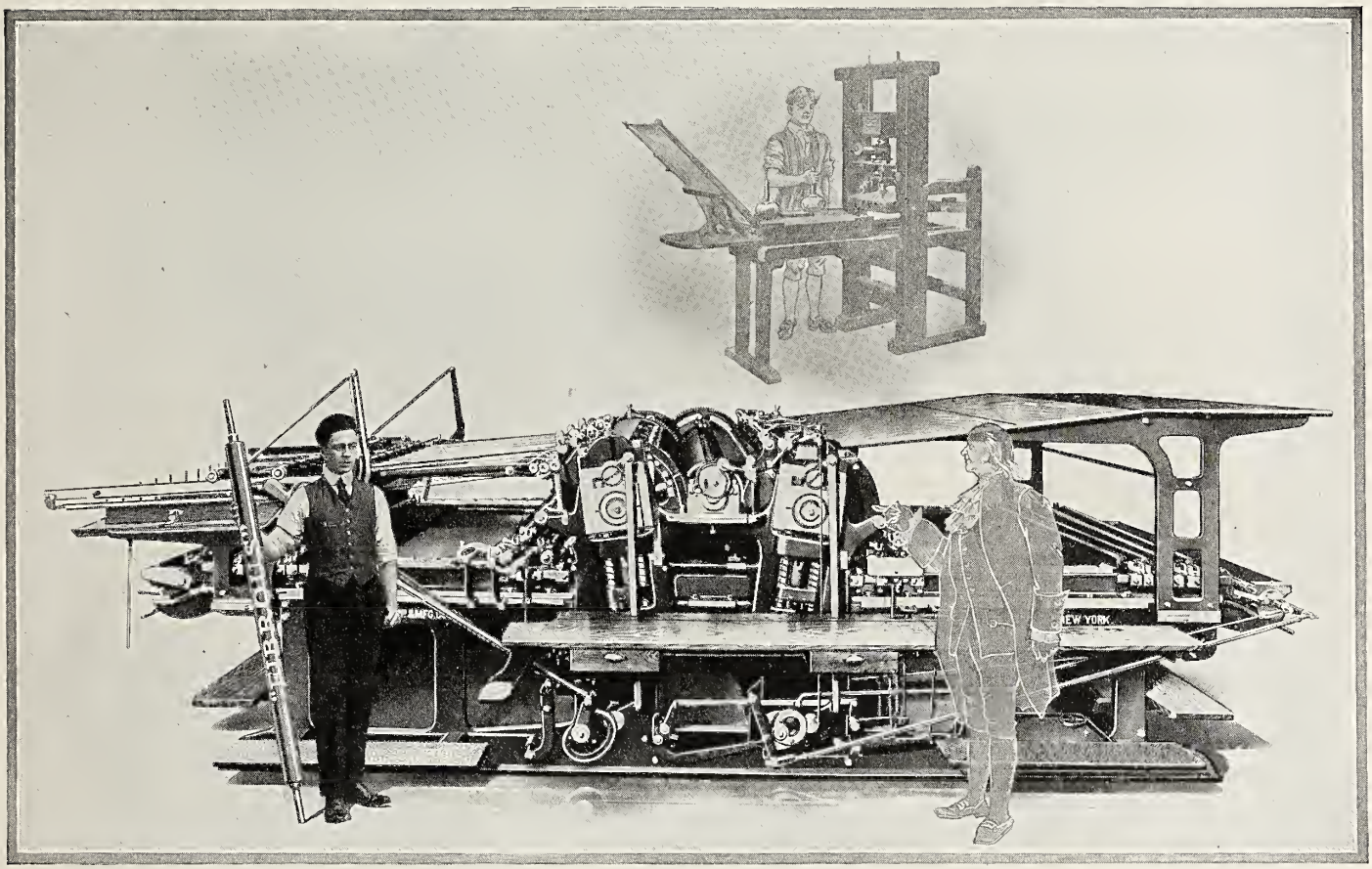
The Hamilton Manufacturing Company

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

The Changes Time Has Wrought!

Linking the present with the past shows changes and improvements vast. The printing press, though first disdained, as the years rolled by, prestige gained. Now, speaking the language of each nation, it is the basis of education.



¶ Step by step in its onward stride "Fibrous" Rollers have kept beside the printing press, and years ago replaced the hand-ball's method slow of inking forms and cleared the way for the fine printing done to-day. In every pressroom there is need of Rollers that will stand high speed of presses, and on a long run produce good work from sun to sun. "Fibrous" Rollers meet each demand and long, hard service they will stand, wearing so well they've proved to be a great pressroom economy.

Order from any of the five addresses below:

Bingham Brothers Company

(*Founded 1849*)

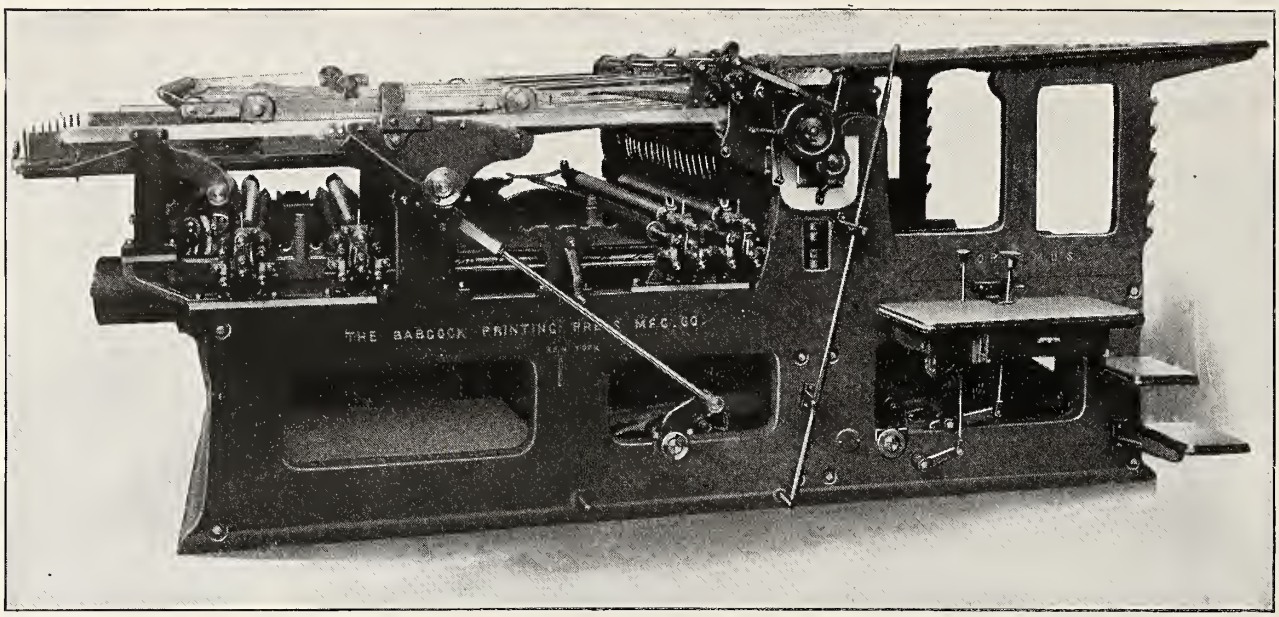
ROLLER MAKERS

NEW YORK (*Main Office*) . . . 406 Pearl St.
PHILADELPHIA . . . . . 521 Cherry St.
ROCHESTER . . . . . 89 Allen St.
BALTIMORE . . . . . 131 Colvin St.

MACHINE CAST PRINTERS' ROLLERS TRADE MARK ESTABLISHED 1849

Allied with BINGHAM & RUNGE CO., Cleveland, E. 12th Street and Power Ave.

The Babcock "Optimus"



"OPTIMUS" DISTRIBUTION

By a half turn of a single lever, every roller is thrown into or out of action. Any roller can be thrown into or out of action independently of the others.

Every printer should think just what this means to him. It is no longer necessary to go from roller to roller, throwing out each one separately—sixteen operations. Instead, except on the pony sizes, a half turn of a lever and every roller goes out of action.

Any single roller can be thrown out by a half turn of an individual lever, conveniently located under each roller socket.

Any of these operations can be performed with the press running, without danger to the operator or danger of the roller jumping out of its socket.

Estimate the time saved and remember that this is only one of the many time and labor saving features that are built into

THE BABCOCK "OPTIMUS"

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

THE LINDBLADH

A Revolution in Ruling Machines

THIS machine introduces into paper ruling the absolutely correct principle of direct pen control, whereby any number of separate and distinct forms, from 1 to 10, involving any number or combination of pens, are ruled entirely in one operation each way.

Patterns comprising various forms, either in cross-ruling or down-lining, which might have to be put through the present-day machines two, three, four, or more times, pass through THE LINDBLADH once each way for completion.

CONSTRUCTED ON UNIT SYSTEM

The machine is constructed essentially and fundamentally on a unit system, and may, therefore, be had in any capacity desired, viz., one, three, five, seven, or ten cam-wheel machine, in combination with one, two, or three pen-beams.

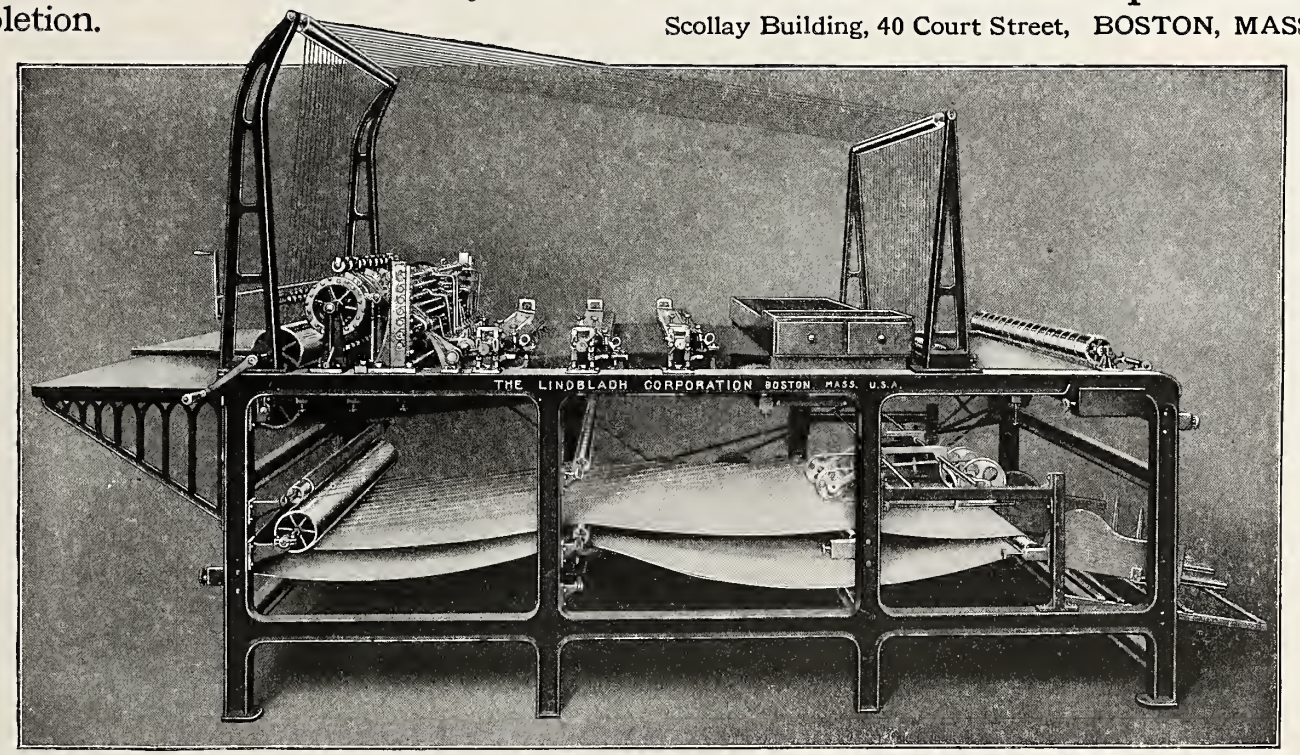
DURABLE CONSTRUCTION

Every LINDBLADH embodies a quality of material (metal throughout), workmanship and skill that can be depended upon to meet the most exacting requirements of accuracy, speed and durability.

SEND FOR DETAILS The many good points of THE LINDBLADH can not be covered in this brief announcement. A circular fully describing and illustrating the machine in detail will be sent to those interested. Write for yours to-day. The information it conveys will surprise you.

The Lindbladh Corporation

Scollay Building, 40 Court Street, BOSTON, MASS.



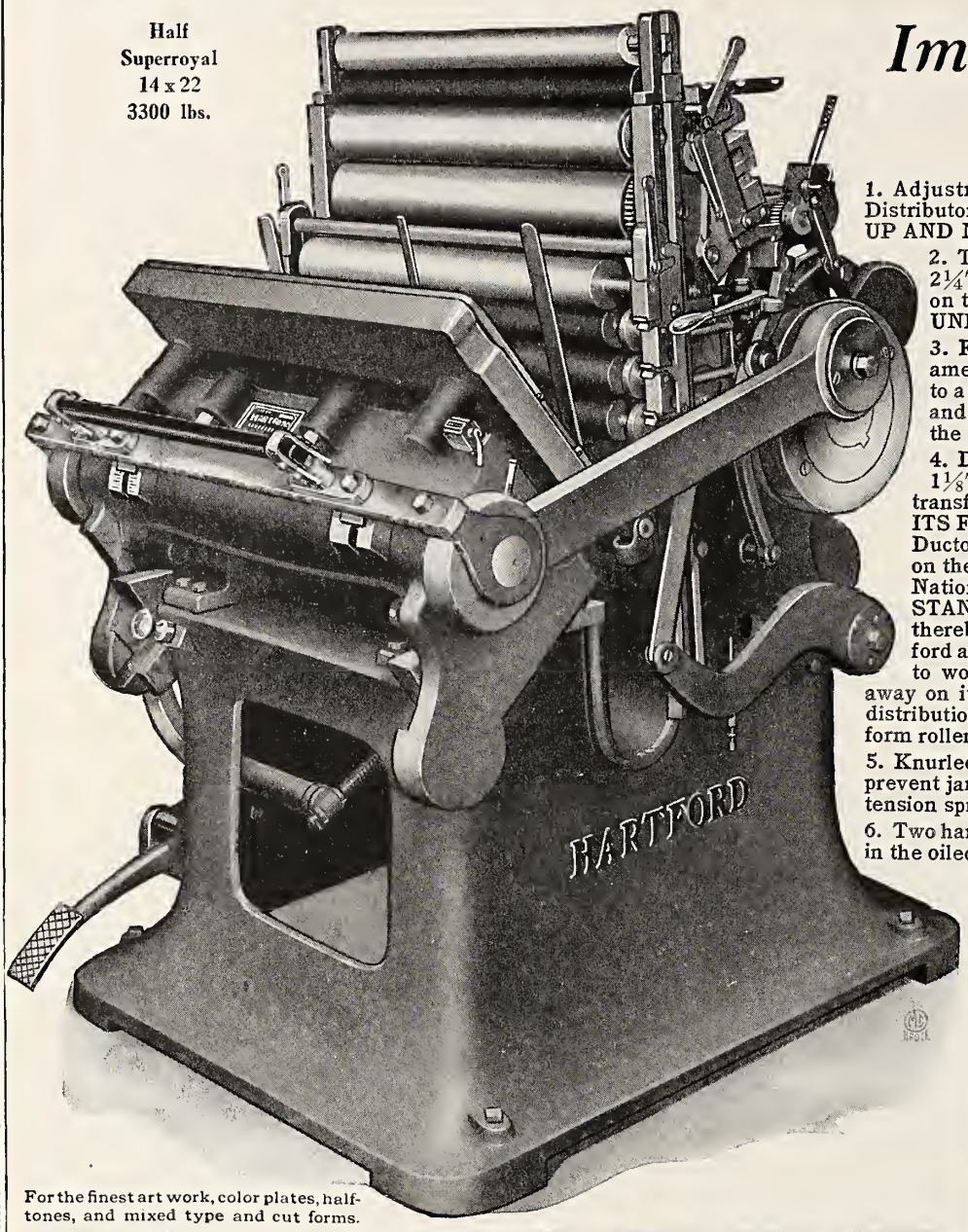
VIEW SHOWING THE 10-UNIT MACHINE, capable of ruling, with absolute accuracy, ten separate and distinct forms in one operation each way.

The average increase of production, including all forms from simple to complex, over the present method of ruling, is 100 per cent, with a corresponding improvement in accuracy and general character of the ruling

WORLD'S GREA

The Hartford

Half
Superroyal
14 x 22
3300 lbs.



For the finest art work, color plates, halftones, and mixed type and cut forms.

Improvements to The Hartford

1. Adjustments for regulating the pressure of all Distributors and Vibrators, to PREVENT HEATING UP AND MELTING ROLLERS.

2. Three-quarter length Vibrators or Changers, 2¼″ in diameter (3 on the HARTFORD and 2 on the NATIONAL), operated with very heavy UNBREAKABLE steel crescent.

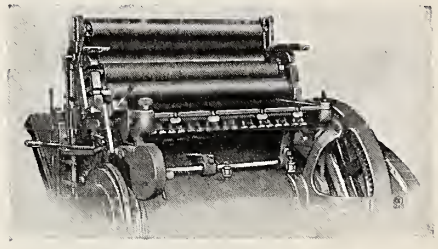
3. Full length Steel Rider Roller,* 2 $\frac{7}{16}$″ diameter, on the top Form Roller, more than equal to a fourth Form Roller, serving as a Distributor and also as an Auxiliary Fountain Supply on the HARTFORD.

4. Ductor Roller making a fifth of a turn (about 1⅛″) in contact with the Fountain Roller, and transferring to the Carrier Roller* a band of ink ITS FULL LENGTH and up to 1⅛″ wide. The Ductor Roller is timed so as to deliver the ink, on the Hartford, to the Carrier Roller, and on the National to the large cylinder, AT THE INSTANT THE CARRIAGE STARTS DOWN, thereby allowing the rollers, eleven on the Hartford and eight on the National, and the cylinders to work up the ink all the time the carriage is away on its downward trip. This insures thorough distribution of the ink before it is taken up by the form rollers on their return to the ink cylinders.

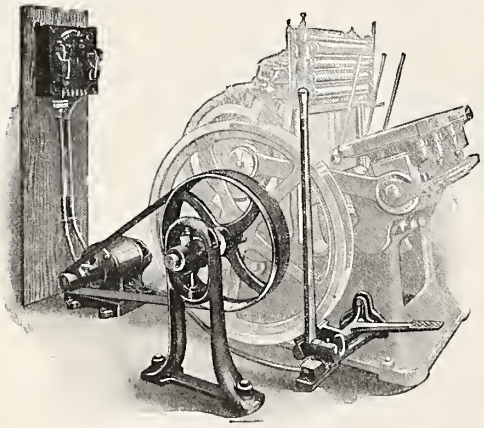
5. Knurled headed fountain screws, shouldered to prevent jamming the ink blade and held where set by tension spring.

6. Two hardened steel Cam Blocks or "Shoes" sliding in the oiled cam-way of the large Gear Wheel, superseding the "crank action" method and also the old style Cam Friction Rollers, and preventing the wear that causes looseness of the Roller Carriage. ONE OF THE MOST SUCCESSFUL AND IMPORTANT IM-

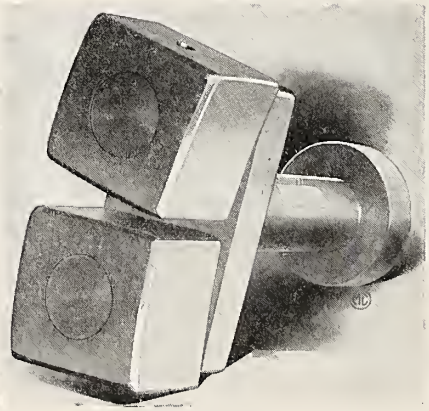
*Not on the NATIONAL.



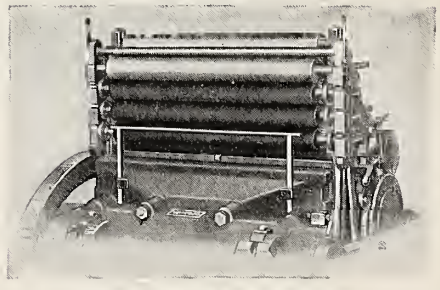
Rear View of Distributors and Fountain



Motor Drive—Operated by Brake Lever



Sliding Cam Blocks



Automatic Platen Guard—Built in

Designed and Manufactured by NATIONAL MACHINE

FOR SALE BY TYPE FOUNDRIES AND

TEST PLATENS

be Had Only On and National

The NATIONAL

WEIGHT SIZE
1900 . . 10 x 15
2950 . . 13 x 19
3150 . . 14 x 22

PROVEMENTS EVER PUT UPON A PLATEN PRESS.

7. Safety (hand) Chase Latch with positive lock, easily operated and preventing accidents from forms dropping out.

8. Reset nickel plated Counter registering only actual impressions, with adjustable lever mounted on bridge, operated by pin set in draw-bar.

9. Two steel inserts to reinforce large Gear at points of greatest strain.

10. Platen with ends depressed to prevent overhanging sheets from being forced against carriage-ways and spoiled.

11. Safety floor stand,* with ring-oiled box and no projecting nut or bolt heads, designed to harmonize with press.

12. Adjuster Bar Handle enameled to prevent rusting.

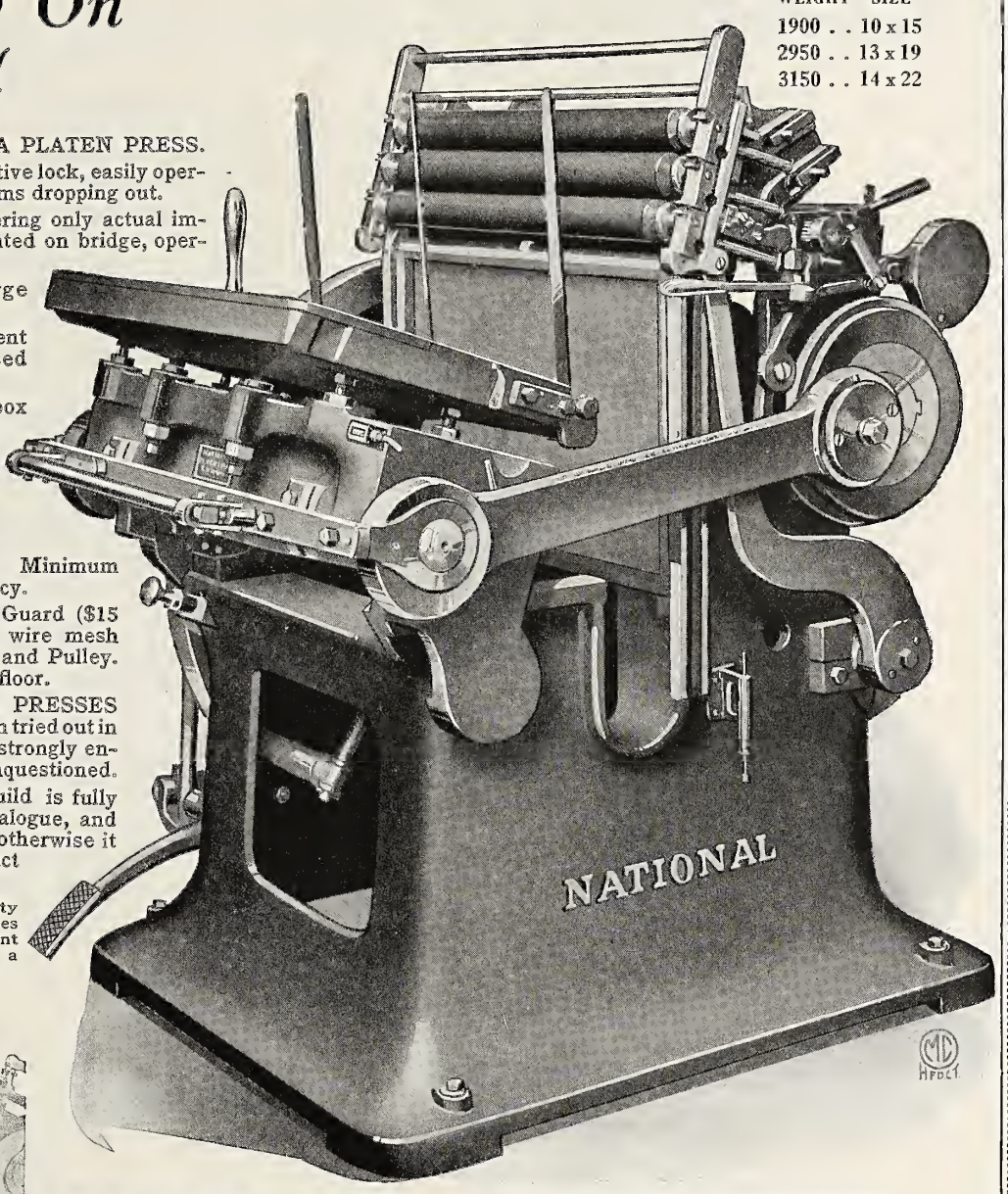
13. Automatic Platen Guard, built in, ($20.00 extra). Extends with positive motion and recedes almost by gravity. Minimum of mechanism and maximum of efficiency.

14. Stationary Fly-Wheel and Pulley Guard ($15 extra), substantial iron frame, heavy wire mesh fitted to cover spokes of Fly-Wheel and Pulley. Well braced and securely fastened to floor.

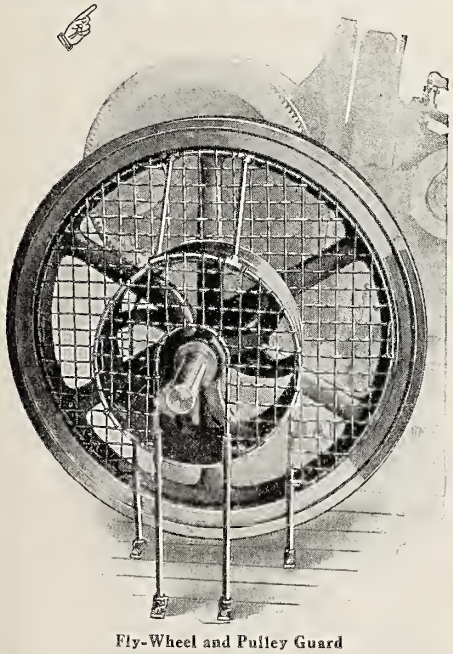
THE HARTFORD AND NATIONAL PRESSES ARE HIGHLY PERFECTED, have been tried out in some of the most exacting plants, and strongly endorsed by printers whose opinions are unquestioned.

GUARANTEE: Every machine we build is fully guaranteed as represented in our Catalogue, and must be satisfactory to the customer; otherwise it is returnable, the same as the product of other responsible manufacturers.

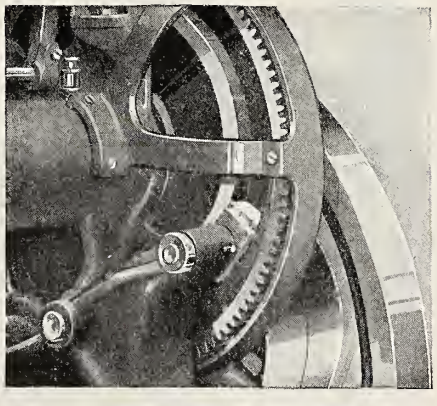
Construction, Material, Equipment, Durability and Earning Facilities considered, our presses are priced to the printer on a sound investment basis—therefore, depreciation is reduced to a minimum. INVEST IN THE BEST.



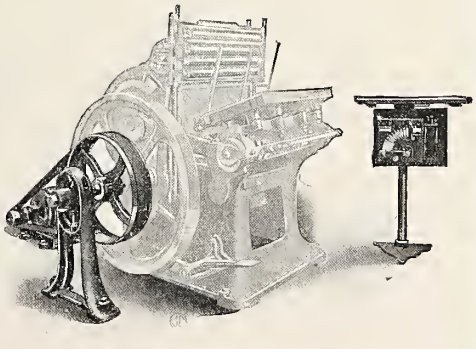
For the best grade of commercial printing of all kinds—takes the run of the pressroom



Fly-Wheel and Pulley Guard



Showing the Cam Blocks in the Large Gear



Motor Drive—Manually Operated Regulator

COMPANY, 111-135 Sheldon St., Hartford, Conn., U. S. A.
LEADING DEALERS THROUGHOUT THE WORLD

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

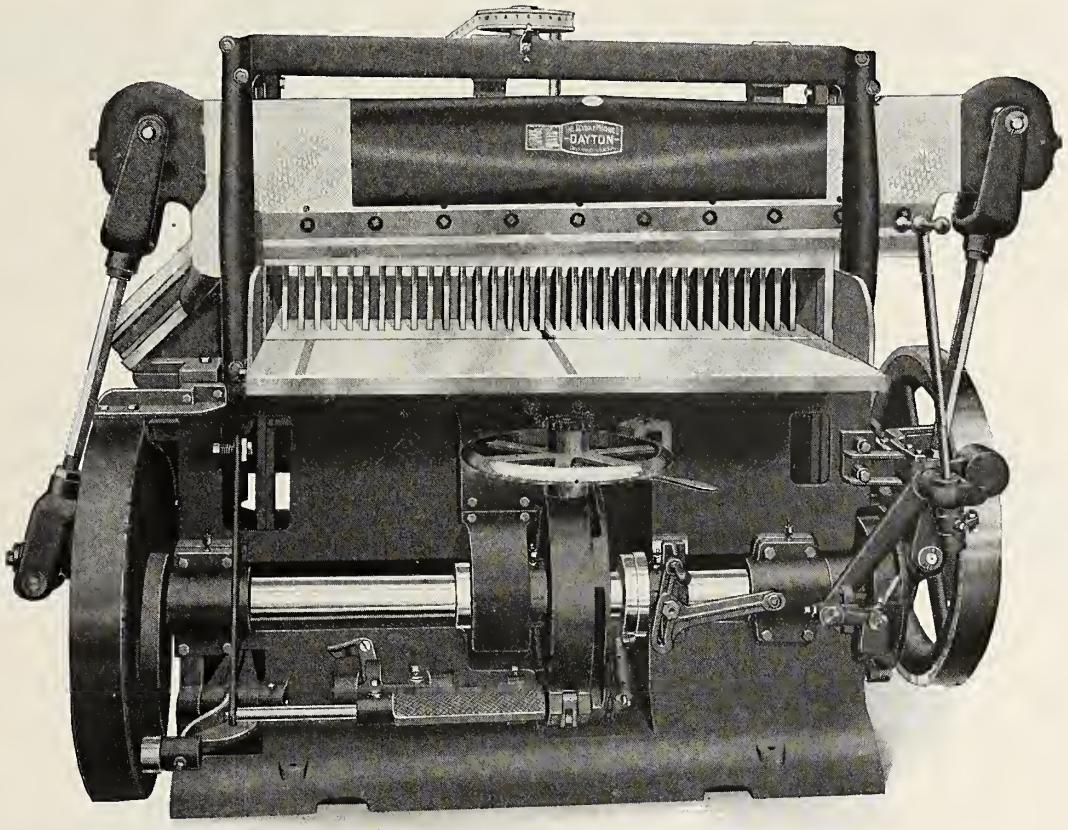
MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

The Seybold "Dayton" Automatic Cutting Machine



For the past year we have been from two to three months behind orders for the Seybold "Dayton," but we feel that those firms which have been forced to wait will agree in saying that this machine is worth waiting for. Through a concentration on this model and an increase in our plant capacity, we are commencing to catch up with orders for the "Dayton," the machine that shows a positive saving of time, labor and money.

THE SEYBOLD MACHINE COMPANY

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, etc.

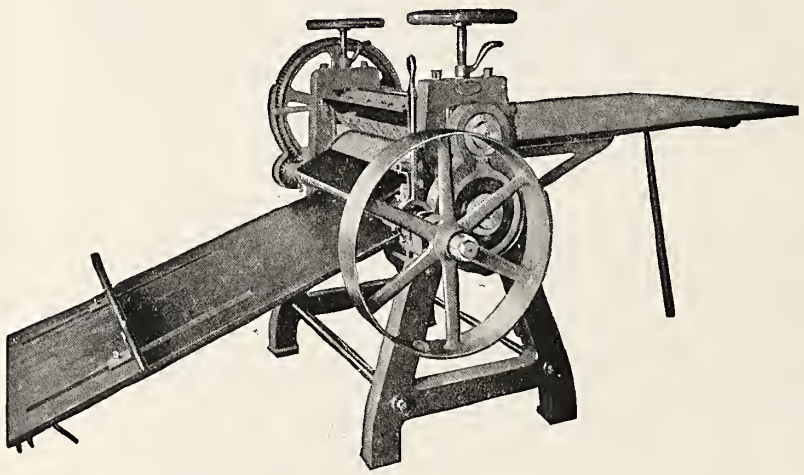
Main Office and Factory, DAYTON, OHIO, U. S. A.

New York	151-163 W. 26th Street	San Francisco, Cal.	The Norman F. Hall Co.
Chicago	112-114 W. Harrison Street	Toronto, Ontario	The J. L. Morrison Co.
Atlanta, Georgia	J. H. Schroeter & Bro.	Winnipeg, Manitoba	Toronto Type Foundry Co., Ltd.
Dallas, Texas	Barnhart Bros. & Spindler	London, England	Smyth-Horne, Ltd.

THE FUCHS & LANG MANUFACTURING CO.

Roller Embossing Machines

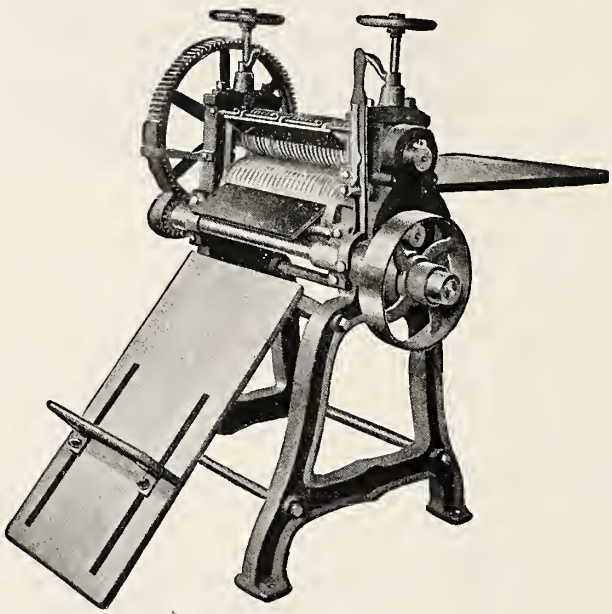
(Sometimes called STIPPLING, other times PEBBLING machines)



THESE machines are very well known to the trade in general. Those not familiar with them would do well to investigate.

YOUR WORK can be improved in character and appearance at least 100% at very little expense. They will help your sales force to obtain better prices for your products, thereby increasing your profits beyond your expectations.

Machines built in many sizes for either sheet feed or web feed or, if necessary, for both.



Write for particulars to-day

The Fuchs & Lang Manufacturing Co.

119 W. 40th Street
NEW YORK

150 N. Fourth Street
PHILADELPHIA

120 W. Illinois Street
CHICAGO

AMERICAN ASSEMBLING MACHINE COMPANY, Inc.

Announces that it has succeeded to the business of George Juengst & Sons and that it will hereafter conduct the manufacture and sale of

The Juengst Gatherer The Juengst Stitcher
The Juengst Coverer The Juengst Binder

in addition to its own

Newspaper Stuffing Machines

This Company is the only concern which is in a position to offer a complete line of machines for assembling signatures, newspaper sections, etc.

This Company controls patents which, among other things, broadly cover the following indispensable features of up-to-date machines in this line:

On Gatherers:	Automatic Calipering by Gripper Jaws.
	Automatic Adjustment of Gripper Jaws by insertion of signature.
On Stitchers:	Movable devices which stitch signature on the run.
On Coverers and Binders:	Applying cover to book carried by *continuously moving conveyor* and breaking the cover on the run as distinguished from the old step-by-step machine.
	Automatic Trip to prevent glue pot from gluing book when cover is missing.
On Battery of Machines:	Connecting devices which turn signature from flat to upright position.

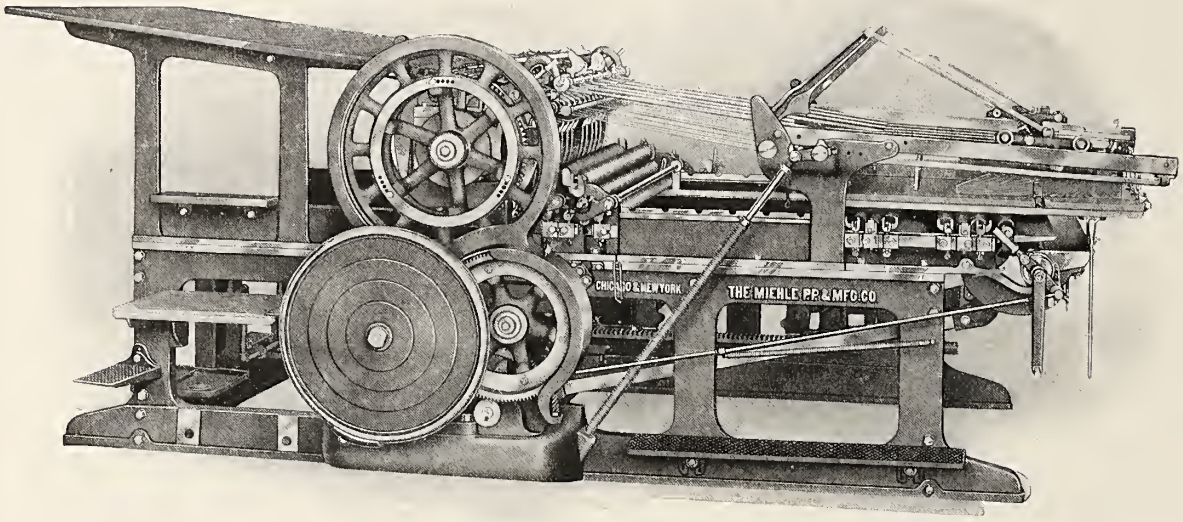
Purchasers of machines involving the above features are warned that we have the exclusive rights to *make, use and sell* the same, and that infringers will be vigorously prosecuted.

The manufacture of the machines will be conducted, as formerly, at Croton Falls, New York, where extensive improvements are now being made to increase the manufacturing facilities and insure prompt delivery. Mr. Charles A. Juengst remains with us as Consulting Engineer.

American Assembling Machine Company, *Inc.*

Factory: Croton Falls, N. Y. **New York World Bldg., New York City**

The Miehle



Cold Blood

During the month of September, 1916, fifteen Miehle presses were purchased by printers who had never before used Miehles.

Nobody ever bought a cylinder press simply for the pleasure of owning it.

A cylinder press is bought for what it can earn for its owner.

It should be bought in cold blood as a result of the most rigid scrutiny of what it can actually produce for its owner.

Such a scrutiny will always make the wise buyer choose the Miehle, because he can learn exactly what the Miehle has done and is doing under all sorts of operating conditions.

His investigation will show him that the Miehle produces more work and better work and has a longer life than any other cylinder press.

That is why you never heard of a Miehle being scrapped.

Miehle Printing Press & Manufacturing Company

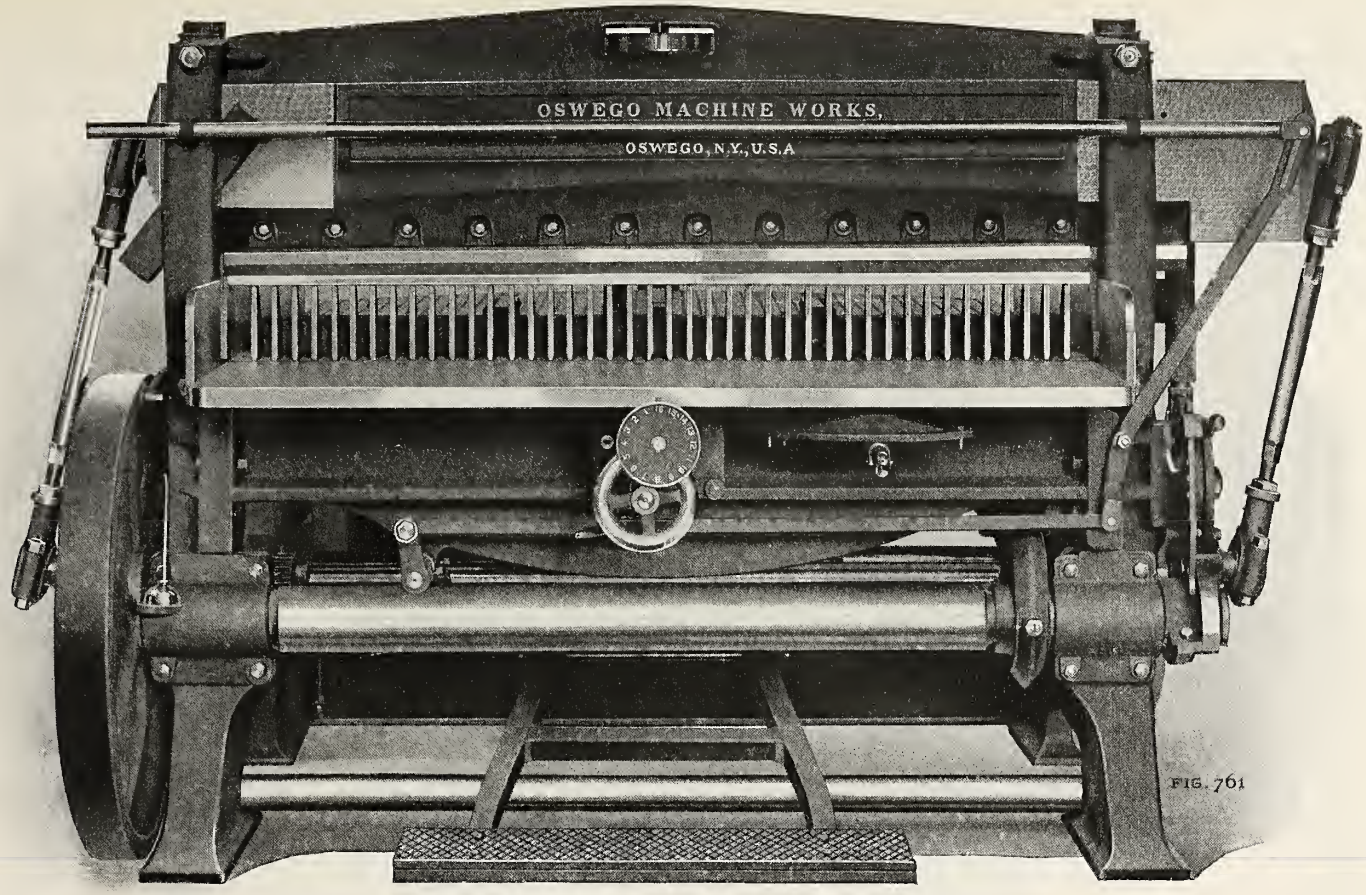
Manufacturers of "THE MIEHLE" and "THE HODGMAN" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago, Ill. . . . 1218 Monadnock Block
New York, N. Y. . . . . 38 Park Row
Dallas, Texas . . . . 411 Juanita Building
San Francisco, Cal. . . 401 Williams Building
Atlanta, Ga. . Dodson Printers Supply Company
Philadelphia, Pa. . Commonwealth Trust Building
Boston, Mass. . . . 176 Federal Street

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada



The Oswego Rapid-Production Cutter provides the quickest and most accurate (and most convenient and safe) method of cutting paper and other similar fabrications.

The owner of an Oswego Cutter values it for its present worth and its long prospective life of highest usefulness.

The firms that own an Oswego Cutter are comfortable because they know that quality and service are the watchwords of the Oswego policy.

The Oswego owner has the satisfaction of knowing that the Oswego Cutter is always of high quality and that the price is based on careful selection of the highest-grade materials and workmanship. He knows that the Oswego Cutter does not depreciate either in value or in its abilities.

OSWEGO MACHINE WORKS

NIEL GRAY Jr., Proprietor

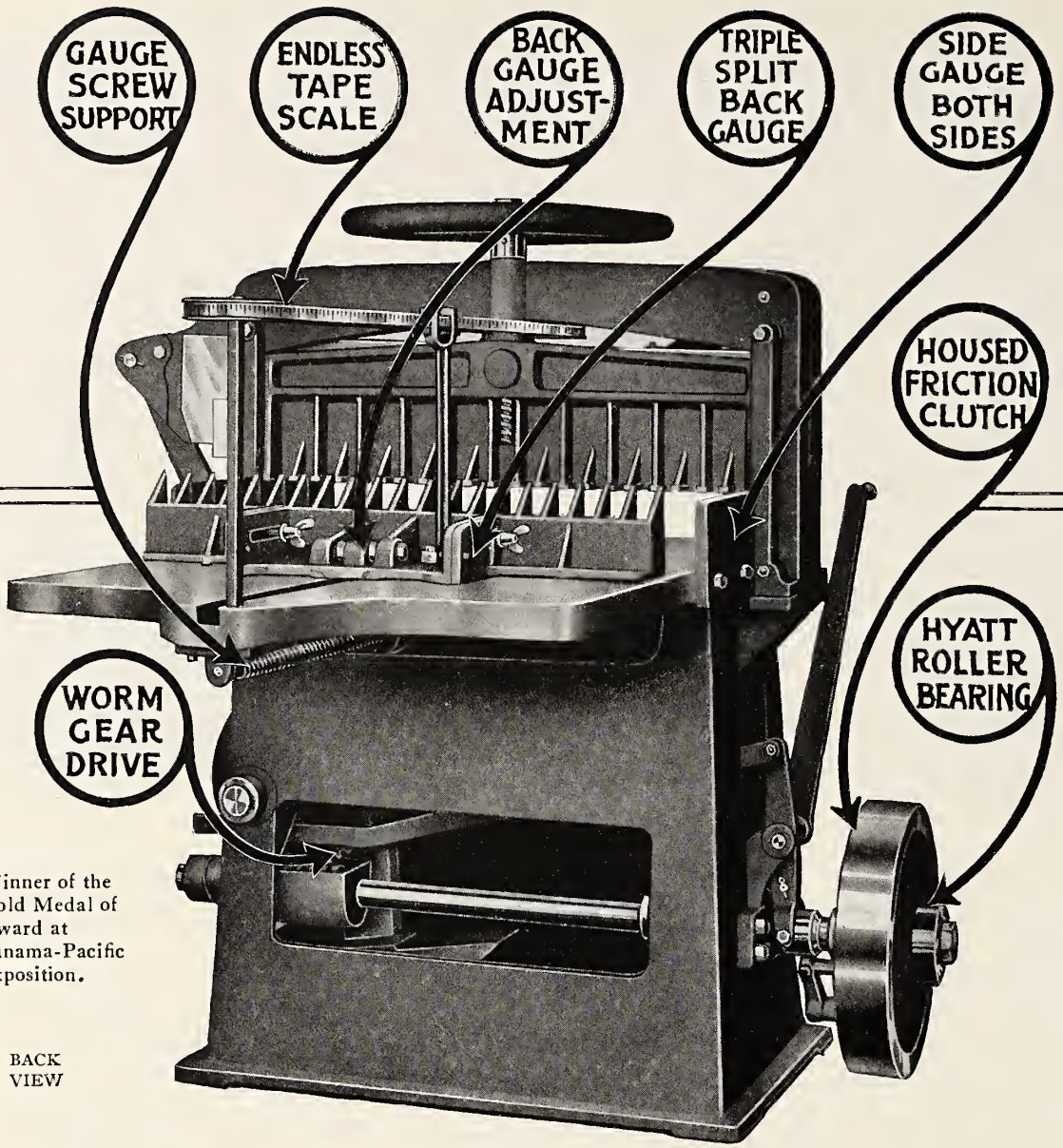
OSWEGO, NEW YORK, U. S. A.

Cutting Machines Exclusively.

Ninety Sizes and Styles. The Oswego and the Brown & Carver, 16-inch to 108-inch. All generally in stock for instant shipment. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

Sent on request: The remarkable list of SOME USERS, embracing the entire globe.

NEW YORK OFFICE: Room 2720, Grand Central Terminal



Winner of the Gold Medal of Award at Panama-Pacific Exposition.

BACK VIEW

Profit THE DIAMOND POWER CUTTER is a PROFITABLE machine because it not only cuts anything in the paper line easily and accurately but it *cuts your cost of production.*

Permanence It is *a* PERMANENT ASSET because it will continue to *cut paper* and *cut costs* day after day, year after year.

Pride You will be PROUD of your DIAMOND because it *pays dividends*—increases your output with less labor and less operating expense. Write us or your dealer for prices and descriptive matter. The Diamond is sold and *guaranteed* by typefounders and dealers in all principal cities.

The Challenge Machinery Company

124 South Fifth Avenue CHICAGO

Grand Haven, Michigan

Tribune Building NEW YORK CITY

THE SCOTT
ROTARY OFFSET PRESS
WITH PILE DELIVERY

does away entirely with the handling of freshly printed sheets as the product is placed on a receiving table which is lowered automatically at a speed commensurate with the thickness of stock being used. It can then be lowered on to a truck and wheeled away. The presses are built in many sizes; the smallest machine prints sheets up to 22 x 30 inches, and the largest machine prints sheets up to 45 x 65 inches.

Many Styles of Offset Presses

Our line of offset presses is a most complete one, as we build a two-color offset press, also a magazine offset perfecting printing and folding machine that prints and folds magazines at a high rate of speed. Quick shipment can be made on some sizes. Book your order now.

This Method of Printing

opens up a new field for the progressive printer and we will gladly furnish details about same on request. When shall we hear from you?

Visitors to New York or Chicago

are cordially invited to make our offices their headquarters when in either of these cities. Our representatives are at your service at all times.

WALTER SCOTT & COMPANY

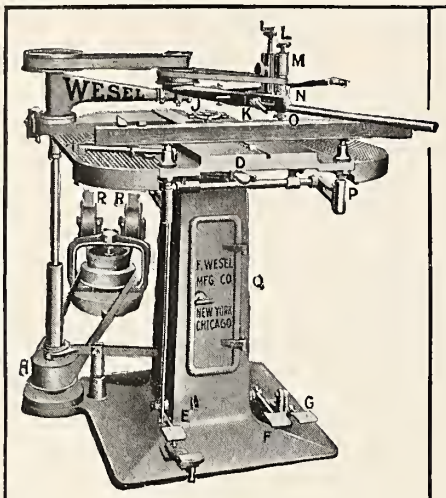
New York Office
1457 BROADWAY

DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS, WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

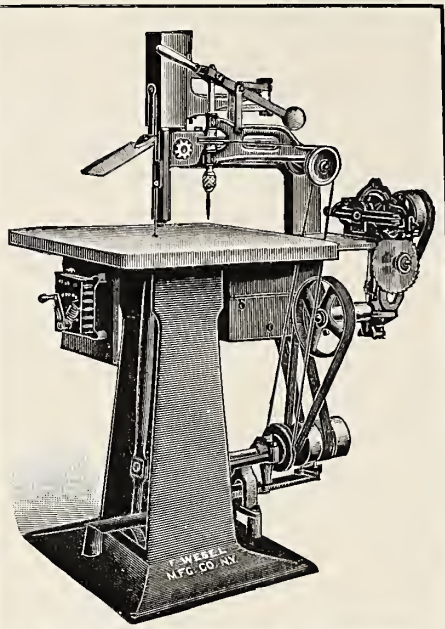


A Wesel Router

When You Buy Wesel Machinery and Supplies You Get

Wesel Quality Wesel Service Wesel Guarantee

Printers, Electrotypers, Stereotypers and Photo-Engravers know what this means. Experience has taught them that quality, service and a good guarantee are worth time and money to them in their business.



Wesel Combination Jig Saw and Drill

THE F. WESEL MANUFACTURING COMPANY for the past thirty-five years has catered to the needs of printers, electrotypers, stereotypers and photo-engravers. Our plant has grown steadily with each calendar year, and our long experience enables us to produce the machines and supplies that are best adapted to the needs of our patrons.

On this page we select four illustrations to show you the high class of workmanship and stability of build.

THE WESEL ROUTER is in universal use.

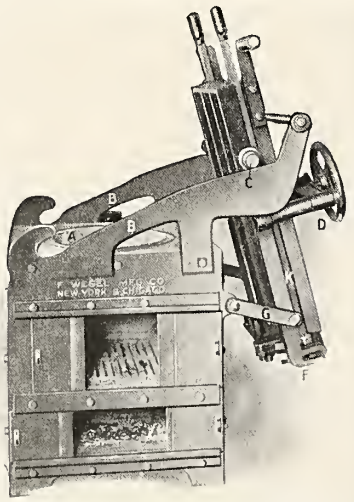
THE WESEL COMBINATION JIG SAW AND DRILL is one of the handiest machines you can have in your establishment.

THE WESEL SUCCESS STEREOTYPING OUTFIT will enable any printer to duplicate his type form in stereotype plates to any number he may require. It will enable him to cut down the run on the press by multiplying his plates.

THE WESEL ALL-IRON BALL-BEARING MAKE-UP TABLE is compact and easily manageable.

The illustrations we give on this page, of course, are but a few of the hundreds of labor-saving machines we make.

We cordially invite correspondence or a personal visit to our Sales Department, which is under the able management of Mr. Herman Winter, who can give you accurate information as to your needs and the kind of machinery and supplies that would be best adapted to your requirements.

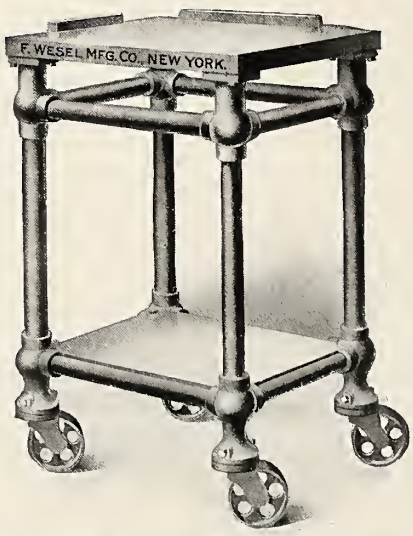


Wesel Success Stereotyping Outfit

For the better service of our customers, we have recently consolidated our New York Sales Room with our main office and factory in Brooklyn. This will put the Sales Department in direct touch with the factory without any loss of time in service. With the telephone and our automobile organization we can make quicker deliveries locally than formerly, and orders and communications by mail are attended to in the factory on the spot. Kindly address all communications in future to:

F. Wesel Mfg. Co.

70-80 Cranberry St., Brooklyn, New York

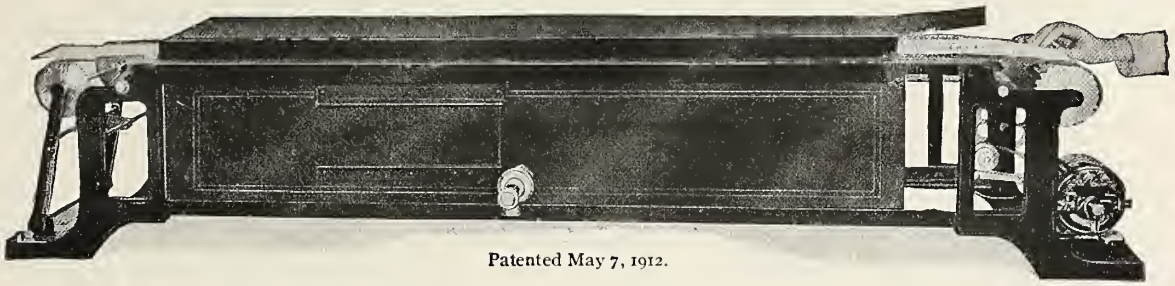


All-Iron Ball-Bearing Make-Up Table

The One Big Hit at the New York Show was the

EMBOSO PROCESS

More Emboso machines were contracted for delivery than were sold in the entire year 1915. This is the machine:



Patented May 7, 1912.

The sooner you install it in your shop the sooner your profits will increase.

EMBOSO SALES COMPANY

RIGGS BUILDING, WASHINGTON, D. C.

BRONZE POWDER

Immediate Delivery

is guaranteed on all orders for BRONZE POWDER.

We have searched the markets of the world for this and other commodities that printers and lithographers have been so much in need of.

We have spared neither time nor expense in this search. We are pleased to state that we have succeeded beyond our expectations.

We now have on hand, besides BRONZE POWDER —in any quantity you desire—

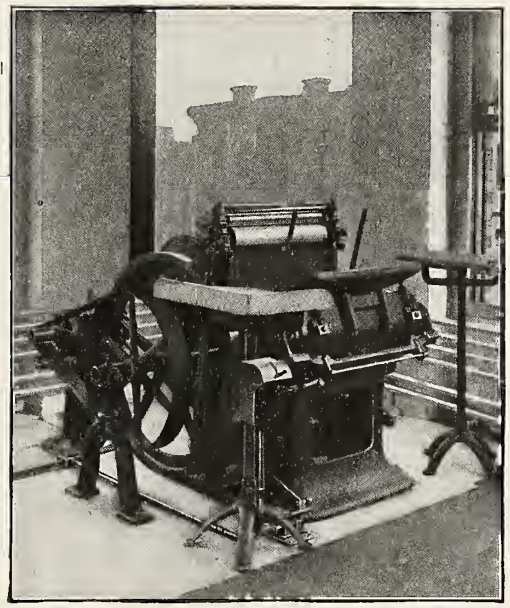
Lithographers' Molleton	**Schlag Metal**
Dry Colors	**Pure Gold Leaf**
Imitation Gold Leaf	**Gold Printing Ink**
Aluminum Leaf	**Silver Printing Ink**
Blocking Foil	**Transfer Paper**

Prices are Right

and the goods are the best obtainable. Tell us what you need and we will be pleased to submit samples and prices.

T. RIESSNER

51 GOLD STREET **NEW YORK CITY**



SAFETY FIRST AND BOTH HANDS FREE

Your foot controls the speed. The service switch is inclosed and the fuses locked. You can't get a shock. The motor is up on a pedestal where you won't fall over it.

Write for Bulletin No. G-4

SPRAGUE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY

Main Offices: 527-531 West 34th Street, NEW YORK, N.Y.

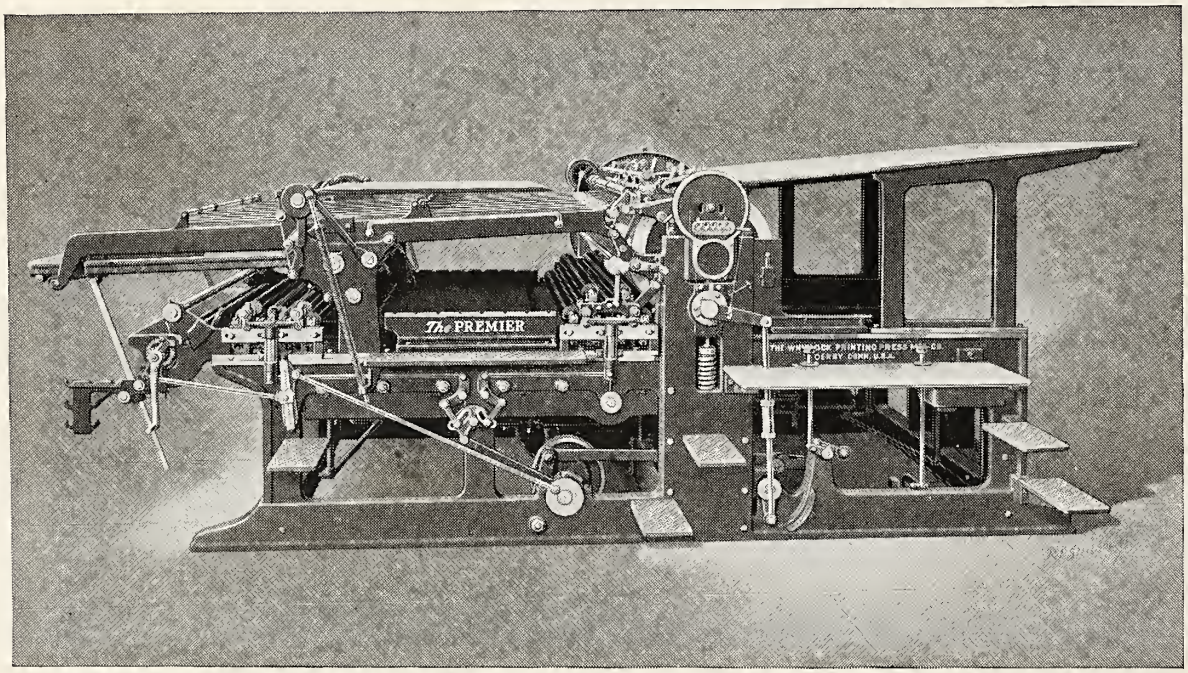
Branch Offices in Principal Cities

MERIT WILL TELL

The pressroom tickets, with their recurring stories of greater product on *The* PREMIER than is obtained from other Two-Revolution presses; the office reports of its economy on plates, rollers, and in other directions, are incontrovertible evidence of its superiority, and carry conviction to the most skeptical.

Some of the best known printing establishments have recently installed PREMIER presses.

For the greatest product, of the highest quality, at the least cost of production, no other press equals



The PREMIER

It is the Best of All the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING-PRESS MFG. CO.

OF DERBY, CONN.

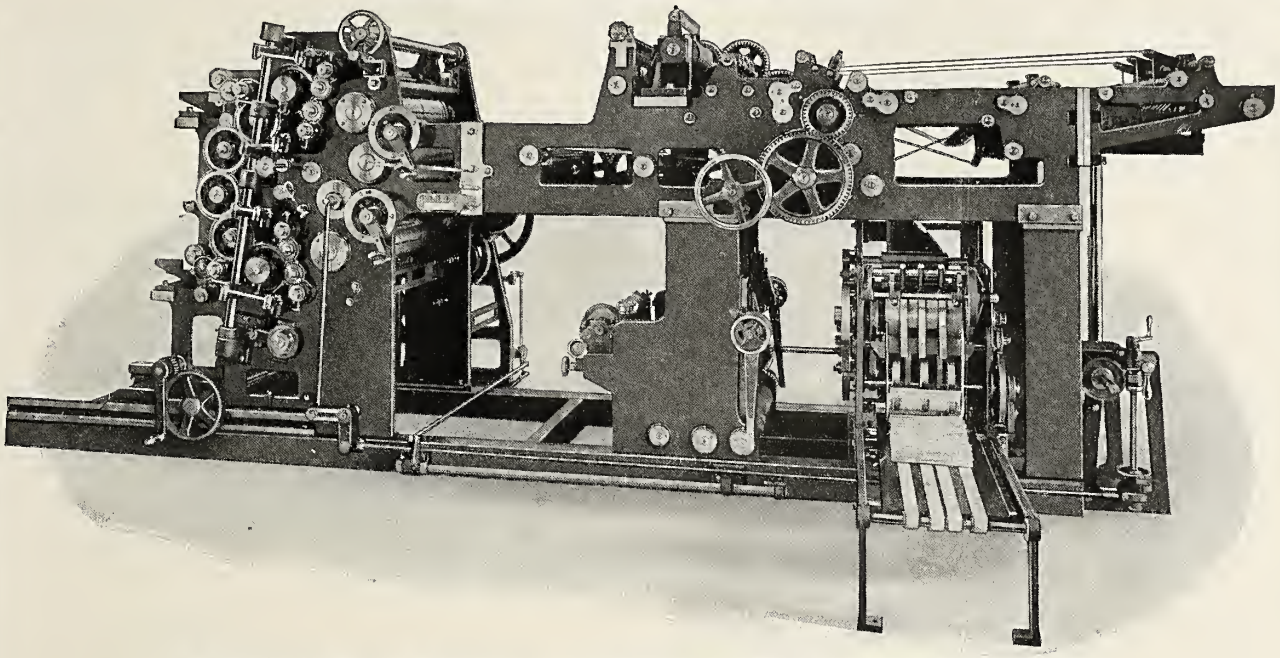
NEW YORK: 1102 Aeolian Building, 33 West 42d Street. CHICAGO: 318 Fisher Building, 343 South Dearborn Street. BOSTON: 510 Weld Building, 176 Federal Street

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver — AMERICAN TYPE FOUNDERS CO. Atlanta, Ga.— Messrs. J. H. SCHROETER & BRO., 133 Central Ave. Toronto, Ont.— Messrs. MANTON BROS., 105 Elizabeth St., Canada West. Montreal, P. Q.— GEO. M. STEWART, ESQ., 92 McGill St., Canada East. Halifax, N. S.— PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces. Melbourne and Sydney, Australia—ALEX. COWAN & SONS, Ltd., Australasia.

Few Words Well Put Surpass Long Stories

WE MANUFACTURE A COMPLETE LINE OF ROTARY PRESSES AND ARE FULLY PREPARED TO MEET YOUR REQUIREMENTS WHETHER STRAIGHT OR SPECIAL.
WE EARNESTLY SOLICIT YOUR INQUIRY



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

910 Fewer Parts

in one mechanism alone

—a typical example of Intertype Simplicity

Our designers have simplified many other parts of the machine—and are constantly looking for new worlds to conquer.

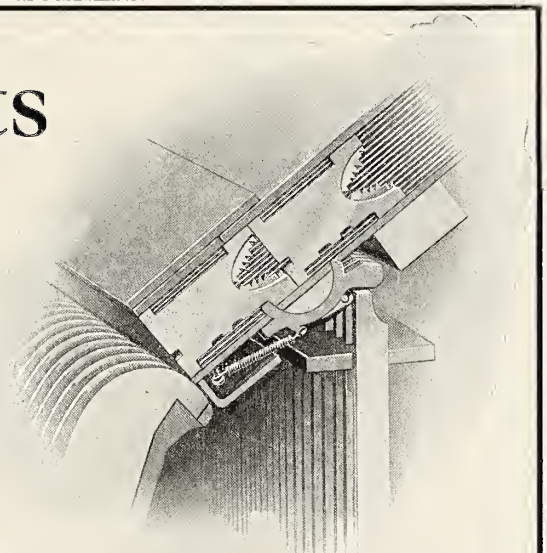
Remember that two-part escapement!

INTERTYPE

CORPORATION

NEW YORK	CHICAGO	NEW ORLEANS	SAN FRANCISCO
World Building	Old Colony Building	539 Carondelet St.	86 Third St.

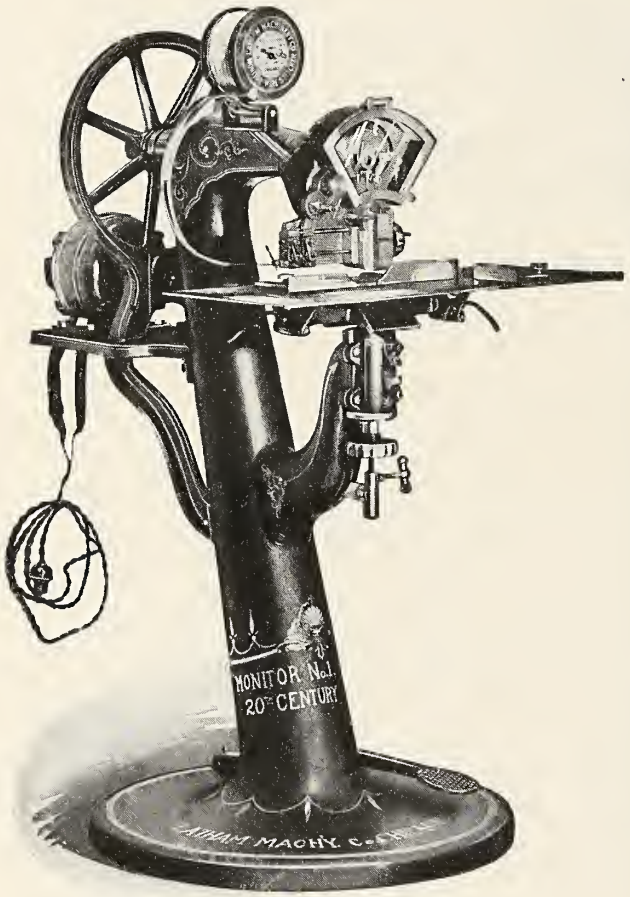
Canadian Agents: MILLER & RICHARD, Toronto and Winnipeg



TWO-PART ESCAPEMENT

ON three-magazine machines we use two escapement parts where other manufacturers require six—a saving of 910 parts. This increases the operator's speed, because he gets an immediate and direct response to his keyboard. It saves time, for there are no complications to cause delays for repairs. It makes for reliability, steady production, confidence that the machine will "make good" in those rush times when seconds are precious.

All Ye Who Seek Profits!



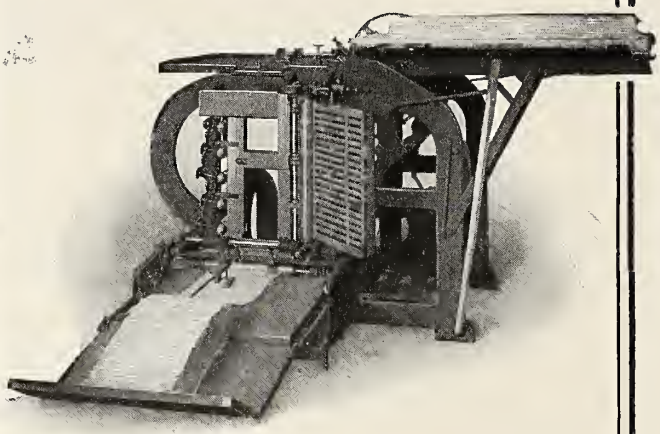
Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK CHICAGO BOSTON

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—greater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

Award of Honor and Gold Medal

at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes — No Knives — No Chains

Book of Diagrams of 159 Folds mailed upon request.

THE CLEVELAND FOLDING MACHINE CO.

CLEVELAND, OHIO

The Specialist

—the man who has a reputation for being expert in some one line of work—is always in demand.

People will travel miles to consult the doctor who specializes, although a good *general* physician may have an office in the same block with their homes. And not only are the specialist's services in demand (at a premium) by people suffering with the ailment that he knows all about, but brother physicians whose *general* knowledge is lacking in that particular phase, come to him with their problems.

This is just as true of the printer who specializes; people will go out of their way to buy his service (and they won't demand "cut" prices) because they know that he not only has the knowledge but the equipment to do the job satisfactorily in every detail. General printers realize that they can not compete with the well equipped specialty shop and are very glad to "job out" work not in their line.

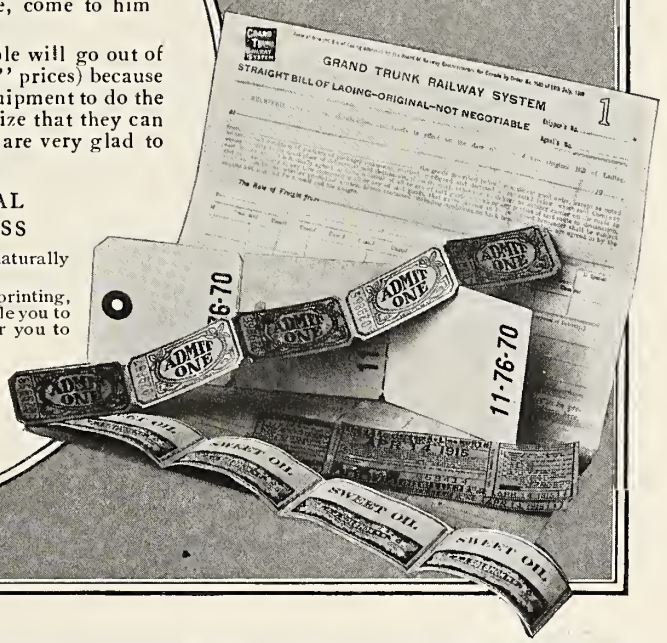
SPECIALTY PRINTING MEANS REAL PROFITS AND STEADY BUSINESS

When you have selected * a line to specialize in, you will naturally want the best equipment to produce the work.

We are "Specialists" in building machines for specialty printing, and we can install a press in your plant that will enable you to enter the specialty field, and will make it possible for you to build up a business from which competition is practically eliminated.

* Ask us about some of the lines you can profitably specialize in. You incur no obligations by doing so. Write to-day.

MEISEL PRESS MFG. CO.
946 Dorchester Avenue
Boston, Mass.



U. P. M.—*The Trade-Mark of Quality*

Ginn and Company

Think of the tremendous indirect influence which Ginn and Company wield in the educational field. For years students of all ages and descriptions have been using text-books published by this nationally known house.

Quality, not quantity—in content and mechanical execution alike—is the slogan of

The Athenaeum Press

Just as in every other department of the plant high quality must be maintained in the pressroom. That is why you will find 49 presses are equipped with

Chapman Electric Neutralizers

Regardless of weather conditions the presses can always be run at high speed, and as there is practically no waste paper there is a resulting increase in production. Let us send you the names of other successful printers and publishers who have absolute confidence in Chapman Neutralizers. *Ask for circular No. 58.*

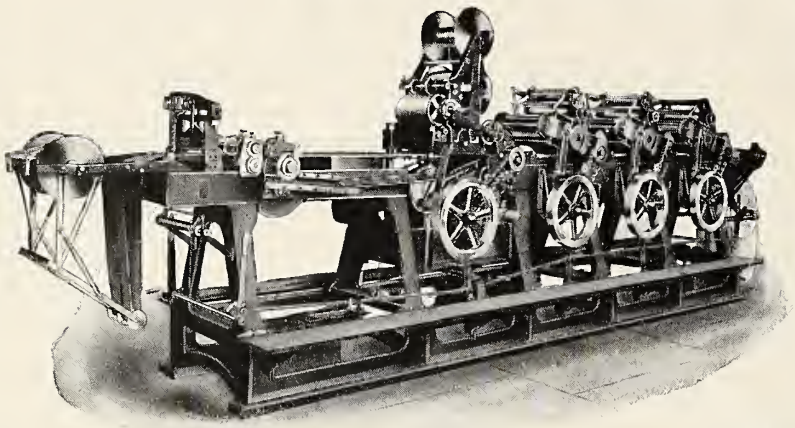
The U. P. M. Trade-Mark of Quality is also found on our Vacuum Bronzer and Automatic Feeder.

United Printing Machinery Company

116 East 13th St. New York
100 Summer St. BOSTON
325 S. Market St. Chicago

New Era Multi-Process Press

This is the Era of Specialists
This is the Press for Specialties



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

5,000—8,000 IMPRESSIONS PER HOUR

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Attachments to Punch, Perforate, Cut to Size and a Great Variety of Other Operations

ONCE THROUGH THE PRESS COMPLETES JOB

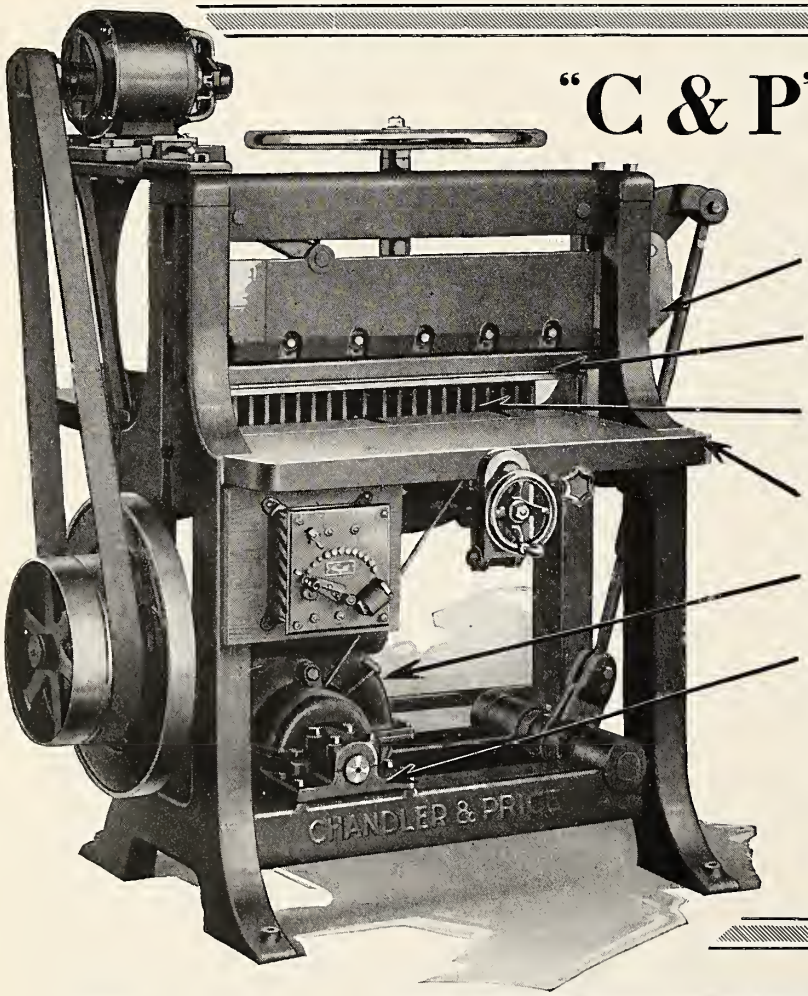
Prompt Deliveries of Work Mean Pleased Customers

Ask us what we can do for you along the line that you are considering specializing in, sending samples to show the operations so that we can quote you on a suitable Multi-Operation Press for your work.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City



"C & P" Power Cutters

1. Knife Always In Alignment

The knife bar and housing of each cutter are hand-scraped and perfectly fitted to each other at the factory. The printer has no adjustment to make.

2. Ready for Immediate Use

The knife is of highest quality, well sharpened and thoroughly tested on actual paper-cutting work.

3. Binder Holds Without Creasing

The binder is heavy and rigid, with broad, flat fingers which do not crease the stock.

4. Heavy Ribbed Bed

The bed is reinforced against strain by cast ribs running in both directions.

5. Silent — Clean — Powerful Drive

The drive is the worm and gear type—fully enclosed and running in oil bath, making it both clean and silent.

6. Lever Cutters Are Convertible

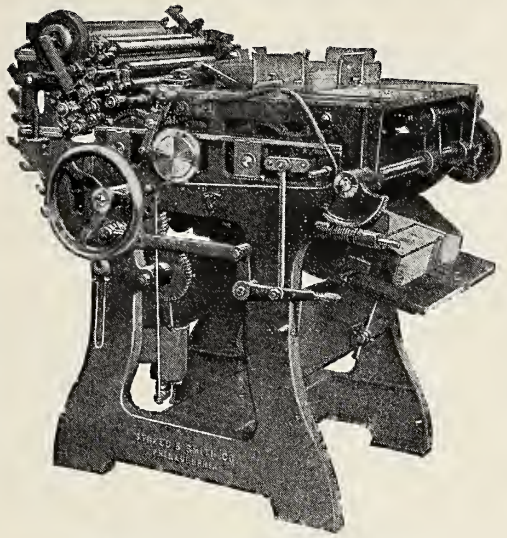
The 30 and 32 inch lever cutters are bored and fitted so that power attachments can be added.

Take this advertisement with you when you go to buy a power cutter.

The Chandler & Price Co.

For Sale by Typefounders and Dealers in All Important Cities.

Cleveland, O.



Stokes & Smith
Rapid Rotary Press

Profit in Speed

THE experience of one large publisher who uses a Stokes & Smith Rapid Rotary Press for imprint work, emphasizes its value for short runs of miscellaneous work, as well as on long runs of labels, tags, letterheads, and the general run of commercial work that must be turned out rapidly in order to show a profit.

This publisher addresses 40,000 magazines per day with an S. & S. Press. It requires 105 changes in name plates, the quantities printed from each ranging from 200 to 1,000. Plates are changed in from one to two minutes.

Such conditions are of course unusual, and not to be met with by the printer. Nevertheless the impressive way in which the press meets these conditions serves to indicate its ease of adjustment, operation and adaptability.

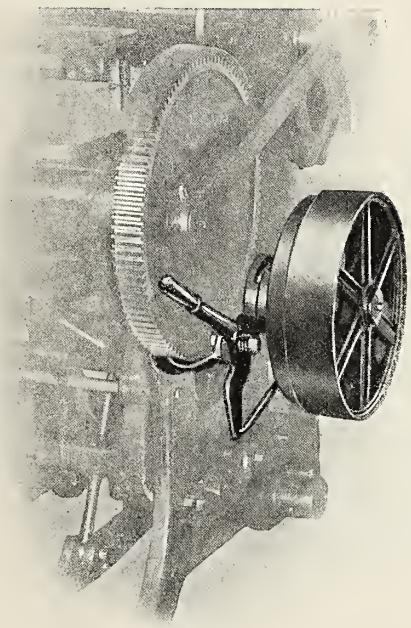
On all ordinary work the S. & S. Press is holding up to even more than its guaranteed speed of from 7,000 to 8,000 impressions per hour.

The possibilities for profit for the shop which has such facilities for speedy, accurate production are apparent.

Complete information about the action of the press, price, terms, etc., will be gladly sent without obligation. Address

STOKES & SMITH COMPANY
Northeast Boulevard, Philadelphia, Pa.
London Office—23 Goswell Road

7000 TO 8000 IMPRESSIONS PER HOUR GUARANTEED



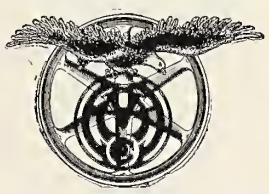
BE A WINNER

Cut Your Operating Costs and Increase Your Profits

Every move of your pressman should count. If his press runs too fast, he is unable to keep up and time is lost waiting for the next impression—if too slow, you are not getting the capacity of your equipment. *Time lost means higher cost and less profit.* The proper speed for the work in hand may decide its quality. Best work with the least cost wins.

The Horton Variable Speed Pulley

is a "winner" because it controls the speed perfectly and quickly—is cheap, and when once properly attached to your "Gordon" will need no other attention than that required by the press.

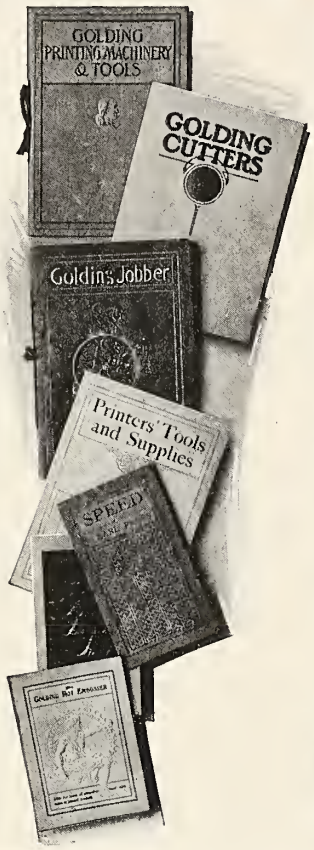


SOLD BY ALL LEADING SUPPLY HOUSES AND TYPEFOUNDRIES

HORTON MANUFACTURING CO.

MINNEAPOLIS, MINNESOTA

We Have a New Catalog Here for You



Each of the catalogs pictured below contains many pages of vital matter — each interesting and instructive to any printer interested in *greater* job-plant efficiency. A brief description is given below and we want your request for *your* catalogs according to your needs. No charge. No obligation.

CATALOG OF GOLDING JOBBERS

This is for the printer interested in a job press with a high mechanical speed and high possible feeding speed, great impressional strength, rigidity and durability, unexcelled ink distribution — a press capable of raising the standard of his printed product — decreasing the percentage of cost and increasing the net profits.

CATALOG OF PEARL PRESSES

This is for the man interested in a small, fast press for small work — for the rapid production of envelopes, tags, statements, bill-heads, note-heads, inserts, folders, etc.; a very practical and desirable press also for breaking in apprentices.

CATALOG OF GOLDING CUTTING MACHINES

This is for the printer interested in the newest, simplest, most efficient line of Paper Cutters on the market, a wonderful assortment of sizes, 8-inch up to 42-inch, and adaptable for cutting or trimming of paper, cardboard, leather, cloth, veneer — all stocks from tissue to tin.

CATALOG OF PRINTERS' MACHINERY AND TOOLS

This is for the printer who is interested in a general sense and whose requirements are varied.

CATALOG OF TOOLS AND SUPPLIES

Consisting of Tablet Presses, Proof Presses, Composing Sticks, Lead and Rule Cutters, Miterers, Shapers, Curvers, Benzine Cans, Tweezers, Press Punches, Type-High Gages, etc.

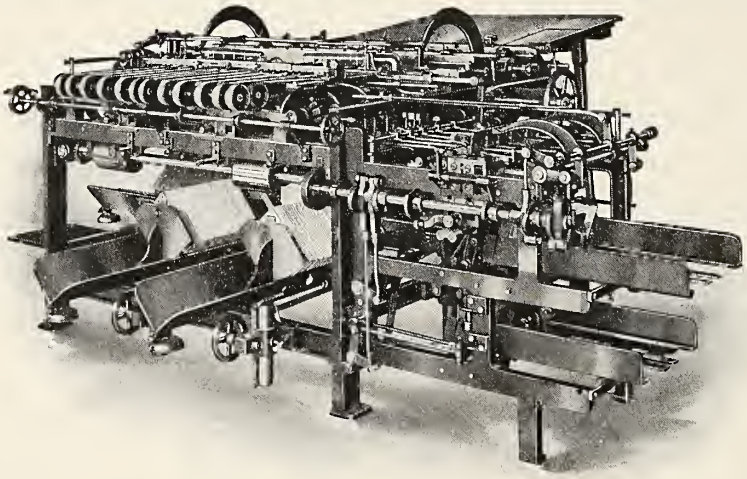
CATALOG OF GOLDING HOT EMBOSSER

This catalog shows our electrically heated attachment facilitating hot embossing on any job press — producing the deepest and most difficult kind of embossing jobs with only a little more than an ordinary printing impression — and introducing the fact that more heat and less impression is the correct theory for best results in embossing effects.

GOLDING MFG. COMPANY, Franklin, Mass.

Special Double 32 Book Folder No. 1200

Double 16's
Quad. 16's



Single 32's
Double 24's

Made by

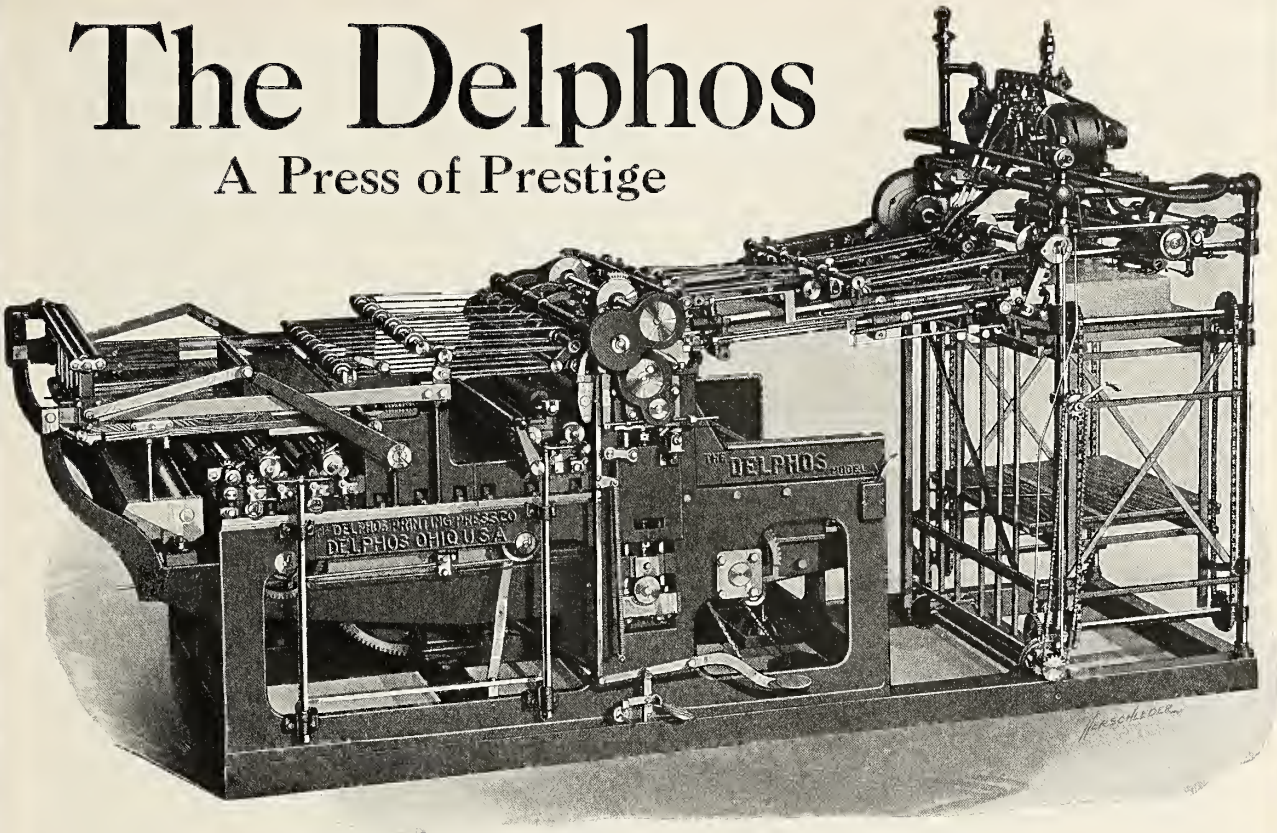
BROWN FOLDING MACHINE COMPANY

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS, TEX.: 1102 Commerce St.
TORONTO, CAN.: 114 Adelaide, W.

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

"During the next few years some of the largest profits in American industry will be saved out of operation. Heretofore our profits have been made, but saving a profit is a different thing altogether."

JAMES COLLINS
in Saturday Evening Post.

The Delphos Two-Revolution Press and Mechanical Feeder saves a profit—and a good one.

The Delphos Printing Press Co.

DELPHOS, OHIO

THE FRANKLIN COMPANY

DESIGNERS
PHOTO-PROCESS
ENGRAVERS
ELECTROTYPERS
NICKELTYPERS

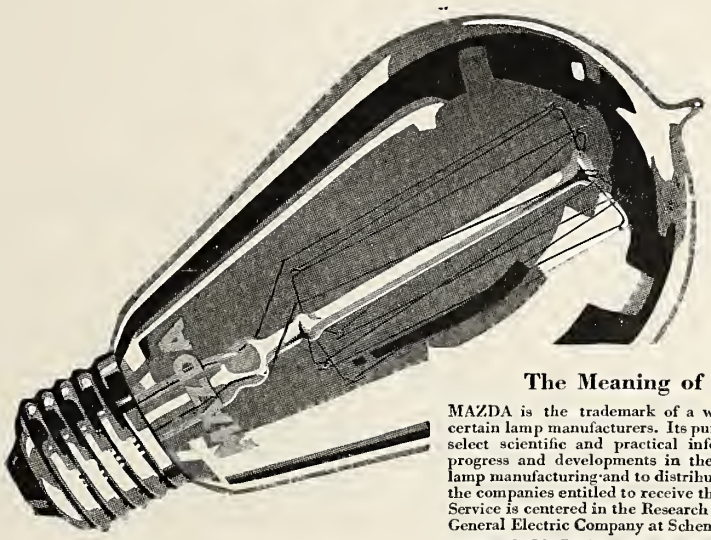
720-734 SOUTH DEARBORN ST.
CHICAGO

VIEW SOUTH ON DEARBORN ST.
SHOWING COMPLETE PLANT THE FRANKLIN CO.

MAZDA

"Not the name of a thing, but the mark of a service"

MAZDA Service is the hub—MAZDA lamp manufacturers the spokes—in the wheel of incandescent lamp progress



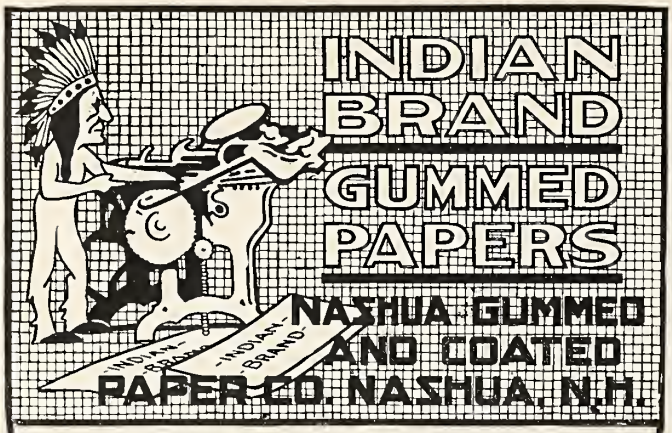
The Meaning of MAZDA

MAZDA is the trademark of a world-wide service to certain lamp manufacturers. Its purpose is to collect and select scientific and practical information concerning progress and developments in the art of incandescent lamp manufacturing and to distribute this information to the companies entitled to receive this Service. MAZDA Service is centered in the Research Laboratories of the General Electric Company at Schenectady.

The mark MAZDA can appear only on lamps which meet the standards of MAZDA Service. It is thus an assurance of quality. This trademark is the property of the General Electric Company.

RESEARCH LABORATORIES OF
GENERAL ELECTRIC COMPANY

4627



PRESS PROOFS

PRINTING gummed labels is generally a delicate task—the gummed side of the stock becomes sticky, the other side fails to print decently. Then the finished labels curl up into those exasperating little tight rolls.

EXCEPTING—when Nashua Indian Brand Gummed Papers are used. "Indian" papers stick only when properly moistened. The highly finished surface of the printing side of the stock never fails to take a good impression. It is *made* to print. The finished labels *will not curl;* the special treatment of the stock after gumming renders this impossible.

Prove these facts about Indian Brand on your own press.

A sample-baak of labels and paster stamps an "Indian" papers, together with samples for your own experiments, sent on request.

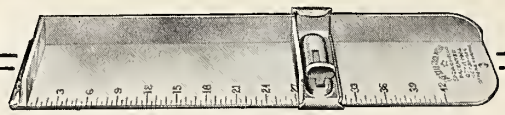
Nashua Gummed & Coated Paper Co.
NASHUA, NEW HAMPSHIRE

Christmas Cards

There is a great deal of money spent each holiday season for Greeting Cards and Folders.
Do you solicit orders?

May we send postpaid samples of our full line containing 93 numbers for $1.00?

STAUDER ENGRAVING COMPANY
Steel and Copper Plate Engravers
Printers and Embossers for the Trade
231 N. Fifth Avenue - - Chicago



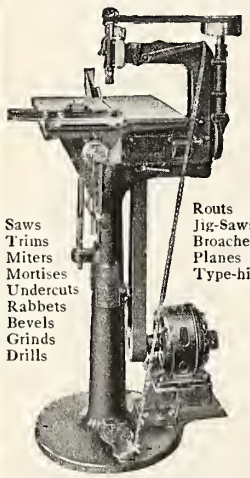
COMMON SENSE would prevent you buying a press built fifty years ago.
The same principle applied to the purchase of composing-room tools suggests—

STAR STICKS
For Up-to-Date Shops

On sale by supply houses generally.

STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.

The One Machine that Saws and Trims in One Operation



You may prefer to chop slugs with lead cutters, buzz them off rough on a stereotyper's saw, or rough saw and then trim as a secondary operation on a make-shift saw, but *when you want to cut slugs for profit*—why,

You will buy The Miller Saw-Trimmer

There's a heap of difference in *getting by,* and *getting by with a profit.* A Miller Saw costs a little more money at the *buying point*—but it saves a big bundle of money at the *profit point.*

Miller Saw-Trimmer Company
Main Office and Factory: Point Building
Pittsburgh, Pa.
New York Chicago

Standard High-Speed Automatic Job Press

The only automatic bed-and-platen job press on the market.

Over 40% of our sales are to repeat-order customers.

The only automatic job press that has stood the day in and day out test of the job department.

Price $1,950
f. o. b. Hartford, Connecticut

WOOD & NATHAN CO.
Sole Selling Agent
30 East 23rd Street, New York

"Take this Order"

These are welcome words to any printer. He can hear them oftener if he helps his customers with SUGGESTIONS.

Usually, orders result from the portrayal of your facilities—either by word or by examples. In obtaining orders for letterheads, you will find

Swigart's Specimen Book

a valuable assistant. Your customers can see in a moment many fine examples of lithographed, engraved and embossed letter-heads on MARQUETTE BOND, MARINE BOND and WILLOW BOND —three Swigart papers well adapted for these uses.

This Specimen Book, frequently displayed, will help you to hear "Take my order" more frequently.

Ask for the book. It's free

Swigart Paper Company
653 South Fifth Avenue
Chicago

THE JAENECKE PRINTING INK CO.

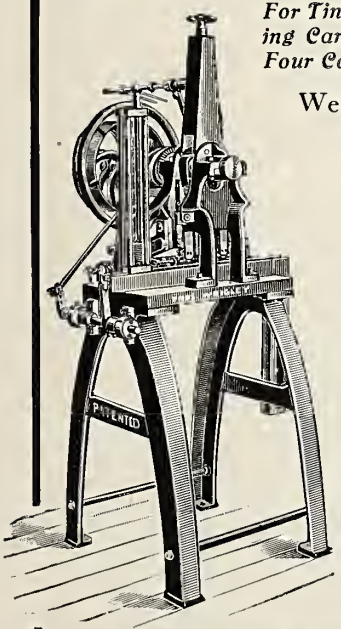
In our three-quarters of a century of ink-making experience we have successfully developed special inks for every known requirement. Let us know your needs.

Branch Offices in
New York Baltimore Chicago
New Orleans Detroit
And From Jobbers Everywhere

CHAS. H. AULT, President and Treasurer

FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.

WRIGLEY'S
Local Ticket Printing Press



For Tinting, Printing and Numbering Card Local Tickets in One to Four Colors.

We also manufacture the

Twentieth Century Double Web Local Ticket Press.

Also

Automatic or Hand Feed Ticket Cutting Machines

Local Ticket Counting Machines

Ticket Tying Machines

Special Numbering Heads

And all kinds of Special Printing Machines.

Write for Complete Description and Special Information.

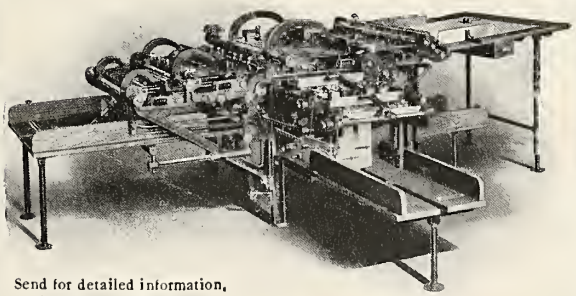
THE THOMAS WRIGLEY CO.
416 S. Dearborn Street, Chicago

Anderson High-Speed Job Folder No. 125

The sturdy construction of this machine is another factor in favor of its purchase. It embodies a quality of material and workmanship that will withstand the most severe tests of time and usage.

To demonstrate this durability we can point to machines that have been in continuous use for many years and are to-day just as fast and accurate as the day they left the shop.

C. F. ANDERSON & CO.
710 S. Clark Street, Chicago



Send for detailed information, list of users, prices, etc.

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 58 NOVEMBER, 1916 No. 2

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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THE INLAND PRINTER COMPANY

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FAST

EMPLOYERS

WAGE-LEVEL PAY
BUYS ONLY
WAGE-LEVEL EFFORT

F.M. KOFRON

Hand-lettered and designed by F. M. Kofron, assistant instructor Inland Printer Technical School, department of typography and hand-lettering.

Hand-lettered and designed by Ralph T. Bishop, Edmonton, Alberta, Canada, a student of the Inland Printer Technical School, department of typography and hand-lettering. Mr. Bishop is instructor of printing in the Edmonton Technical School.

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Terms: United States and Canada, $3.00 a year in advance. Foreign, $3.85 a year.

Vol. 58 NOVEMBER, 1916 No. 2

"PHYSICIAN, HEAL THYSELF"

By ROSS ELLIS

Each of the stories appearing in this department embodies an idea in business. Some of the suggestions may not be good in your opinion, reader, but if you think about them, and think of a better way or another way, they will have served their purpose.—Editor.

MUCH as he disliked to admit it, even to himself, Webb Daniels realized that the Daniels Art Shop was losing ground. He was beginning to feel that perhaps he had made a mistake on the day, some years before, when he had left a good job as foreman to go into business for himself.

"Things will have to take a turn for the better or I'm going to quit," he announced to his salesman, Billy Halloran. "When it comes to actual hard cash, I'm worse off than I was a year ago."

"There was good money in those booklets for the Millville Motor Car Company," argued Halloran.

"Yes, on the face of it. But in order to turn out that job I had to buy enough additional equipment to more than offset the profit." Daniels paused for a moment, then continued with rather an acrid note in his voice: "Of course if I had a salesman who could go out and get business enough to keep the new equipment busy I'd still consider the deal worth while. As it is, I'd really be better off if I hadn't got that order."

"Well, if you think," began Halloran angrily, "that I'm not working—"

"Oh, you're working; I know that," interrupted his employer, "and I suppose the fault is mostly mine. I've been leaving too much to chance—the chance that when we finished up one job you would have another one coming along to take its place. And you have been trusting too much to chance, yourself."

"What do you mean?"

"You have been going from office to office on the chance that you'd find somebody ready to place an order. What you have found we got our share of, but we've had to compete with the other Millville shops and occasionally with some of the big outsiders. There hasn't been a great deal of profit in most of it."

"I'm worse off than I was a year ago."

"That's no fault of mine," asserted Halloran. "What other way is there to get business than by hunting until you find a man who wants the thing you have to sell and then selling it to him on the best terms possible?"

"Take the initiative. Don't wait to find a demand—create it." Thereupon Webb Daniels treated his surprised employee to a dissertation on creative salesmanship.

It was pure theory with Daniels, and secondhand theory at that, for he had gleaned most of his ideas from a series of articles in one of the magazines devoted to his craft. He had been more than a little skeptical when he read the articles, but as he talked he became more and more convinced that he was on the right trail, and he finished his lecture in a burst of enthusiasm.

"Work along those lines, Billy," he concluded, "and we'll keep the shop full of work at prices that will make that Millville Motor job look cheap. Now, let's not lose any time. We'll select some concern here in town that needs our services and make it our business to manifest that fact right away."

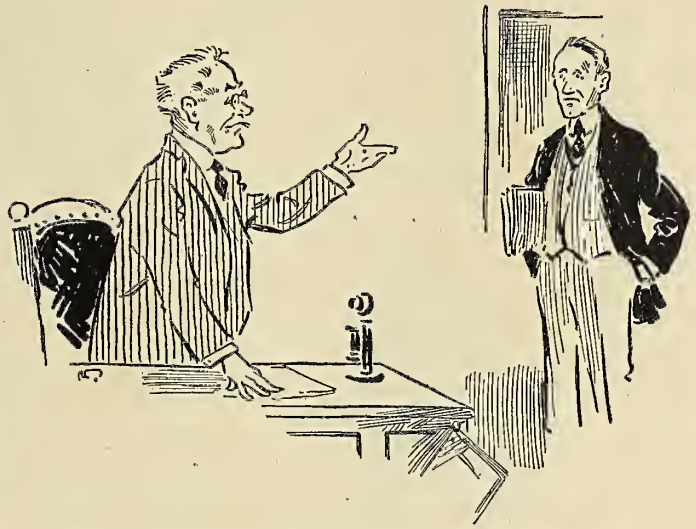
"I suppose you feel that direct advertising will cure any ills that business is heir to."

Halloran shrugged his shoulders.

"It sounds good," he

admitted. "Since you know so well what you want to do, I suppose you wouldn't mind giving a demonstration."

Daniels accepted the challenge with alacrity. "I'll do that little thing, though I don't claim to be much of a salesman. For the next few days I shall spend my spare time in getting together data on bank advertising. Then I'm going down to the Millville Savings & Trust Company and come back with an order big enough and profitable enough to pay me for the effort and thought I have expended. You watch me!"



"How can you hope to convince me of the worth of your advertising plans?"

A week later Webb Daniels sat in the austerely furnished private office of Hiram Goodenough, president of the Millville Savings & Trust Company. Spread on the wide table before which the gray-haired banker sat were dummies of various shapes and sizes, illustrating the advertising ideas that Daniels had in stock. The interview had been readily granted owing to a mistaken belief on the part of the banker that Daniels was seeking a loan, and the printer was fairly launched on his sales talk before the other fully realized what was happening. Then, in spite of himself, he had become interested.

"It is probably true," he said meditatively, "that our business could be materially increased by the use of some of the plans you have laid before me, though I have never given much attention to publicity work. It seems to me that a bank should be, above all things, dignified."

"But what could be more dignified," urged Daniels, "than a booklet such as this?" He indicated one of the dummies. "The Peoples' Trust Company, of Truffelo, which was established in 1868 and has always had a high reputation for conservatism, sent out a booklet along similar lines about a year ago. The company sent it first to a selected list of people who were not depositors, later to a much larger list. The response was very gratifying, and by using this and other publicity methods the company has opened several hundred new accounts that it credits to its advertising campaign."

The banker smiled. "You paint an alluring picture," he said. "I pre-

On the outside.

sume it is only natural that you should be a strong believer in the virtues of printers' ink."

"It is the life-blood of business," said Daniels fervently.

"And I suppose you feel that direct advertising will cure any ills that business is heir to."

"Maybe that is putting it a little strong," said the printer, "but it certainly is powerful medicine."

"You have found it so?" questioned the banker. "That is, did you notice an immediate increase in your business when you began to use methods similar to those you are recommending to me?"

"Why, er-r——" stammered Daniels, "I'm sure you will get good results. Take the case of the Truffelo Bank——"

"But I'm more interested in your own case," persisted Goodenough. "What sort of results did *you* get? I don't remember having seen any of your advertising matter. Certainly I saw nothing that would have made me think of you had I desired to place an order for printing. Now, if your advertising doesn't affect other people any more than it seems to have affected me it can't be very much use to you."

"To tell you the truth," admitted the printer, "I haven't done any advertising recently."

"Is your business so good that you don't feel the need of increasing it?"

"By no means, but——"

"Then perhaps you don't really believe in advertising, except for the other fellow."

"Yes I do," protested Daniels, "but I have a salesman who keeps on the go all the time, and everybody knows I'm in business, and——"

"I might say that every one in Millville and vicinity knows that the Millville Savings & Trust Company is in business." The banker rose as an indication that the interview was over. "No, Mr. Daniels, I'm afraid it will be useless for us to discuss the matter further at this time. Thank you for coming to see me."

Daniels was desperate. "But don't you at least want me to give you an estimate on the cost of those booklets?"

Hiram Goodenough shook his head. "Not to-day," he smiled, gently propelling the other toward the door.

"Suppose I come to see you some day next week. I'm sure I could

convince you that it would be worth your while to do something along that line."

Again the banker shook his head. "How can you hope to convince me of the worth of your advertising plans," he laughed, "when you haven't enough confidence in your remedy to apply it to your own business?"

And then the door of the private office closed, with Webb Daniels on the outside.

"The old pirate needn't think he has seen the last of me, though," he announced to Billy Halloran on his return to the shop. "He was interested, right enough, but he saw a good chance to get rid of me and he took it. I'm going to see him again and I'm going to sell him; but you can be sure that before I go he will have received some printed matter that will show him just why we call this the Daniels Art Shop."

"Maybe," said Halloran thoughtfully, "if we did a little direct advertising ourselves we wouldn't have to worry so much about selling direct-advertising plans to others."

LEGAL PITFALLS OF THE PRINTER*

By ABRAHAM L. FEINSTEIN

The law is supposed to be based on common sense and equity, but common sense is a rather rare article because men are steering more by emotion or impulse than by reflection. Mr. Feinstein is engaged in adjusting the steering-gear of his clients in New York, and how he does it is discovered in this précis of his address.—Editor.

IT is a very remarkable fact to me that credit in the printing industry in the City of New York is the worst and most loosely extended credit system of any industry in the City of New York. Recently, when the District Attorney investigated the activities of Leon Lemberger and his cohorts who were engaged for many years in swindling the printing industry in this city, he summed up the result of his investigation as follows: "It is a remarkable thing, the loose and lax way credit is extended in the printing industry. Persons of little or no financial responsibility and often hardly known to the printer are able to get credit for several hundred dollars."

It is very astonishing to me, the ease with which credit is given in the printing business and to persons almost unknown to the printer, as I am

*An address delivered before the New York Master Printers' Association, Incorporated, on Thursday, August 10, 1916. Mr. Feinstein is counsel of the organization.

continually in receipt of claims from printers, owing by men against whom there are judgments, and who have no business or financial responsibility. I warn the printers of New York that they should be more careful in the extension of credit, as the printing industry in the City of New York is a prey for all sorts of wild-cat schemes which require printing. I advise printers, when receiving an order from a customer whom they hardly know, to spend fifty cents and obtain a trade report through the business office of the New York Master Printers' Association and they will probably save a great deal of money during the course of the year.

I strongly advise printers against taking orders to be paid C. O. D. Too often the work is done and delivered C. O. D. and not paid for, yet the work is obtained by the customer through one pretense or another. If a customer unknown to the printer and seeking printing will not pay a deposit on his order, the printer is better off if he does not take the job. He may save more in the end. Very often I am consulted by printers who desire to know whether a customer has the right to examine goods which are sent C. O. D. The customer has no such right. Where goods are sent C. O. D. the customer must pay for same before he is entitled to examine them.

Printers should be very careful in colorwork. This is a very troublesome subject in and out of court as it is often impossible to give a customer an exact duplicate of the color that he submits, and I would suggest that every printer be particular to obtain a proof, wherever possible, of colorwork.

It is very essential to have a complete contract, and, wherever it is possible, a printer ought to have a written order specifying the price of the job to be done, as often a contract for printing is made without a price being set and frequently it is difficult to fix a reasonable value for printing, as there is a large variance in the price of printing by printers. A printer should be able to prove that he has delivered his work, and he ought to have a proof of delivery or an acknowledgment from his customer that the work has been delivered. It would be a good thing if, after the delivery of an order, a letter was written to the customer asking for an acknowledgment of the delivery.

Quite frequently machinery is purchased by printers for which a chattel mortgage is issued and promissory notes given for the unpaid purchase price. Quite frequently these notes are passed along, and when they become due are in the hands of a third or a fourth person. In the meantime there may be some defect or claim against the seller of the machinery and the printer would like to withhold payment on his notes, but he can not do so because the notes are in the hands of a third party and the law presumes such holder to be a holder in due course for value

received and it is very difficult to show to the contrary, so that the printer is usually compelled to pay the notes and then seek redress against the seller. In making notes of this kind a printer should mark the notes "non-negotiable." Promissory notes bear interest only when so stated and at the legal rate, which is six per cent, when no percentage of interest is stated. Promissory notes should be made payable at a bank, as at maturity they operate as a check. Chattel mortages should be filed within five days after they have been executed, in the county where the property covered by the mortgage is situated. A renewal of chattel mortgage should be filed one year from the date thereof, as otherwise the mortgage is void as to creditors who may levy against the property covered by the mortgage. A chattel mortagee should also protect himself by securing insurance to cover the amount of his mortgage.

A printer has no right to withhold a cut belonging to his customer unless he can establish a lien against the said cut or cuts by any work done upon such cut, either in the form of retouching or refinishing. In fact, a lien is established against any property upon which work has been done and no arrangement is made regarding the extension of credit. Where a job is printed and no agreement is made as to credit, a printer may withhold the job for his lien, unless the amount of the job is paid.

Printers often rent lofts with the intention of subleasing, and where the lease does not prohibit the tenant from subletting he has a right to do so. A landlord is not bound to make any repairs or do anything in connection with the renting of the premises unless specifically set forth in the lease. Oral promises or agreements made prior to or at the time of the execution of the lease can not be charged against the landlord unless set forth in the lease.

Under the Federal Income Tax law, all corporations must file their reports for the calendar year on or before March 1 succeeding the year for which the report is made, which must be filed in the office of the Collector of Internal Revenue in the particular department in which the business is situated. The Government is very strict concerning the filing of these reports, and unless they are filed properly the Government assesses a fine. This applies to individuals as well as to corporations, for individuals are exempt to the extent of three thousand dollars if single and four thousand dollars if married. The corporate form of transacting business is a modern way of doing business and applies especially to printers, as they conduct a business where machinery is used, and any business in which machinery is used is subjected to more possible risks than most other businesses.

A printer doing business under an assumed or trade name should file a certificate, stating the true or real names of the persons conducting such

business, in the office of the clerk of the county where the business is situated.

A guarantee of payment by a third person for work done by a printer for a customer is not valid and binding on such third person unless it is in writing.

A payment to a salesman is not legal or proper unless the salesman has authority to collect or where payments have been made to the salesman and ratified by his employer.

It has recently been held by the courts that an insurance broker is the agent of the insured, and if a premium is paid to the agent and not delivered to the company the insured must bear the loss and the company would be within its right in canceling the policy. Payment of a premium for insurance should therefore be made direct to the insurance company.

In conclusion, I desire to say that a more systematic and careful system of extension of credit should be inaugurated by the printers for their own protection. Know with whom you are dealing and the responsibilities of your customer before you give him credit. When extending credit to corporations, be particular in knowing what the corporation consists of, as corporations come and go very suddenly. The New York Master Printers' Association has inaugurated a claim and collection bureau and has been rendering invaluable services to its members in collecting accounts that have been passed as uncollectable. On numerous occasions we have received accounts which have been returned uncollected by others and have been collected by your Associatior because its main endeavor is to render service to its members.

WHY THE LAW?

I sometimes think how wrong it is that man should let that mind of his lie dead or half asleep while he pursues his journey gropingly. He's hedged about with rules and laws expressed in words that crack his jaws, yet never does he question why the laws were made unless some guy, like me for instance, joggles him to take a hunch to get the vim to reason back to how it came these laws were made that lie along the route of trade, and how they came to take a twist that slapped him on the naked wrist. Just think, without the laws at all what would protect us from the gall of them that come to board with us and criticize and make a fuss and never come across on time or give the kids a half a dime. They'd chase you off your own front stoop and you might call and rant and whoop, it wouldn't do no good at all, no use with them that have the gall. But with the law in blue and brass you tell those stiffs to go to grass.

BUILDING A PROFITABLE PRINTING BUSINESS

By J. S. VOGEL

There is too much competition in selling the ordinary thing or the ordinary printing—therefore it does not pay. To do better printing, printing of better quality, is merely a mechanical or artistic betterment and thus still falls short of money-making printing. But the printer who sees in printing something more than a mechanic art, a means of expressing ideas, goes to the man who has made the finding and expressing of ideas his business, the advertising expert, and coöperating with him, sells in the right places printing plus service, and thus puts printing in the place where it belongs as a business-making influence and a participant in the profits it creates for the customer.—Editor.

OF the thousands of small printers throughout the United States, comparatively few are in the money-making class. The man who simply makes a living out of his printing business can hardly be considered a money-maker. But why are there so many of these small printers who are not making, and who do not expect to make, much above a mere living out of their business? Low prices are the cause nine times out of ten. The small printer seems afraid to demand a reasonable profit. What he is usually after is business, and if he can not get an order at a price that will leave a profit he is quite often inclined to take it at almost any price, if simply to keep a competitor from getting the order. This is all wrong. Why wear out machinery, batter type-faces and take chances on collections if there is not a profit for the printer?

But many readers will say, it is low prices that keep the average small printer going. Yes, but also it is low prices that put so many of the small printers out of business.

If you can not take an order at a figure that will leave you a profit, it is better to let the other fellow get the business. He can not very long remain in business by doing work at cost. Then, too, it is easier to cut prices than it is to increase them. If a customer once pays $3 for a thousand letter-heads he expects to get them at the same price on his next order.

A Chicago printer, with a shop employing an average of two job printers at all times, found himself in a position where he either had to find additional capital or close up shop, as the paper-dealers, the type-founders and the ink-manufacturers were hot on his trail, trying to collect bills that the printer could not pay. The book accounts showed a nice

business, but some of the accounts were against concerns of poor financial standing—in fact, two of his customers were in the hands of the receiver.

To satisfy his creditors and turn the tide from a money-losing to a money-making business was the problem that confronted this printer, and here is how he solved it:

First of all, he started by soliciting business from an entirely new class of trade. This printer had been getting ninety per cent of his business from small merchants and small business men, who were hit pretty hard during the early part of 1915, and consequently could not pay their printing bills. Ignoring this class of trade entirely, the printer called only on big concerns, companies with a national reputation and a sound financial rating. To get business from these concerns, he added from ten to twenty per cent to his regular prices, and instead of getting business on a price basis, he solicited printing purely on the quality basis. He himself was a good printer; he knew how to make good his promises of high-grade work, and he did make good.

Also, at every office or factory where he called, if he could not get immediate business he talked for the future and asked to be shown some of the printed matter that was more or less staple—that is, printed matter on which there was a chance of getting a re-order perhaps a dozen times or more. All of such samples he took to a high-class advertising man, with whom he was on very friendly terms. He asked the advertising man to offer suggestions for the improvement of the circulars, booklets, etc. Many of these booklets, folders, mailing-cards and other pieces of advertising matter were rewritten by the advertising man, a dummy made up by the printer, and then submitted to the advertising managers of the various concerns.

To the regular price of the printing, enough was added to pay the advertising man for his services. This method produced results so far as the opening of new high-class accounts was concerned. Within one month the printer had on hand something like $5,000 worth of profitable orders. This entire lot of orders he took to his various creditors, explained the circumstances and agreed that if given additional credit for stock, etc., to complete the orders he would be on the road to financial success in the printing business. He promised the creditors that he would not take business from concerns of poor financial standing, and that on the business he did take there would have to be a reasonable profit.

Of course, under the circumstances the creditors agreed not to force collections of the old bills, and at the same time to extend the additional credit necessary to take care of the orders on hand.

After once having made a good start and proved to the users of high-class printing that he could give them exactly what they wanted, he found

his business growing rapidly. One order brought another. Then, too, to constantly keep the attention of customers he printed for himself, on sheets of letter-head size, the following sentence: "If this is the last, or next to the last package of this printed matter, better order another lot from (name and address), who printed this lot and can duplicate the order for you."

One of these slips was placed in every package of printed matter that left the shop—that is, of course, where the printed matter constituted several packages, as would be the case in booklets, blotters, mailing-cards and other bulky matter, or jobs which were printed in large quantities.

When a complete lot of printing was placed in a single package, he placed a reminder near the bottom of the package. In a lot of a thousand letter-heads, the reminder slip near the bottom would read: "Your letter-heads are getting low, better 'phone another order to (name, address and 'phone number), who printed these letter-heads for you."

As these reminders would automatically come up at about the time additional printed matter was required, the suggestions were exceptionally good and helped to hold many customers who might otherwise have given the particular order to some one else. A satisfactory job of printing, under these conditions, usually brought a repeat order if additional printed matter was needed.

Another method that has been employed by a few printers with success is to find out about how long a certain lot of printing will last. The printer can then make a memorandum of it, and when the time comes that the concern should be in need of additional printing of the same nature, the printer can call on the customer and suggest a re-order of this particular printing.

Many printers overlook the fact that the steady customer is the most profitable one. It is a good thing to go after new trade, but there is more profit in developing old customers, in pleasing them, in taking care of their wants, in doubling the business derived from them.

The man who buys printing quite often gives his order to the first salesman who happens to be in the office at the right moment. Printers, the small printers in particular, have not yet developed themselves to such an extent that they make a special effort to hold old customers while at the same time finding new ones.

Suppose you look over your last year's sales record and find out exactly how many customers were on your books last year who are now having their printing done elsewhere. Of course, in many instances it may simply be that you did not call at the right time—and some one else got the business. How about future business? You can turn your last year's sales record into a big asset if you simply make up your mind

to go after business from the concerns who were on your books a year or two ago. If a customer orders his printing elsewhere, you should know it—and you should know why.

All this, of course, requires work and a little hustling, but the printer who is not a hustler in the present day of keen competition can not expect to make money. He may be able to make a living, but that is about all; while the man who hustles has a practically unlimited field for his business. It pays to hustle—and pays big. A trial will convince you.

MAGICAL TIPS ON THE BLACK ART—THE "PENNY-PULLER"

By C. RAIMOND COLLINS

Your personality is accentuated or obscured by your tailor. Your thought is amplified or diminished by your style of speaking or of writing. Your newspaper is made effective by association of news or contrast of news and typographic effects by the layout engineer, and the reason why is disclosed in this article.—Editor.

WHO is the most valuable man on your pay-roll? If he isn't one certain individual I will bet you dollars to doughnuts your sheet isn't pulling the pennies, and subsequent dollars, it should. On every daily in the United States there is one man who should eclipse every other employee, who is the axis which keeps the old wheel revolving. He is the layout man—the layout engineer, to be modern.

The mechanical foreman, whom you have patted on the back for crowding every inch of advertising possible into the sheet in order to cut down its size, and the paper bills, and who has been forcing the editorial department into the pits of despair, as the desk men have cut the life out of the news matter, is doing more harm than good. He is making a circular of your paper. You no doubt know the feeling of the advertisers and can imagine the feeling of the readers, who desired a record of the world's news when they spent their pennies.

The mechanical foreman is not your most valuable man, neither is the advertising manager, nor the circulation manager, nor the head pressman. They are mere spokes in the wheel, and would be absolutely helpless but for the man who controls the destiny of your publication—the layout engineer. The layout engineer is one of the seven modern wonders of the world, and one of its latest inventions. He is the man who stands between

every newspaper and the general public. He is the penny-puller and can make of the paper a success or failure.

There are many forms of layout, and every daily, from the pastor's favorite to the rogue's choice, has its own individual idea of how to make up. The layout paradox will continue to the end of time, and it is impossible to state which form will win out in the race of public approval.

The billboard front of every Hearst paper in the country, as well as the thousand which have followed it, has pulled billions and billions of pennies and has placed the circulations of these papers up on the top shelf.

As a paradox, the *Chicago Daily News*, the *Philadelphia Ledger*, the *New York World*, and a hundred other metropolitan dailies, with their subdued styles, are holding prominent positions in the first line trenches of popular approval and their circulations are hitting the high spots.

But each of these successful dailies has bowed to its layout engineer; has realized that he is a leader they can not dodge and that he has them under his thumb.

The art of correctly laying out a paper, however, is as great as the art of planning forty-floor skyscrapers, or lengthy bridges, or the next strategic move on a war front. Layout engineering is an art that can not be acquired in a day. It must be studied and practiced and dissected until its finest rudiments are seared deeply where they belong.

Few of the smaller dailies have awakened to the fact that they are behind the times, as they have no layout engineers. Many of them are continuing to throw their news-matter into the pages as they come, never thinking of style, or balance, or proper layout methods. They are behind the times. If they are not losing money they will soon, unless they come out of their coma. The twentieth-century newspaper is the paper of to-day. Your customers—the public—demand a new-style newspaper, just as they do a new-model automobile, or a new-style hat, and when the public speaks it is well to heed its demands.

Get up and in the running. If you still follow Ben Franklin's methods, prepare to sell your press and equipment now while the price of junk is high, as you are certainly going to land in the city dump unless you change your tactics.

Don't laugh at your competitor's black heads or jest at his "new-fangled layout man." The other paper is probably getting a strangle hold on your circulation if you are. Better watch your step and follow suit before it is too late. Over a hundred small dailies, to my knowledge, are losing money every week they operate, because they are not meeting the demands of the people.

Get out of the rut, put the right man between your paper and the public, and watch the layout engineer pull the pennies.

STANDARDIZATION

By F. HORACE TEALL

Doing things twice or more times where doing them once should be sufficient is the waste that standardization aims to avoid. In proofreading there are constant and insidious losses because of a lack of understanding at the outset between author, publisher, and printer. This article describes some of the difficulties in the way of remedial action and suggests a course for the printer to follow. Is there another course?—Editor.

WHEN I began work as a proofreader in a large printing-office, where every kind of work is done, including books of all kinds for most of our best-known publishers, the conditions were such that I practically had to learn a new trade, though I had been a proofreader for many years. This was my first experience of shifting from one style to another for each new job, and it was heartrending, because there was absolutely no office style—not a single item of style that was understood by all workers so that any one could be sure that what he did would be done in the same way by every one else. I fear that my story of this will be prosy and tiresome, but it seems to be the most telling way to introduce the point I wish to reach—the feasibility of standardization in language forms. I have now been in that place more than two years, and am still in the same unhappy state of my beginning—I don't know certainly what absolutely necessary correction I can safely make if it differs from copy, so my safety demands absolute following of copy, except when a plainly accidental error occurs therein, for instance, omission of a letter or letters, as prounce for pronounce (this being an actual error often made by one writer).

My newness at such work was due to the fact that I had been employed only in places where but one standard style was in use, and where my work was understood to be distinctly editorial. Such work is now done only in editorial offices, or where it is all for one publisher.

One circumstance was rather amusing in one aspect, and tantalizing in another. The superintendent strongly desired to have a regular office style, and had had a style-book in preparation, which included long lists of spellings and of words to be compounded. This had been submitted to various readers, and each wanted so many changes that it was finally abandoned. I was the last proofreader who had this style-book for revision, and I saw clearly that it would never have the desired effect. It is mentioned here not to describe it nor to criticize it, but because of what the superintendent said to me in speaking of it. I had said that

one of the lists did not, but should, provide for different demands by customers, and he answered that what I proposed would nullify the intended standardizing. He also said that the office, being a large and well-known one, could adopt a reasonable set of rules for style and he had no doubt that most of the customers would consent to it. To which I made no answer. And the result was the continuance of confusion in practice, just like that which is almost universal.

This idea of standardizing is by no means individual, but is very common as an ideal, the great trouble lying in the fact that certain differing opinions as to detail are maintained so strongly that their holders are not willing to change, which some must do to standardize. Among the evidences of general desire for a standard practice is an article in THE INLAND PRINTER for August, which tells of a printer who made a list of subjects to submit to the Printers' Cost Congress, embodying seventeen suggestions, including these two:

"14. Copy.—In what shape copy should come to the printer should be regulated by 'standard' and 'recommended' practices. Difficulty of deciphering and handling copy should be at the expense of the customer."

"15. Spelling, Punctuation, Capitalization, and Division.—For these and all other points of 'style' settle upon a 'standard' practice, any deviation from which to be paid for as an extra by the customer, according to 'recommended' rates. The printer should not suffer because of the idiosyncrasies of his patrons."

Evidently the prevailing consideration is that of cost, and no doubt is possible that the commercial aspect is most important. Of course all printers are eager to get the largest possible money return from their business, and their customers equally desire to keep down expense. When the question of copy is discussed, as I hope it will be by some influential body of men who will make thoroughly practical decisions, many details will need attention besides the mere general question of cost, or rather as incidental to that. All the items in the second paragraph will be found to be involved. As to shape of copy we may get a good hint from some actual experience.

On the Century Dictionary the original writing was done on any paper the outside writers happened to use. It was all copied in typewriting on paper of a certain size and the slips were pasted on sheets large enough almost to cover one side of a case—the type was set by hand. That copy was almost bad enough for the printers to refuse to handle it. But the Standard Dictionary copy was even worse, being made in the same way, with a lot of small slips pasted on large sheets, and with many changes written in the margin. Webster's New International Dictionary was prepared much more economically for the publishers and much

better for the printers. It was sent to the printers on rather small slips with no pasting, which made many more pieces to handle, but very much more convenient. But the most telling point in its favor was the thoroughness of the literary preparation. Time-charges were almost nothing in comparison with those on the other works, although they must have been large even here.

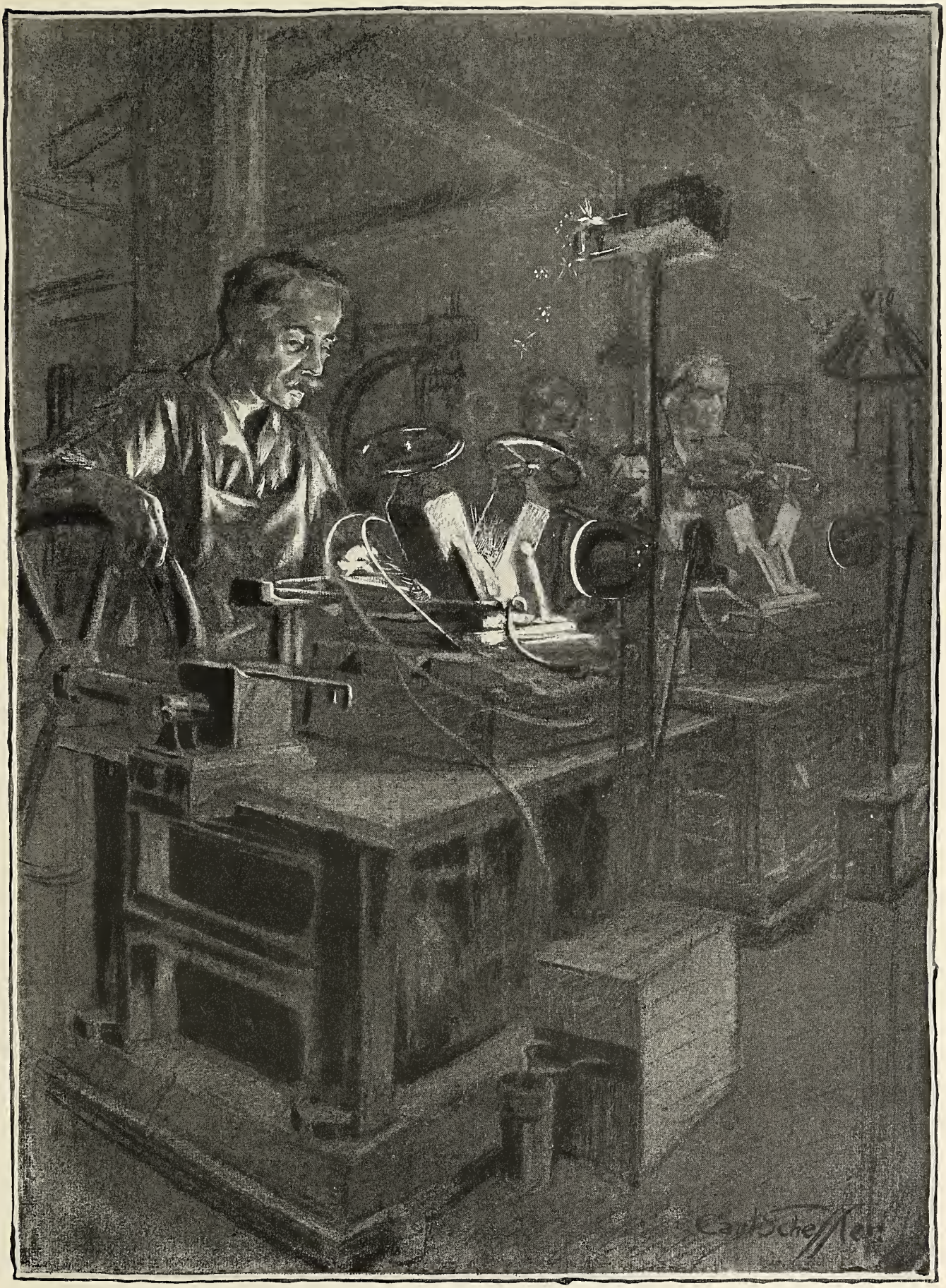
Of course the mere fact of having much extra time-work is not in itself objectionable to the printers, but rather agreeable, because profitable. The point most pressing for settlement is to find some means of distinct understanding by which the printer's extra charges will be less subject to dispute, by having a clearer line of distinction.

Copy is frequently sent to the printer in anything but proper condition as to spelling, punctuation, and capitalization. Books are often written with one standard of spelling and ordered by the publishers to be done with another. De Vinne says something good about spelling: "It should not be expected that a compositor will make any one spelling invariable when spellings vary in copy, or that a proofreader will attempt uniformity without positive instruction. The preparation of a proper code of spellings calls for time and trouble on the part of the author, but he is well repaid by cleaner proofs and by largely reduced expense for alterations in type." All copy that is not written exactly as it is to be printed should be accompanied with a full list of all peculiarities to which it is to conform. A mere direction to use British spelling, for instance, is not adequate. British spelling varies, and the operators and proofreaders can not with certainty apply such a general order.

Punctuation is so confused in copy that we can not here say more about it than that most writers need to make a special study of it, and that usually the best a proofreader can do is to follow copy.

THE PROOFREADER

To make the readin' like the writin'
Is all I have to do,
But even doin' that, I swan,
There's many a rag to chew.

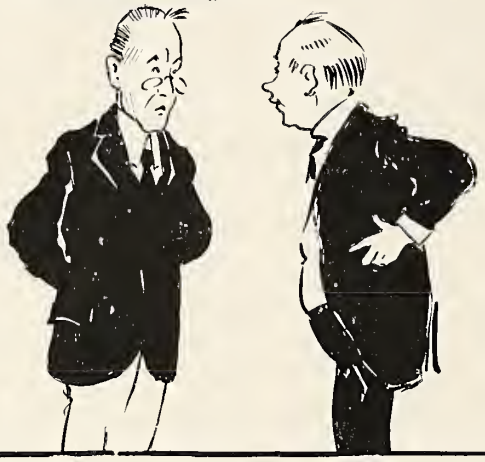


INDUSTRIES ILLUSTRATED — IN A TYPEFOUNDRY.

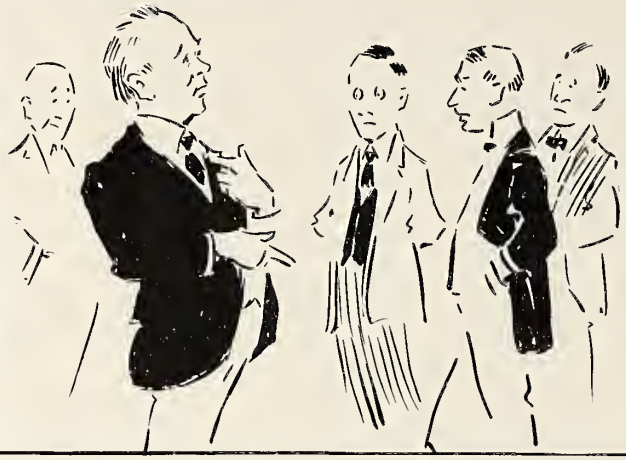
Welding Steel Chases by Electricity.

No. 16.— From the drawing by Carl Scheffler, Chicago.

The Boss confers with the Salesmanager



The Salesmanager confers with the Salesmen



The Salesmen confer with each other

The Accountant takes a slant at what is going on

The Foreman receives instructions from the Salesmen

The Operatives hold a chapel meeting

To be continued—

J.T. NOLF

DOING THE RIGHT THING IN THE WRONG WAY.

Illustrations by John T. Nolf.

EDITORIAL

Self-Denial. The self-denial that is necessary to the building up of financial competence and of character will prove a richer reward in the way of enduring happiness than the material gains that inevitably follow.

"Sing, Sing." We are indebted to Mr. Eugene Valentine, of Sinclair & Valentine Company, for an announcement that printers are so scarce in Sing Sing that it has become necessary to hire an outsider to set up the *Welfare League Bulletin* on the prison linotype machine. "A life of eminent piety beckons the boy who learns the printing trade."

Why the Mad, Mad Rush?

" Copy will be ready at six o'clock and we must have the plates by eight-thirty to-morrow morning for the printer " often causes more ill feeling than a proverbial mother-in-law. And in the name of time, why the mad rush? Couldn't some one have started a few days earlier? Didn't they know they were going to sell that suit this year, anyway?

Yes, to all the questions. They did. And here's why all the speed at the last moment. At least, here's why the printer, engraver, mailing department and advertising department tear one another apart in a mighty effort to save five minutes or to make up the ten they lost last week in our business.

The wholesaler is a distributor to-day. Even though he controls the brands, or many of them, he merely acts as a go-between for the manufacturer and the retailer. He supplies the manufacturer with operating capital by taking cash discounts, and sells the goods by giving long terms. The difference in cost and sales sometimes shows a profit.

And, as a distributor, for instance, of coats and suits, the troubles are manifold. A manufacturer exhibits a garment, just a sample. A buyer passes judgment and a few are bought. No one knows that the public is to be satisfied with the judgment of the buyer, no matter how keen a student of the retail market he may be.

Now the trouble begins. Delivery is promised. The sample is rushed to the engraver. Drawings and plates are made. Copy is prepared, changed, reset, prices altered because the manufacturer added three buttons, and the advertising is finally turned out ready to mail. And then at the last moment the manufacturer fails, or the dress can not be delivered until too late for the season's business, or the public fails to show appreciation, and another number must be sought, bought, drawn and copy rewritten and the whole matter gone over again. And the buyer blames the manufacturer, and the advertising department looks to the buyer, and the engraver showers blessings on the advertising man, who takes it out on the printer, who, being the last one to have the job, must make up all the lost time and avoid mistakes.

But he's all right, because he knows all advertising men are a bit off, very unreasonable, awful stallers and heavy talkers for overtime, and are in league with the engravers to delay a job until he can't keep his promises.

But a few of us, who have been through it all, sit by and keep still. For, 'tis said, " Silence is Golden."

For a printer's dream of Heaven is a place where all copy is nonpareil heads, leaded with six-point quads, double price, at forty-five cents a thousand, and the place all engravers hope to go is where you take a week to make a zinc, and turn out twelve sets of color-plates a year, all time work, no scale. And for an advertising man — well, almost any place where there are no printers or engravers, and the city series runs the year around.

Photoengravers and the Union.

We have previously dwelt upon the unfortunate plight of the master photoengravers, caught as they are between the upper and nether millstones of increasing cost of production and reluctance on the part of customers to pay enhanced prices. Arising out of this are the complaints we have also had to refer to in regard to the attitude of labor. It is a source of regret that there should be any friction in this well-organized trade, where the relations between the employers and employees are officially based upon friendly coöperation. Indeed, in many respects the photoengraving trade has been a model to other branches of industry,

and we are convinced it requires only a little frank discussion to keep it so. We are led to believe that the attitude of the union is not so progressive as it might be on certain points. We can not insist more strongly than we have done on the identity of interest of capital and labor, except on the one question of the final division of the net product of the industry — that is to say, in determining what proportion of it should be paid out as wages and what should be retained as profits. So far as this is concerned, the workers do not seem at all inclined to complain. They admit themselves that they are fairly well paid, even for skilled workers, and the union does not intend to press for further advances upon the existing scale, although the fact that in many cases their members are receiving above it would seem to indicate that they might successfully do so. Having secured a satisfactory rate, the only thing left for them is to see after such conditions of employment as will conduce to the health and well being of their members. Under this heading would come the demand for shorter hours, which is understood to be their probable next move. In regard to this subject there is no real antagonism of interest, but only a difference of point of view. It is not to the interest of employers to work their men beyond the hour when their efficiency is reduced below a certain point, and the whole question is a determination of that point. On the other hand, it would be foolish for the members of the union to press for a reduction which is not necessary to either health or efficiency, as that would simply be injuring the trade without real benefit to themselves. We shall probably have to return to this point later.

At the present moment the greatest cause of friction appears to be the cost system. This is especially important to employers because their revision of prices is based upon it. On general principles, prices should be based upon nothing else, and when they are engaged in an acute controversy with their customers, employers have an additional reason for making their charges on that basis. They very properly are anxious to make their system as scientific as possible, and we have heard many complaints that the union places obstacles in the way. The attitude of the members of the union has been stated clearly by Mr. Woll, the president. They are all in favor of a cost system which will give the employer the average rate of production of a group of men, but they set their faces like flint against anything which would reveal the individual rate of each worker. On the other hand, some smaller firms complain that their larger competitors do in fact ascertain the individual rate, and that the union winks at it because they are not prepared to quarrel with the large employers, although they keep the screw pretty tight on the smaller fry.

As a result of our inquiries we are convinced that there is a great deal of misconception on this question by all the parties concerned. In the first place, there is no great difference between the cost systems used. They all follow the general lines of the Denham method. The larger houses have not any recognized system of ascertaining the individual rate. The head of a large establishment assures us, however, that he can tell the rate of every man who has been in his employ for years past. How does he know it? By simple deduction from the general rate, helped out by the reports of foremen as to the speed and general competence of the operatives. That method is open to every wide-awake employer, big or little. That fact ought at once to set at rest the worry of the small man with a grievance, and the union with its objection to the individual rate.

But let us examine this question a little more closely. The union is evidently anxious to protect the slower workmen from the competition of their speedier fellows. It must be admitted that the general labor-union objection to speeding up is not ill-founded. In some unorganized trades, unrestricted competition has resulted in speeding up to such a degree as to deteriorate not only the physique of the workman but the standard of his work. In photoengraving, while the speed certainly counts, it is doubtful whether any firm would be very successful if it increased its speed at the expense of the quality of its output. We must admit, however, that among the ranks of the employers, while there are many wise men, there are some foolish ones, and if the union were not watchful the evil of excessive speeding up might become far more than a theoretical one. At the same time, we doubt whether their present method attains its object, whereas, although smart executives may get around it, it probably hinders some others from arriving at the correct cost-finding method, which is the goal of the whole trade. The time has come when the union should reconsider the whole question, let go its rigid rule against the direct determination of the individual rate, and devise some other method of defense against unreasonable speeding up. We might suggest that the standard rate of production, based upon the average rate, should be recognized, and that no man shall be victimized for slowness provided he reaches the recognized rate. The union is quite strong enough, and the attitude of the employers quite reasonable enough, to make it safe for the union freely to place in their possession that

information. We must carefully explain, however, that we have spoken of a rate "based upon the average rate," and not of the average rate itself. This explanation is necessary because otherwise suspicious employees and a certain type of employer would alike misunderstand us. Of course, it is clear that if the average rate were accepted as the minimum, the worker who is at present below the average would be eliminated, the average would thus automatically rise, become in its turn the minimum, and the trade would be committed to a perfectly impossible speeding-up system. The recognized rate must be a minimum, fixed at a reasonable point below the average. The exact point, like the scale of wages and hours, is a matter for negotiation.

Next to the cost-keeping question is that of the alleged scarcity of labor. The contradiction between the statements of the union and of its critics amounts to a disagreement as to what constitutes scarcity. If an employer has to wait a day or two to fill a job, he is apt to complain of scarcity of labor, especially if he has a customer pressing him to turn out a job quickly. The union, on the other hand, is quite satisfied if it can keep its members in jobs, and the scarcity would have to be very great indeed before they were aware of its existence. In bad times the boot is on the other leg, of course. The union is very sensitive on the question of unemployment, and officials and members wear long faces when they are carrying a heavy unemployed list, whereas employers are apt to be conscious of nothing beyond a feeling of satisfaction because they have as many men as they want, and perhaps they notice a reluctance on the part of men to do anything which might lead to their dismissal for fear they might not get another situation. In its endeavor to avoid anything of this kind, and generally to strengthen its position by keeping men away from the waiting-list, the union is accused of encouraging them to take long vacations, meanwhile paying them unemployment benefit. This practice is certainly against the best interests of the trade. If it is indulged in to a sufficient extent to make any difference, it must be a drain upon the funds of the union. In a spirit of true coöperation, the latter ought to agree not to pay unemployment benefit to any man who does not keep himself within call in case of a job. If the union has any reluctance about agreeing to so simple a proposition, it convicts itself of maintaining a kind of semi-strike while professing to be in close coöperation with the employers.

Everything that we have written on this subject goes to show that there is a delicate situation in the trade, which can only be prevented from breaking up the beneficent coöperative arrangement if both sides show a good spirit. While we condemn, as strongly as any unionist could desire, the unprogressiveness of some employers, not only in this department but in every other, and while we maintain as a cardinal principle that the rights of labor must be maintained in the interests of capital as well as in its own interest, we must protest against the hectoring attitude some labor men assume when once their organization has reached a position of sufficient strength. This may in some instances be a means of venting a long-pent-up sense of wrong inherited from days when the employer had it all his own way. In the photo-engraving trade, however, that is scarcely a likely explanation. But whatever the explanation may be, the attitude calls for unqualified condemnation. On a recent occasion an employer served out slips to his operatives with the object of ascertaining the rate of production on individual jobs, and one man tore up the slip and threw it on the ground before the employer's eyes. Although the employer had explained that his desire was to get statistics of time and cost, he was not believed, though in all transactions he has been trustworthy and honorable in all his dealings with his customers and his employees. The very fact of asking that an individual record be kept of individual jobs so that an average could be computed was sufficient to destroy all confidence and expose him to gratuitous insult. This is one of the answers to the query: Why do some employers insist on running non-union or open shops?

DO YOU REMEMBER?

Photograph by Eugene J. Hall, Oak Park, Illinois.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THOUGHTS AND COUNTER THOUGHTS — WAVES AND UNDERTOW.

To the Editor: CHICAGO, October 5, 1916.

I attended, as a "guest," the convention of the United Typothetæ and Franklin Clubs of America, held at Atlantic City last month. There were about one-third as many "guests" (those who had something to sell printers) as there were employing printers, to whom the "guests" all hoped to sell their product or pave the way for a sale at some future time.

Being more of a printer than most of the "guests," having only evoluted in the past few years from a buyer and user of printing-tools to a maker thereof, I took a back seat in the convention hall and listened to every word that the public and "guests" were privileged to hear.

E. Lawrence Fell, of Philadelphia, quoted, in his address, some one who said that men had two eyes, one to look at a proposition from their self-interest viewpoint, and the other eye to look at a proposition from the other fellow's viewpoint.

It is always well to get the other side of a proposition. Instinctively, I at first see from the printer's viewpoint. But I have found that the supply men have another viewpoint and that there is yet another viewpoint — that of the public. Becoming a buyer of printing, which I use to help sell my wares to printers, I am beginning to get the viewpoint of the public.

Looking at some of the propositions before the printer from the three different viewpoints, I hardly know "where I am at." Thoughts and counter thoughts keep bumping each other like the waves and the undertow on the beach. I know, as a general proposition, it takes a lot of bumps and hard knocks to overcome instinctive prejudices and clear the way for the truth.

If it could be admitted as basicly correct that the only object in life was to get money, get money in any way that the legal forces of the country would not prevent, many of the propositions would be comparatively simple. Just put all the supply men in one camp, the printers in another, and the public, now organized like a jellyfish, in another, and let the battle of wits proceed, with all honor and no questions asked of those who grab the biggest pile of dollars.

But here is a bump right away against that line of thought. The name of Franklin was given to the organization, not because he was a printer, but because he was a printer plus. It was the plus that made him famous. If the *summum bonum* of life to Franklin was dollars, it is a safe bet that if this club had a being and a name it would have some other name than Franklin. What book did printing first give to the world? That book does not advocate the grabbing of dollars as the chief object of life.

Now let us take up, for an example, one of the admittedly lesser propositions before the printers' convention; that is, the government printing of envelopes.

I, as a printer, think that the Government ought not to go into competition with printers. As a printer I can see but little in the contention of the Government that the Government prints return cards on envelopes only to facilitate the return of incorrectly addressed mail. The saving in time and expense to the postoffice more than makes up the low cost to the Government of printing the return cards on envelopes.

But as a buyer of printing and a payer of taxes, I begin to get an idea that there is another viewpoint to that proposition.

Let that counter current of thought run free for a while. Imagine that some time in the future we should find all the supply men in one camp, the printers all in another, and the public in another. The supply men in their councils conclude that if no automatic machinery for printing envelopes was built they could make more money by selling great numbers of hand-feed presses for printing envelopes. If the Government could not get automatic machinery it would not enter into pernicious competition with printers. Therefore, the supply men resolve to use ways and means to crush any printer who uses, or any inventor or manufacturer who makes, automatic machinery for printing envelopes, and to make it so interesting to the walking delegates that they will not permit the men to operate automatic machinery. (There is evidence that even now the supply men sometimes attempt to work along these lines.) The supply men thereupon signal the camp of printers and arrange for a conference.

The silver-tongued orators from the supply men tell the printers that they should ally themselves with the supply men in their great and glorious campaign for more dollars from their common ——— (what's the word to use?), the people.

The supply men argue that, having only hand-feed machines for printing envelopes, the Government will have to desist from its pernicious competition with printers, and every printer could keep his small presses busy printing envelopes that are now being printed on automatic machinery. The supply men show, by oratory and statistics, that billions of envelopes would have to be printed, and say to the printer, "You ought to be getting seventy-five cents a thousand for all those envelopes. Get a backbone and you will get it."

A "claque" planted among the printers starts a cheer. Another "claque" moves that the sincere thanks of the printer be tendered the great and glorious supply men for their assistance in suppressing the evil practice of the Government in printing envelopes. After the motion is

carried with whoops, the supply men return to their camp and get busy, but they do more than they told the printers they would, for, besides suppressing automatic machinery, they add another cipher to the price of small presses. They tell the protesting printers, "You can just as well pay us a thousand dollars now for a small press as you could one hundred dollars before we helped you get a fair price for printing envelopes."

No, this is not an impossible situation if the trend of some of the thought before the convention is followed out to its logical conclusions.

Shall printers take the spirit of Franklin as their guide, and study to find out what is the price for their product that is at the same time best for the public and best for the printer? Quo vadis? R. O. VANDERCOOK.

THE "AMERICAN PRINTER."

To the Editor: TRENTON, N. J., Sept. 21, 1916.

I often wonder what has become of the perhaps old-fashioned "American Printer" printer, and I recall how my old preceptor in the "art preservative" handed me this book many years ago when I was a "devil" and said, "If you read this book and practice its teachings, you will be a d——d good printer." I did read the book with avidity, and I honestly tried to follow its old-fashioned and yet ever new advice. I remember with pride the day I was twenty-one, when, after serving an apprenticeship of five years and six months, I was called up before the "chapel" and my old "boss" presented me with a pair of Franklin sticks and said, "Here are your working-tools; go out in the world and help educate it." But the most treasured gift that day was a copy of MacKellar's "American Printer," which I have read, and read, and read, and as I write this it lies on my desk beside me, where it ever is, newly covered from time to time it is true, but with its familiar pages thumbed and dirty and worn with handling. All my apprentices have had it, my men often consult it, and it is yet reliable and trustworthy after the lapse of many years.

I have knocked about, as all of us have done, more or less, and in many print-shops I have seen its old familiar form lying on desk or shelf, handy at all times, but in these modern days it has disappeared, for there are artisans now with wonderful mechanisms at their command, who do not have to consult any *vade mecum* as we did — it is in the machine.

I read with interest THE INLAND PRINTER and often see the examples of old-time display, so dear to our hearts in days of yore, torn to pieces and held up to ridicule; but I remember how we used to get a sample of every face in the office in a ball ticket, and I am enclosing an old one for you to look over that I set in 1879. I thought it mighty fine then, but now, if any of my compositors turned out such a job I'd fire them.

And so, I feel like giving a toast: "Here's to you, old 'American Printer,' may the memories and associations called up by a sight of you, linger many years in the minds of the old printers." AN OLD-TIMER.

NOTE.— We regret that it was impossible to secure a satisfactory reproduction of the program to show in connection with this letter. The specimen was an interesting one, showing the great change that has come about in the styles of typography since the time it was composed.

ORIGINALITY is merely a name for an unusual combination of old material.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

ON September 20 the Dundee *Courier* attained the one hundredth anniversary of its birthday.

IN August printers' wages were increased in Northampton, Bristol, Shrewsbury, Plymouth and district.

THE death, in London, of Frank H. Hare, over thirty years the manager of the *Daily Telegraph's* paper-mill, is announced. He was sixty-eight years old.

THE Glasgow printers have agreed to a proposition of their employers to add a weekly bonus of 2 shillings to their wages. The arrangement is to be in force until six months after the end of the war.

JOHN H. LAMB, of Hertford, has the record of having worked fifty-five years in one office, that of the *Hertshire Mercury*. Now, at the age of sixty-nine, he is still strong and healthy. His father and grandfather worked for the same firm before him, and he boasts that he did not take a holiday during his first twenty-five years of work.

THE registers of the church of St. Ethelburga, Bishopsgate, have been printed privately on a printing-press installed by the rector in the parish room. The entries date back to the second half of the seventeenth century, and are reproduced with the utmost exactness. Genealogists will be glad to learn of this, and will wish that others followed suit.

A COMMITTEE has been appointed by the Federation of Master Printers and Kindred Trades, to take up the question of "Standardization of Paper." It is a difficult subject and one not easy to tackle, but it is hoped that by the printers coöperating with the stationers some useful results may be arrived at. The committee represents the whole of the United Kingdom.

IT is claimed that the paper-supply question appears to be gradually assuming common-sense proportions, one indication being that British exports of paper have increased in the past year by 8.6 per cent, and that the paper-mills are now filling orders much more promptly, and demand and supply are now about even. A number of wholesale houses are reducing their prices and the market generally is reported easier.

GERMANY.

THE well-known bookselling house of J. C. Hinrich, at Leipsic, has reached the age of one hundred and fifty years, which it duly celebrated.

IT is telegraphically reported that an order has been issued that the supply of news paper furnished to the German journals be reduced one-half.

THE printers' machine factory of Rockstroh & Schneider, at Dresden-Heidenau, has declared a dividend of twelve per cent for its last fiscal year, as against nine per cent for the previous year. In addition it is proposed to raise its capital stock from 2,600,000 to 3,250,000 marks.

THE German Authors' Memorial Fund, at Hamburg, issues statistics concerning the "field-library" work. There have been established lazarette libraries with 35 volumes, trench libraries with 30 volumes, and war-prisoners' libraries with 50 volumes (including one-act plays, which prisoners may perform). Up to July 1 of this year, the fund has distributed among prisoners of war: 21,728 volumes in France, 5,245 in England, 1,000 in Switzerland, 280 in

Africa, 20,200 in Russia, 125 in Sweden, 1,158 in Japan, 724 in India, and 836 in various other countries, a total of 51,259 volumes. There were distributed in lazarettes 106,960 books, among troop divisions 193,062, among guard posts 2,225, and among the East Prussian aides 2,155; also specially 4,000 Christmas book donations.

DR. KARL HOFFMANN, publisher of the *Papier-Zeitung*, died July 17, in Berlin, at the age of eighty-one. He was a student of chemistry and machine-building, and gathered much experience in America, which enabled him to issue his monumental work, "A Practical Hand Book on the Manufacture of Paper," which appeared here in the English language and was translated into German and French upon his return to Europe. In 1878 he was made an official of the German Patent Office.

RUSSIA.

THE members of the editorial staff of Russian newspapers have been liberated from the obligation to do military service, by the minister of war, on the ground that their work in organizing the country for the rigorous prosecution of war is of great national importance.

UNLESS climatic conditions prohibit, there ought to be plenty of wood-pulp originating in Russia. In European Russia there are about 447,500,000 acres, in Finland 63,000,000 acres, and in Siberia and Turkestan 853,000,000 acres. This last area alone is greater than the total area of the forests of Canada or that of the forests of America.

A NEW daily newspaper is projected at Petrograd, to be devoted to fostering the interests of commerce and industry. The company behind it is to have a capital of $23,000,000, it is said, and will have the coöperation of the largest banks and industrial companies of Russia. The prime mover for the new paper is Vice-President Protopopow of the Duma.

FRANCE.

THE work of collecting old paper, inaugurated by Parisian journals, is for the present suspended, because of the enormous quantities brought in by the public.

THE police department of Paris has had occasion to recall to the publishers of its dailies an ordinance that the display headings over news and other matter must not exceed two columns in width.

A SERIES of copperplates, believed to have been engraved by Rembrandt, have been displayed before the Paris Academy of Fine Arts by Coppier, the copperplate engraver. These plates were discovered in the private collection of a certain M. de Beaumont, and it is said that Coppier has been able to fully substantiate the fact that they were really the work of Rembrandt. There are thirty-one plates in the lot, which are all in good condition. Prints from them are equal to prints produced in Rembrandt's day.

SWITZERLAND.

THE exportation has been prohibited of tissue-paper weighing 25 grammes or less per square meter, even when cut up; also of insulating tubes of paper with sheet-iron envelopes.

ACCORDING to official statistics, the export of news paper from this country was 230 times greater in 1915 than in 1913. During 1915, news paper to the value of 1,000,767 francs was exported to France and 4,201 francs to other countries. Comparing the two years, 1915 and 1913, the following values of other papers were exported: Other printing papers than news, 3,253,732 — 1,034,915 francs (1915 — 1913); writing and drawing papers, 562,975 — 293,495; packing papers, 500,576 — 109,462; cardboard, and papers coated on one side, 172,966 — 51,158; parchment and parchment papers, 162,713 — 7,897; making a grand total for 1915 of 5,657,630 francs as against a total for 1913 of 1,501,833 francs.

TURKEY.

THE daily journals *Ikdam*, *Sabah* and *Tanin*, of Constantinople, print editions of 20,000, 22,000 and 18,000, respectively. The *Osmanische Lloyd*, the organ of the Germans and of the local Swiss colony, prints daily 4 or 6 pages. There are six Greek papers, with circulations from 1,500 to 2,000. Before the war the French journal, *Stamboul*, had a circulation of 8,000, and *La Turquie*, representing Italian interests, 4,000. The *Jeune Turc*, organ of the Nationalistic party, appears in French, and has a circulation of 5,000.

AUSTRALIA.

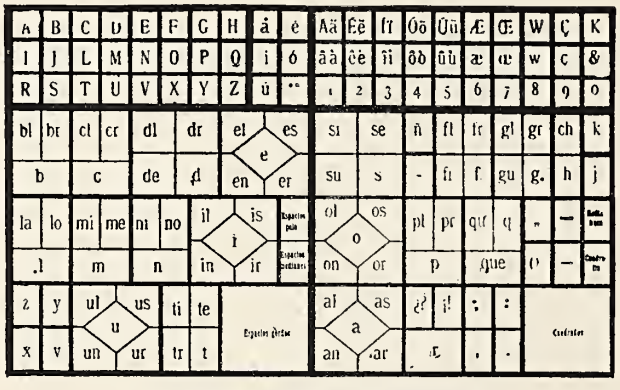
THE scarcity and high price of paper are apparently turning attention to the possibilities of the great forests of Australia as a source of papermaking woods. It is pointed out that manufacturers should investigate the soft-woods that grow so plentifully on the Bulga Plateau, near Wingham. Men who claim to have expert knowledge say that in the pulp of the devastating prickly pear of the Australian forests there are also great possibilities for the papermaker.

BELGIUM.

IT is reported that Governor-General Bissing, because of the scarcity of paper in Germany, has seized the stocks of news-paper rolls which certain Belgian journals had on hand when they suspended publication after the German occupation of the country. Much of this paper had been supplied by Dutch mills, many of whom have not been paid for it.

SPAIN.

A SYSTEM of logotypes and a case for them are being advertised by several typefoundries in Madrid. A doubled



Plan of a New Case for Logotypes.

output from hand compositors is claimed for these logotypes; also that it is readily learned. The illustration shows the case and the logotypes as located therein.

AUSTRIA.

JOHANN B. HAMBERGER, for many years editor of the *Oesterreichisch-Ungarische Buchdrucker-Zeitung*, at Vienna, died recently, aged seventy-nine. He was instrumental in having a Gutenberg monument erected in Vienna. The printers' magazine which he so ably and sanely edited is one of the excellently printed ones, always neat, but never gorgeous; and it never failed in regular appearance.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Correspondence Courses.

W. H. G., Augusta, Maine, asks: "Can you recommend any books that would be of assistance to one who wishes to learn proofreading? Why does not somebody put out a correspondence course in proofreading?"

Answer.— No book has been published which will enable a student to become a good proofreader by study alone. Actual trade experience, and often much experience, is necessary, and in many cases both experience and study fail to develop the needed accuracy of sight and judgment. Books, however, may be very helpful to real students, though there are not many special treatises that are anywhere near exhaustive. The best book that I know of this kind is De Vinne's "Correct Composition," especially its chapter on "Proof-reading," though much of the detailed information necessary is given in various other chapters. The best use of this book will begin with a thorough studious reading of the whole work. It may be obtained from The Inland Printer Company. Another good book is Benjamin Drew's "Pens and Types," published by Lee & Shepard, Boston.

Proofreading may be taught by correspondence, as has been attempted by many, but there must be one marked difference. No misleading promises will be made, and no false assurance given. Correspondence courses will never do what was promised by the school that was most widely advertised, like this from its booklet: "The methods of instruction and the course of study are such that perfection is obtained when the course is completed, and the graduated student has thoroughly mastered the art and science of technical proofreading, and is capable of filling the most exacting position." They must have known that what they promised was impossible. A woman holding their diploma was tested by me, and did not even know that in revising she should repeat on the new proof an error skipped in correcting from the former proof. And when she showed me their course of lessons I could see instantly their inadequacy. But that school no longer exists.

The only reason I can think of why a really thorough correspondence course is not made is that it would be tremendously hard to make it, and almost impossible for the author to be properly paid for it. I wrote a series of articles on proofreading some years ago, and was urgently solicited to use them as a correspondence course, and prepared part of them, which was advertised at a reasonable price, but failed to get any students. The reasonable price was too much, for it could not be reasonable without greatly exceeding the amount commonly charged for correspondence courses. Would-be students seem to expect regular bargain-counter claptrap, and I am not willing or fitted for such dealing — nor is any one who is competent to give the necessary instruction for training one to be a thoroughly qualified proofreader.

The right kind of school will not make any of those blatant promises which can never be fulfilled, and will not pretend that it can make any one perfect at proofreading through a few weeks' perfunctory study at home. It will offer a course of study which, with serious persistent work, will enable the earnest student to accept and hold a position with confidence in his ability to acquire competence through experience. For, after all, proofreading is simply reading proof-sheets of printed matter so thoroughly as to perceive instantly whatever is wrong and indicating what change is needed to make it right. That's all!

Eliminate Hyphens Except in Compound Adjectives!

W. B. S., Lancaster, Pennsylvania, wrote to us: "There seems to be a great deal of confusion and worriment in the proper compounding of words. To obviate this difficulty I would eliminate the hyphen in all cases except in compound adjectives. For instance, the hymn book, the hymn-book committee; a pear tree, the pear-tree blight. By applying this grammatical rule there would be less trouble among proof readers and compositors."

Answer.— This was answered in July, but the answer then given left one large phase of the subject unmentioned, because the answer was restricted to conform to the literal content of the proposition. Evidently our correspondent thought of compounds in the common printing-office classification of terms as two words, a compound, and one word. This makes "compound" mean only a term containing a hyphen, and is technically too convenient for us to offer any objection. But grammatically every word that is made by uniting two primitive words is a compound whether hyphened or solidified. Steamship is a compound just as truly as if written steam-ship.

The additional point to which I wish to call attention is the fact that there are two ways to omit hyphens. We may separate the primitive words or we may close them together as one. How are we to know when we should write two words and when one? In our letter we have proof reader as two words, in our magazine we print proofreader as one, and my personal choice is decidedly in favor of proof-reader with a hyphen. When I am reading proofs of other men's work the only thing I have any right to do is to use the form chosen by them. Of course my preference for proof-reader means that I think that the best form, and the others choose differently because they think otherwise. All such words are liable to the same variations. I have recently had to pass into print even dress-maker, although until that form appeared in the copy I would not have believed any one would ever write any form other than dressmaker.

Even D. Appleton & Company insist that in their work anyone, everyone, and someone shall always have the one-word form, and that form is becoming more common every

day, though no one could convince me that those terms should not be any one, every one, and some one. A well-known publisher has ready for press now a large book for which many lines were reset subject to time-charge to eliminate the hyphen from number-words like twenty-one, making them twentyone, thirtyseventh, etc. I certainly never have seen this done elsewhere. On the same work even the compound adjectives had the hyphens eliminated on author's proofs at extra expense.

What is here said is just a slight hint of the prevalent confusion, but it seems to be enough to show that the mere rule to eliminate hyphens except in compound adjectives will never work practically so as to obviate any difficulty.

EXHIBITION OF PHOTOGRAPHY BY AMERICAN INSTITUTE OF GRAPHIC ARTS.

The American Institute of Graphic Arts has once more justified its existence by showing at the National Arts Club, New York, from October 4 to 10, the most interesting

Reproduction of Handsome Poster Announcing Exhibition of Photography by the American Institute of Graphic Arts.

and instructive collection of pictures made through the aid of photography ever gathered in one exhibition.

The evolution of the photographic process since 1839, when Daguerre gave the daguerreotype to the world, up to the wonderful work now done in color photography, was illustrated by exhibits of all the changes that have come in recording pictures by the action of light.

Edward A. Kendrick presided at the opening of the exhibition and introduced Pirie MacDonald, " photographer of men," who said that " in the early days of portrait photography the problem was how to keep the subject still, and the result was the impression of the outside of a frozen man or woman. To-day the danger is the subject may keep too darned still." Dr. Arnold Genthe told of the progress in color photography, and W. L. Palmer of the great industry the " movies " have become.

Prof. Charles F. Chandler delivered a lecture briefly describing the principal discoveries by experimenters on the action of light on various substances. He illustrated his most instructive talk with examples of the different processes he mentioned.

From the Chandler Museum, at Columbia University, were brought precious treasures, from a complete apparatus for making daguerreotypes to some of the most beautiful prints made by photogravure in color.

Photographers from England, from Canada, and from Seattle to Maine, contributed to this exhibition examples of their art, and the examples themselves prove that the word " art " is not here misused.

Among the curios were photographs of President Lincoln, taken at various periods of his career, and old silver prints and daguerreotypes of other prominent men and women of the past.

An educational exhibit by the Eastman Kodak Company, with portraits of the men who pioneered photography, and beautiful examples of the very latest developments in the recording of color by photography were also well worth seeing.

The list of exhibitors included Karl Struss, Dr. D. J. Ruzicka, Clarence H. White, Dr. Arnold Genthe, Prof. F. E. Ives, Edward R. Dickson, Elias Goldensky, Alvin Langdon Coburn, Arthur D. Chapman, Francesca Bostwick, Pirie MacDonald, H. H. Moore, Blanche Hungerford, F. A. Ringler, Frederick H. Meserve, the Century Company, and about sixty others.

BOOKBINDERS' TERMS IN VARIOUS LANGUAGES.

In looking over a technical dictionary the other day, the writer was struck by the fact that, whereas in several European languages the term which stands for " bookbinder " is self-explanatory *(e. g., bookbinder, bogbinder, buchbinder)*, the etymology of this compound term in French, Spanish and Italian is rather different. The French word, *relieur*, is apparently expressive of the function of collecting quires or sheets and *re*-arranging or *re*-binding them in volume form. The Italian word, *legatore*, expresses an allied idea, i. e., that of connecting (ligaturing) a number of loose sheets or quires. In Spanish a bookbinder is an *encuadernador*. The first syllable of this is expressive of the act of putting or enclosing something in a case or frame. The next, *cuad*, signifies that the case is square or four-sided; the compound term *cuaderno* meaning a little book or parcel of sheets taking that form. Thus, the *encuadernador*, literally, is one who puts a parcel of sheets into a square case. The final syllable, *dor*, may or may not have reference to the gilding of the leaves or cover of the book.— *British and Colonial Printer and Stationer.*

AN ADAGE DISPUTED.

" Do you believe in the saying that language is used for the concealment of thought? "

" No," replied Miss Cayenne; " in much of the language you hear you haven't even the comforting suspicion that there may be a thought in hiding." — *Washington Star.*

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

NO. XXXV.— OPPRESSION OF PRINTERS AND THE LIBERTY OF PRINTING (*Continued*), WITH REMARKS CONCLUDING THIS SERIES.

BY HENRY LEWIS BULLEN.

THE British colonies in North America were not free from Authority that desired to dictate the opinions of the Colonists. Sir William Berkeley, royal governor of Virginia, congratulated his sovereign upon the fact that the colony was not cursed with public schools and printing-presses. Our first printer, William Bradford, was arrested and put out of business in Philadelphia in 1692 by the Quakers, because he printed religious opinions contrary to their belief, and about the same time, Bradford's father-in-law, Andrew Sowle, printer, in London, was imprisoned for printing good Quaker doctrine. The first paper in the colonies was suppressed by the royal governor of Massachusetts before its second issue. This was *Publick Occurrences*, Boston, 1690, the only remaining copy of which is that in the British archives, sent to London by the governor as part of his report. The experience of its printer illustrates the precariousness of the occupation to those who wished to do their own thinking, and form their own opinions. Nearly all we know of Benjamin Harris is derived from legal proceedings. July 9, 1679, he started a newspaper in London, *Domestick Intelligence*, and in the latter part of that year he was sent to prison for sedition. The trial had enough interest to warrant the printing of a report for public sale: "A Short but Just Account of the Tryal of Benjamin Harris upon an Information brought against him for Printing and Vending a late Seditious Book called An Appeal from the Country to the City for the Preservation of His Majestie's Person, Liberty and Property and the Protestant Religion," London, 1679, folio, pp. 8. His Majesty did not wish to be preserved by Harris' method, and sent him to the infamous Chief Justice Scroggs, whose special antipathy was printers. In 1681 Harris was in trouble again for printing a book upholding Puritan ideas. In 1690 he was in Boston, where he issued and is credited with compiling that celebrated and most popular work, "The New England Primer," in the same year, besides issuing "An Almanac for the Christian Year 1691." His name appears on a number of books until 1694, when he returned to London in the vain hope that the period of persecution had ceased, leaving a relative, Vavasour Harris, to close his affairs (*vide* Littleton's "Early Massachusetts Press"). And, finally as to Harris, after the foregoing was written, we chanced to scan a "Report of Warrants issued by the Secretary of State," twenty-three of which were for the arrest of printers, from which it appears that in December, 1711, a writ of *habeas corpus* was issued for the seizing of Benjamin Harris, for printing scandalous and seditious libels in *The Protestant Post-Boy*, Nos. 36, 37 and 38. They were neither scandalous nor seditious, but the last view we have of the first American newspaper publisher shows him once more on the way to Newgate prison.

The first independent American newspaper that actually got agoing was James Franklin's *New England Courant*, first issued in Boston in 1721. Within a year Franklin was in prison and ordered to quit publishing a newspaper. It was on this occasion that young Ben Franklin, the apprentice, as temporary publisher, first got his name into print. In 1733 book burning was introduced in America. Certain issues of New York's second newspaper, John Peter Zenger's *New York Gazette*, were burned and Zenger imprisoned for several months for printing:

> The people of this city and province think, as matters now stand, that their liberties and properties are precarious and that slavery is likely to be entailed upon them and their posterity if some past things are not amended.

Zenger was brought to trial in 1735. Two lawyers employed to defend him were disbarred for daring to dispute with the judges. Finally, a Philadelphia lawyer procured his acquittal after a remarkable trial, in which the jury defied the court and for the first time in history established the principle that a jury may determine whether a statement is or is not libelous. Theretofore, all a jury was permitted to do was to find whether the culprit printed or did not print the alleged libel. This verdict was so popular that the lawyer was presented with the freedom of the city, Zenger was made city printer, and his paper flourished. Our bibliography lists several reports of this historic trial, all quite rare, which excited even more interest in England than it did in America.

One of the more interesting episodes of typographic history was the vogue of pamphlets in England during the various revolutions which followed upon the separation of the Church of England from the Roman Catholic Church. The first prohibitions in England were against the Scriptures in English and the works of the Lutherans. When Henry VIII. turned against Rome there was little Roman Catholic literature to suppress. In all, he condemned to be burned eighty-eight books, all English and all Protestant. His son was an ardent Protestant, and enacted laws to circulate the Scriptures and prayer-books in English. The short reign of Edward VI. was followed by that of Mary, a Catholic, who burned and suppressed both the books and bodies of heretics. She it was who prohibited printing elsewhere than in London, Oxford and Cambridge, and granted a monopoly of printing to the Company of Stationers. The persecutions of Mary were effective in making England permanently Protestant. She was followed by Elizabeth, in whose time originated the fight between episcopal Protestants and the Puritans. Both parties were loyal to the Queen, but the bishops tried to suppress the Puritans. The Puritans' weapons were pamphlets, some printed on secret presses, many printed in Holland. Thousands of these were circulated, and there were almost as many in reply, printed by the licensed printers. When any unlicensed printer was discovered he was punished by fine and imprisonment and his plant confiscated. A few had their hands or ears cut off. The dispute was primarily about church ceremonies and vestments and printed prayers, all of which the Puritans regarded as papistical. These disputants eventually formed opposing political parties, and as each alternately came into power there were beheadings, confiscations, mutilations and imprisonments, and an incessant issue of pamphlets. These secret printers were of the reform party, and zealous, doing their dangerous work for conscience' sake. Their spirit is illustrated by the verses added by the printer of a pamphlet, "Certain Articles Collected by Bishops":

> Thys worke is fynished thanks be to God
> And He only will keepe us from the searcher's rod.
> And though Master Day and Toy watch and warde
> We hope the living God is our sauegarde.

Day and Toy were masters of the Company of Stationers, whose duty it was to discover unlicensed presses.

No series of pamphlets was more popular than the celebrated Marprelate Tracts, which were purported to be "Printed oversea in Europe, within two furlongs of a Bouncing Priest, at the Cost and Charges of M. Mar-Prelate, Gentleman." These were actually printed in England, and their history is typical of the pamphleteering movement, and are also important as having a great influence in establishing that party (political and religious) which afterward was known as the Puritan, and which in England is now known as the Non-Conformist or Dissenters, comprising the bulk of the so-called Middle Class. Seven Marprelate pamphlets and one broadside were issued during the years 1588 and 1589. The first was a reply to "A Defence of the Government established in the Church of Englande for Ecclesiasticall Matters," a ponderous folio of 1,410 pages. Within a month the Government ordered a strict search for the "author and abettors of this seditious book," and the history of this search is found in various official reports, highly complimentary to the influence of the pamphlets. Queen Elizabeth issued a proclamation against the Marprelate pamphlets, and more than a score of pamphlets were issued in reply to them. The history of their printing opens with a record of the Stationers' Company that Robert Waldegrave (the first Puritan printer) entered a book, title to be supplied later. A month later the Stationers' Company seized Waldegrave's plant and destroyed it. Waldegrave hid in a house in East Molesey, procured another outfit, and printed various pamphlets, including Marprelate Tract No. 1. He then moved his outfit to the residence of a gentleman in Fawsley, where No. 2 was printed. Nos. 3 and 4 were printed in Coventry. Here the search caused the printer to fly to France, sending his outfit into Scotland. Three other printers were then engaged (for these "tracts" were not short affairs), a new outfit was procured, and Nos. 5 and 6 were issued from Wolston, the printers and outfit leaving the same night for Warrington. The outfit was on a dray covered with hay, but an accident spilled some of the types, arousing curiosity, which led to the arrest of the printers while busy on a tract which did not issue. The printers were taken to London and put to the torture by rack, on which one made a statement implicating several persons. Meanwhile another printing outfit was procured and No. 7, "The Protestatyon," was issued from an unknown retreat. Eventually ten persons were arrested, some of whom were imprisoned and three sentenced to death, for the crime of disputing the right of Protestant bishops to compel Protestant parsons to wear certain vestments and read certain prayers. Notwithstanding the special effort to apprehend all persons concerned, it is not known who was the author. The authorship remains as much a mystery to-day as the authorship of Junius' "Letters to the King," for printing which in 1770 several printers were punished; but in 1912, J. Dover Wilson, in his work, "Martin Marprelate and Shakespeare's Fluellen," offers a theory that the author was Sir Roger Williams, the ablest general of the Elizabethan period, the prototype of Shakespeare's Fluellen, a man close to Elizabeth at the very time she was urging the arrest of "Marprelate." Mr. Wilson's plot is ably and ingeniously developed, and worthy of attention. He is the first to connect Williams with the controversy. Thus commenced the troubles which brought about civil war, the Commonwealth and the Revolution of 1688. During this century of turmoil great advances were made in political and religious liberty. There were, it would seem, more secret and unlicensed printers than those who were licensed. We find precisely the same conditions now prevailing in Russia, where printing is not free, and where numerous secret printers are assisting the propaganda for liberty. The pamphlets and broadsides issued by brave printers at grave risk were the seeds of liberty in England and Scotland, and in Russia the same seed will surely bring forth the same fruit.

The records show that hundreds of books were sentenced to be burned by one party or another, as it had the power. One of these acts has come into our possession, and is here reproduced. The book condemned, the "Racovian Catechism," is one of the earlier exemplifications of the respectable sect known as Unitarians, who are very tolerant people, probably because they do not believe quite as much as the sect which burned their catechism. As for the printers, when found, there was little mercy. John Stubbs and his partner had their right hands cut off for advising Queen Elizabeth not to marry a papistical prince. Alexander Leighton in 1628 was whipped, pilloried, lost both ears, had his nose slit, and was branded on both cheeks "S. S." (sower of sedition) for issuing "Syon's Plea against the Prelacy." Notwithstanding his antipathy to bishops, his son became an archbishop. William Carter (1588) "was hanged, bowelled and quartered." John Twynn (1663) was "drawn on a hurdle to the place of execution, there hanged by the neck, and, being alive, cut down, his privy members cut off, his entrails taken out, his head cut off, and his body divided into four quarters, to be exhibited in five places in the city." John Tutchin (1687) was whipped through several towns, with such severity that he petitioned to be hanged. He lived to establish *The Observator*, in London. In Howell's "State Trials" an account is given of the prosecution of William Anderton (1693) for printing two "treasonable" pamphlets. There had been a brief period of unlicensed printing after James II. was deposed, but on February 13, 1692, the prohibitions were renewed, and licenses limited to twenty printers. Anderton's real offense was printing without a license. The bailiff of the Company of Stationers testified that upon moving a bed upon wheels, he found a door opening into a concealed room in which was a printing-press and type. It has since been proved that the alleged treasonable pamphlets were not printed by Anderton, but had been sent to him unasked by certain enemies the day before his arrest, nevertheless the barbarous punishment for treason was inflicted: "To have the heart and bowels torn out and burnt, and the body quartered and set up or disposed of as Authority orders." This sentence offended public opinion so much that in 1694 the monopoly of the Company of Stationers was finally discontinued, although the aggressions of the Government against printers did not cease for many years. The Company of Stationers, of course, made strenuous efforts to maintain their monopoly. While the data for this article were being assembled, the Typographic Library and Museum came into possession of four broadside petitions relating to this debate, two for and by the Company and two in reply, which are so rare as to have hitherto escaped the scrutiny of bibliographers and historians. All of them are anonymous. The first is "An Account of Several Considerable Services that have been done to the Government by Virtue of the Powers given by the Act for Printing, since the last Continuation thereof, February 13, 1692, shewing that there have been Five Private Presses and many Treasonable Pamphlets and Libels discovered and seized within less than Two Years." The titles of thirty-four pamphlets and books issued by one of the secret presses are given.

Votes of Parliament

Touching the Book commonly called

The RACOVIAN CATECHISM.

Mr. Millington *Reports from the Committee to whom the Book (Entituled,* Catechesis Ecclesiarum quæ in Regno Poloniæ, *&c. commonly called* The Racovian Catechism) *was referred, several Passages in the said Book, which were now Read.*

Resolved upon the Question by the Parliament,

THat the Book Entituled, *Catechesis Ecclesiarum quæ in Regno Poloniæ*, &c. commonly called *The Racovian Catechism*, doth contain matters that are Blasphemous, Erronious and Scandalous.

Resolved upon the Question by the Parliament, That all the printed Copies of the Book, Entituled, *Catechesis Ecclesiarum quæ in Regno Poloniæ*, &c. commonly called *The Racovian Catechism*, be burnt.

Resolved upon the Question by the Parliament, That the Sheriffs of *London* and *Middlesex* be authorized and required to seize all the printed Copies of the Book, Entituled, *Catechesis Ecclesiarum quæ in Regno Poloniæ*, &c. commonly called *The Racovian Catechism*, whersoever they shall be found, and cause the same to be burnt at the Old Exchange *London*, and in the New Palace at *Westminster*, on Tuesday and Thursday next.

Friday the Second of *April*, 1652.

RE*solved by the Parliament, That these Votes be forthwith Printed and Published.*

Hen: Scobell, Cleric. Parliamenti.

London, Printed by *John Field*, Printer to the Parliament of *England*. 1652.

Reproduction of the Act Condemning the "Racovian Catechism" to Be Burned.

They seem harmless enough. In another case eleven titles are given, one of which was "A Brief and Clear Confutation of the Trinity," which was publicly burned by order of both houses of Parliament. The printer, James Dover, was in Newgate prison, with others, though some had escaped. Three printers were found guilty of high treason, one of whom was Anderton. Other printers were under suspicion, one of whom was Andrew Sowle, the Quaker, father-in-law of Philadelphia's first printer. A second broadside deals with the commercial side: "The impoverishment and ruine of hundreds of English families and the enriching of the Dutch printers" — the usual lament of monopoly for the widows and orphans! The answers allege oppression, and state that because monopoly prices are one-third too high, many thousands of books in English are brought over from Holland. The case of John How, printer, is cited. He printed "The Assembly's Catechism" (a perfectly orthodox Presbyterian book, in world-wide use), but being unlicensed, he was prosecuted for printing "a treasonable and seditious book," thrust into prison for three years, and compelled to sell for £40 a printing outfit that cost him £200. England even then was boastful of its freedom, and had much more of it than the countries of France, Germany, Spain and Italy, but its brave or rash pamphleteering-printers had still much good work to do. Meanwhile, are we not justified in treasuring these protesting broadsides as early charters of the liberty of printing; for such we esteem them to be. The latest barbaric punishment of a printer in England occurred in 1719, when John Matthews, a young printer, was executed for "high treason" for printing a pamphlet, "Vox Populi, Vox Dei"; the sentence, imposed by eleven judges, was as horrible as usual, but "through favor his corpse unquartered, was buried in the Church of St. Botolph." The voice of the people loudly resented this execution, riots occurred, many printers were arrested and fined, but Authority then concluded that in this barbarism it had reached its limit (*vide* "Life of Thomas Gent, Printer, of York").

Andrew Marvell (1620-1678), one of England's greater wits and patriots, was, like his friend, John Milton, a defender of the freedom of printing. It will do every printer good to read his comments on printing in those years of oppression:

> The press, invented much about the same time with the Reformation, hath done more mischief to the discipline of our church than all the doctrines can make amends for. It was a happy time when all learning was in manuscript, and some little officer did keep the keys of the library. Now, since printing came into the world, such is the mischief, that a man cannot write a book but presently he is answered. There have been ways found out to fine, not the people, but even the grounds and fields where they assembled! but no art yet could prevent these seditious meetings of letters. Two or three brawny fellows in a corner, with mere ink and elbow-grease, do more harm than a hundred systematic divines. Their ugly printing letters that look like so many rotten teeth, how oft have they been pulled out by the public tooth-drawer; and yet these rascally operators of the press have got a trick to fasten them again in a few minutes, that they grow as firm a set, and as cutting and as talkative, as ever. Oh, printing! how hast thou disturbed the peace of mankind! Lead, when moulded into bullets, is not so mortal as when founded into letters! There was a mistake sure in the story of Cadmus, for the serpent's teeth which he sowed, were nothing else but the letters which he invented. The first essay that was made toward this art, was in single characters upon iron, wherewith of old they stigmatized slaves and remarkable offenders; but a bulky Dutchman diverted quite from its original institution, and contrived these innumerable syntegems of alphabets. One would have thought in reason, that a Dutchman at least, might have contented himself only with the wine press.

"Bluff King Hal" started the difficulties of English printers by his broadside of 1530: "A Proclamation made and diuysed by the Kyngis highness, with the aduise of his honorable counsaile, for dampning (damning) of erronious bokes." The "dampning" was done by burning Lutheran books. In 1539 this kingly villain issued a broadside, "Proclamation to all and synguler Prynters and Sellers of Books not to prynte any Bible in the English Tonge, of any manner of volume duryn the space of fyve yeres." From 1530 to 1839 there were thirty-two acts put into operation for the oppression of printers in various ways. The most celebrated of these is "A Decree of Starre-Chamber concerning Printing, made the 11th day of July past," 1637, 4to, pp. 31, in the reign of Charles I., "one of the most atrocious laws ever enacted in 'this land of liberty,'" to quote an English historian. This act was reprinted, with notes, in 1884 by the Grolier Club of New York, its first publication, which now has an extraordinary value. The printing and the explanatory notes were done by De Vinne. Under the Commonwealth the decree of 1637 was annulled, and printers were allowed greater liberty, especially when Cromwell was Lord Protector, in 1653. The Puritan parliaments made laws regulating printing in 1641, 1642, 1643 and 1647. The act of 1643 was opposed by John Milton, a member of the parliament, in that speech which is now regarded as a masterpiece of prose eloquence and composition, "Areopagitica: A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing. To the Parliament of England"; London, 1644, 4to, pp. 42, which Prescott, the historian, declared to be "the most splendid argument, perhaps, the world had then witnessed on behalf of intellectual liberty." The effect was to modify the act and to secure the appointment of twenty-four experts to serve as licensers and censors. Milton's speech has been reprinted in hundreds of editions, and deserves a place in the home of every printer. It is never "out of print," as any bookseller will know. The veritable act appointing the twenty-four censors is before us as we write.

In England, in later times, while the spirit of the laws has been adverse to printers, the execution of them has been modified by public opinion. The libel laws continue to be unjust. In 1725 a law required every sheet of paper used in printing a newspaper to be stamped before printing. The printer sent the sheets to the stamp office, where the stamp was embossed on them. Each stamp in 1761 cost 2 cents; in 1776 the cost was advanced to 3 cents; in 1789, 4 cents; in 1797, 7 cents; in 1815, 8 cents; and in 1836 the stamp was reduced to 2 cents. This reduction caused an increase of 18,000,000 in the circulation of newspapers in 1837, justifying the promise of long agitation against the tax. In 1831 it was shown that the tax amounted to $5,000,000, of which $760,000 was on advertisements. In that year eight newspapers of New York printed 1,456,416 advertisements, while 400 published in Great Britain printed only 100,000. These taxes illustrated the antipathy of the aristocratic class to the newspapers. The stamp tax was not abolished until 1853. In 1819 it was required that each publisher must enter into a recognizance of $1,500, with sureties, which was increased in 1830 to $2,000, to provide for damages awarded for libels. This act was not repealed until 1869.

Newspapers are permitted to report debates of parliament not by right, but by courtesy. On the other hand, the parliament does not publish an official report of its debates — that is left to private enterprise. In 1738, when the newspapers were quite generally printing reports of the debates, parliament discussed means to stop the practice, and one member urged that if the reports were continued, "they should be looked upon as the most contemptible assembly on the face of the earth," and another

said that "parliament, when they did amiss, would be talked of with the same freedom as any other set of men whatsoever." Theoretically and by letter of the law to report the debates is still illegal, but who would dare prevent it? Theoretically, in like manner, the king is all powerful, and officially continues to speak of "my army," "my people." This is a mere fiction, but in England the good-natured effort is to prevent royalty from "losing face" and always there is a powerful element that secretly wishes the fictions were made facts again.

Finally, the forming of a collection of items relating to the liberty of printing may be recommended to book-lovers and students of the history of typography. A study of this literature convinces us that no authority is wise enough to regulate the kind or quality of books people may read. The intellectual progress of the world requires freedom of printing and selection. What was once heresy to-day is accepted as conservative truth. The right of dissent is the supreme right.

In Conclusion.

In ending these articles, I desire to express my appreciation of the broad editorial policy of THE INLAND PRINTER, the only printing-trade periodical in our language in which it is possible to have such articles published. A file of this widely read periodical is our only history of printing and the only comprehensive record of the ideals and aspirations of printers since its first issue in 1883. The test of its excellence (and one difficult to meet) is that one may pick up any of its fifty-seven volumes and find information which has current value and interest. It is an efficient publication, and its editor-in-chief, who has earned this praise, has done more than any other man to advance the status and earning capacity of American printers, as well as not a few in foreign countries, both through his editorial policy and in the important educational activities which center around THE INLAND PRINTER. If his pleasure in his important work is equal to his modesty, he is truly a happy man. I believe that the excellent technical aims of printing-trade periodicals should be tempered by something of the higher education which has inspired so many great typographers and tends to create a sentiment of admiration for our art of printing which will surely enhance its Reputation with the general public. To say that Printing is great and glorious is meaningless praise to the too numerous printers who are ignorant of its history.

Every printer, whether employer or employed, can not fail to be benefited both in lasting enjoyment and in his business status by studying the literature of his profession. Man can "live by bread alone" just as well as any other animal. The real human is developed intellectually, and necessarily, by means of books, which furnish the solid foundation upon which the real progressives must build. Many men, "smart" enough and successful in business, believe that they are doing very well without the aid of books, except to kill time; but they are living in the light reflected by books, which they absorb indirectly and unconsciously. So long as books are printed, no man intelligent enough to be a printer (even an inept one) can escape the good influences of the experiences of past generations preserved in books. The "fool who says in his heart there is no God" is no more foolish than the man who thinks he is getting along without the aid of books.

And if books, why not books about printing and printers for the printers' home libraries? They relate to the most beneficial and marvelous occupation practiced by men. They relate to the earliest art — Writing — of which typography is the latest development, though possibly and probably not the ultimate. Buy books about printing. Most of them are out of print, but can be readily procured from any good bookseller. Among booksellers in America, I have found Mr. C. E. Goodspeed, 5a Park street, Boston, invariably efficient and trustworthy, and with an extensive knowledge of typographic literature and mementos, prints, autographs, medals, broadsides, etc.

During the progress of these articles, written in the "leisure" hours of a strenuous business life, I have been pleasurably encouraged by appreciative letters from a number of the "salt" of typography in America and Great Britain. To them, hearty thanks and all good wishes. If there are others who have been interested, let them also write, for in time we who are true book-lovers and proudful printers may get together and do something in honor of printing along the lines upon which printers in Europe proceed. However good and sound our aspirations may be, they are of little use until embodied in action. Can anything be done to establish a National Historical Typographical Society? Are there enough of the true followers of De Vinne to accomplish something worthy of the Art which created all other Arts?

BIBLIOGRAPHY.

The books and broadsides mentioned in these articles are to be seen in the Typographic Library and Museum, Jersey City, founded by the American Type Founders Company in 1908, to which all printers and those interested in printing are cordially invited. The collection relating to the liberty of the press contains, in addition, a number of original acts and edicts regulating printing issued in France, Spain, Holland and Germany. Original decrees and items relating to them are arranged chronologically.

A Decree of Starre-Chamber concerning Printing, made the 11th day of July past (1637). London, 4to, pp. 63.

Same, with notes by Theodore L. De Vinne. New York: Grolier Club, 1884, 8vo, pp. 83. First book issued by the Grolier Club, edition limited to 150 copies; now scarce; has sold for as much as $210; its true value is now about $100.

Expresse Commands from both the Honourable Houses of Parliaments (etc.), Part III. That the Abuses of Printing be likewise Reformed, and publishing of Obnoxious Matters in Pamphlets be severely punished. London, 1641, 12mo, pp. 8.

A Speciall Order of both Houses concerning Irregular Printing and for the Suppressing of all False and Scandalous Pamphlets. London, 1642, 12mo, pp. 8.

Die Jovis, 9 Martii, 1642. It is this day ordered by the Commons House of Parliament: (Follows instructions for entering suspected houses and demolishing secret printing-plants and arresting the printers). A broadside.

An Order of the Commons in Parliament, Prohibiting the Printing or Publishing of any Lying Pamphlet Scandalous to His Majestie or to the Proceedings of both or either Houses of Parliament. London, 1642, 12mo, pp. 8.

An Order of the Lords and Commons Assembled in Parliament for the Regulating of Printing and for Suppressing the late great abuses and frequent disorders in Printing many False, Scandalous, Seditious, Libellous and Unlicensed Pamphlets, to the great defamation of Religion and Government. Also, authorizing the Master and Wardens of the Company of Stationers to make diligent search, seize and carry away all such Books as they shall find printed or reprinted by any man having no lawfull interest in them, being Entred into the Hall Book to any other man as his proper Copies. Die Mercurii, 14 June, 1643. London, June 16, 1643, 12mo, pp. 3. This evoked the magnificent protest of Milton (see below).

A Particular of the Names of Licensers who are appointed by the House of Commons for Printing, according to an order of the Lords and Commons dated the 14th of June, 1643. London, 12mo, pp. 4.

Hunscot, Joseph: The Humble Petition and Information of Ioseph Hunscot, Stationer, to both the Honorable Houses of Parliament now Assembled, in Vindication of Himselfe and the Company of Stationers. London, 1646, 12mo, pp. 8.

An Ordinance of the Lords and Commons assembled in Parliament against Unlicensed or Scandalous Pamphlets and for the better Regulating of Printing. London, 1647, 16mo.

An Order of the Commons in Parliament, Prohibiting the Printing and Publishing of any Lying Pamphlet Scandalous to His Majesty or

to the Proceedings of both or either Houses of Parliament. London, 1647, 12mo, pp. 8.

An Act against Unlicensed and Scandalous Books and Pamphlets and for the better Regulating of Printing. London, 1649, 8vo, pp. 17, printed in black-letter by order of the Puritan parliament, in the same year in which Charles I. was beheaded.

L'Estrange, Roger: Considerations and Proposals in order to the Regulation of the Press, together with diverse Instances of Treasonous and Seditious Pamphlets, proving the necessity thereof. London, 1663, 12mo, pp. 33. L'Estrange, a printer and publisher, was the licenser of printing, and his proposals are here more stringently oppressive than were ever enacted or decreed. He was, however, knighted for his zeal. These proposals are reprinted in Timperley's "Dictionary of Printers and Printing," pp. 532-540, and are most entertaining in the light of the better measure of liberty we now enjoy.

Philopatris. A just Vindication of Learning or an Humble Address to the High Court of Parliament in behalf of the Liberty of the Press. London, 1679, 12mo.

Reasons humbly offered for the Liberty of Unlicens'd Printing, to which is subjoined, The Just and True Character of Edmund Bohun, the Licenser of the Press. London, 1693, 12mo, pp. 32.

A Letter to a Member of Parliament shewing that a Restraint on the Press is Inconsistent with the Protestant Religion and Dangerous to the Liberties of the Nation. London, 1698, 12mo, pp. 32.

A Letter to a Member of Parliament shewing the Necessity of Regulating the Press. Oxford, 1699, 12mo, pp. 67.

Reasons Against Restraining the Press. London, 1704, 12mo, pp. 32.

Arguments relating to a Restraint upon the Press (etc.) with Proposals humbly offer'd to the consideration of both Houses of Parliament. London, 1712, 16mo, pp. 52.

The Doctrine of Innuendo's Discuss'd; or the Liberty of the Press Maintain'd; being some thoughts upon the present treatment of the Printer and Publishers of *The Craftsman*. London, 1731, 12mo, pp. 26. Between July 29 and January, 1730 (O. S.), the printers of *The Craftsman* were arrested four times. The first arrest we find in the records was in May, 1718. The above pamphlet is a vigorous and sensible protest.

Farrer, James Anson: Books Condemned to be Burnt. London, 1892, 18mo, pp. xii, 206.

(Harris, Benjamin.) A Short but Just Account of the Tryal of Benjamin Harris upon an Information brought against him for Printing and Vending a late Seditious Book called An Appeal from the Country to the City for the Preservation of His Majestie's Person, Liberty and Property and the Protestant Religion. (London), printed in the year 1679, folio, pp. 8.

Milton, John. Areopagitica: A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing. To the Parliament of England. London, 1644, 4to, pp. 42. This being one of the standards of English literature, it has appeared in many editions, and will probably continue to be reprinted as long as learning lasts. One of the most desirable editions is that of the Grolier Club, with an Introduction by James Russell Lowell, New York, 1890, of which 328 copies were printed. Several of the eminent private or limited edition presses have reprinted this defense in handsome style, among them the Dover Press, the Riverside Press and the School of Printing maintained by the Lakeside Press (R. R. Donnelley & Sons Co.).

Paterson, James. The Liberty of the Press, Speech and Public Worship, being Commentaries on the Liberty of the Subjects and the Laws of England. London, 1880, 16mo, pp. xxxii, 568.

Pierce, William. An Historical Introduction to the Marprelate Tracts; a Chapter in the Evolution of Religious and Civil Liberty in England. Illus. London, 1908, 8vo, pp. xvii, 350.

Wilson, J. Dover. Martin Marprelate and Shakespeare's Fluellen: A new Theory of the Authorship of the Marprelate Tracts. London, 1912, 8vo, pp. 74.

Rutherfurd, Livington. John Peter Zenger: His Press, His Trial and a Bibliography of Zenger Imprints; also a Reprint of the First Edition of the Trial. New York, 1904, large 8vo, illus.

Zenger, John Peter. A Brief Narrative of the Case and Tryal of John Peter Zenger, Printer of the *New York Weekly Journal*. New York: Printed and Sold by John Peter Zenger, 1736, folio, pp. 40.

(Zenger.) Remarks on Zenger's Tryal, taken out of the *Barbados Gazette*, for the benefit of students of law and others in North America. 1737, printer unknown.

The Zenger "Narrative" was reprinted in 1738 by Thomas Fleet, Boston; by J. Wilford, London (who issued four editions that year); by J. Roberts, London, and by an unknown English printer. In 1750 J. Wilford issued his fifth edition. In 1752 by P. Brown. In 1756 by W. Dunlap, London. In 1765 by J. Almon, "to which is now added, being never printed before, the Trial of Mr. William Owen, bookseller and printer, who was also charged with the publication of a libel against the government." In 1770 by John Holt, New York. In 1784 by London printer, unknown. In 1799 by Boston printer, unknown. It was incorporated into collections of famous trials in 1741, 1816 and 1841. Of these the Typographic Library has Wilford (fourth edition), 1738; Almon, 1765, and Holt, 1770. It is difficult to form a complete collection.

(Zenger.) The Complaint of James Alexander and William Smith to the Committee of the General Assembly of the Colony of New York, 1735, large folio, pp. 19, doubtless printed by Zenger; very scarce. These were the lawyers disbarred for their zeal in defense of Zenger.

THE UGLY NOT POPULAR IN AMERICA.

The article entitled "Cultivating the Ugly," in the September issue of THE INLAND PRINTER, has been endorsed by artists, advertisers, publishers and people of good taste generally. Mr. Horgan, of our staff, who wrote this protest against this foreign invasion of the ugly in art, struck a popular note, to judge from the letters of approval that have been received. It was a case where it was everybody's business and still nobody's business. Vulgarity and nastiness were pushing forward in drawing for publicity until incompetent artists were at a premium, but now that attention has been called to it in such a forcible manner we will see less and less of this decadent art in advertising.

Carroll Beckwith, the well-known American painter, was the first to commend the article, and he wrote, in part, as follows:

"I am greatly pleased to see THE INLAND PRINTER attracting public attention to the blatant vulgarity of the so-called 'Modern Art,' as expressed in advertising. In the last paragraph of the excellent article, where you allude to the intoxicated woman on the street attracting more attention than the lady, you sum up the popular idea of advertising in the minds of people who have no ideas. In the language of Josh Billings: 'Everybody will stare and laugh at a monkey, but no one respects him.'

"If we had one draughtsman in our country who was capable of doing such posters as Mucha made in Paris ten years ago, our advertisers might see the difference between beauty in art and the vulgarity and ignorance which pervade not only our posters, but, alas, many of our magazine covers and their illustrations."

W. A. Rogers, famous cartoonist of the *New York Herald*, writes: "Hope your propaganda may be successful. The trouble is a set of our young American artists are imitating the degenerate stuff you attack."

William C. Ostrander, artist and designer for Eaton-Crane & Pike Company, writes: "It is true, every word of it, and I am glad that a reaction is setting in. May it lead to a return of the sane and the beautiful."

Thomas Nast Fairbanks, Japan Paper Company: "I am thoroughly in accord with you."

Edward A. Kendrick, president, Redfield-Kendrick-Odell, printers, wrote: "Have read with a good deal of interest THE INLAND PRINTER'S article on the subject of 'Cultivating the Ugly,' and take this opportunity to accord my hearty condemnation of the so-called 'Modern Art,' which, as you so clearly point out, is neither 'modern' nor 'art.' Like all fads, it must run its course, but the return to the element of simplicity in design, which is also the element of beauty, is inevitable and must come sooner or later."

John A. Tennant, of Tennant & Ward, publishers, writes: "Your protest is timely and welcome. For a year or two past I have wondered at the patience and tolerance with which so many schools of design, art groups and the like have received this foreign invasion of modern decorative art in America. Most of their stuff is plainly atrocious and some of it positively indecent."

EXAMPLES *of* TYPOGRAPHIC *Effectiveness*

Specimens taken from the work of
THE MARCHBANKS PRESS
114 *East* 13th *Street* New York City

November 1916
THE INLAND PRINTER
CHICAGO ILLINOIS

LUNCHEON · AFTERNOON TEA · DINNER

A la Carte and Table d'Hote

Ye Peg Woffington Coffee-House

Telephone Murray Hill 6783

11 EAST 44TH STREET NEW YORK

FOR the advertising of a business to which printed matter of distinction is an urgent necessity

ETRURIA, a hand-made paper from Fabriano, of which this is not a sample

JAPAN PAPER COMPANY

New York and Philadelphia

WORK OF THE MARCHBANKS PRESS, NEW YORK CITY.

Have you ordered your Shirts for the coming Fall wear?

WE have a complete line of new samples from the East, ranging in price from twenty-nine to seventy dollars per dozen

FIT AND SATISFACTION GUARANTEED

Clancey Shirt Store

868 Praetorian Block, Dallas
South-western Phone M-888

The Difficult Business *of* MANAGING *A* Home

Answering some of its problems

Thomas Raymond Ball

DESIGNER DECORATOR COSTUMER
61 WEST 46TH STREET
NEW YORK

WORK OF THE MARCHBANKS PRESS, NEW YORK CITY.

MARCH 1916

TIME to think of Spring Advertising, Booklets, Catalogs, Announcements, and the various ways to attract trade by the printed word. We can help you with designs and copy, and good printing

THE MARCHBANKS PRESS
DESIGNERS ENGRAVERS PRINTERS
TELEPHONE STUYVESANT 1197
114 EAST 13TH STREET NEW YORK

MARCH 1916

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

AUGUST 1916

A PRINTED message should be easy to read and should carry its meaning simply and directly to the mind of the reader.

The arrangement of the type should help the reader to get at the meaning of the words simply and directly.

Good type composition *makes* your print attractive, easy to read and understand.

The man who intelligently appreciates good type composition will be interested in the kind we do.

THE MARCHBANKS PRESS
Telephone STUYVESANT 1197
114 *East* 13th *Street* New York

August 1916

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

WORK OF THE MARCHBANKS PRESS, NEW YORK CITY.

Henry Lindenmeyr & Sons

DISTRIBUTORS OF PAPERS

32-36 BLEECKER STREET, NEW YORK

20 Beekman Street, New York 32 Clinton Street, Newark, N. J.

To .....

.....

.....

Dignity, Beauty, Grace

and added to these

An infinite capacity for

Service

WORK OF THE MARCHBANKS PRESS, NEW YORK CITY.

Voluntary TRUSTS

SUGGESTING how those who have accumulated WEALTH may arrange to *enjoy* its full benefits; and pointing out a few instances wherein the SERVICES of the *Trust Company* may be utilized to advantage by individuals.

Franklin Trust Company
NEW YORK & BROOKLYN

Voluntary TRUSTS

THE word "*estate*" conveys to many people no other meaning than the real or personal property of deceased persons, which must be divided and administered in accordance with the terms of a will, or in accordance with intestate laws where there is no will. Many also believe that the connection of a *Trust Company* with an estate arises only after death. This, however, is not necessarily the case, as the management and control of the *estates* of individuals who are still alive

VROOM

INVITES YOU TO INSPECT
HIS FALL AND WINTER WOOLENS AND MODELS
FOR 1916
279 FIFTH AVENUE AT 30TH STREET
NEW YORK CITY

WORK OF THE MARCHBANKS PRESS NEW YORK CITY.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

"Gingerbread."

TIME was when rule-twisting was "all the rage" in the printing business. With prodigious labor, enterprising and ambitious compositors would bend and twist rules into all manner of shapes — circles, diamonds, hearts and what not — the idea apparently being to see who could erect the most intricate arrangement. Somewhere in the recesses of the rule-and-ornament combination the type would be tucked away in such a manner as to be as inconspicuous as possible. The idea that printing should serve a commercial purpose in the promotion of sales — or that it should be easily read — was not considered. The real purpose, it seems, was to astound the reader and to cause other printers to marvel at the ingenuity of it all.

Happily for the printing business, the "style" did not survive. Imagine some of our national advertisers paying the huge sums for publicity that they do to-day for no other purpose in effect than to enable some printer to tuck their well-written, carefully considered words into recesses of some architectural design built up with rules and ornamental devices patted and squeezed into the desired shape. Marvelous it was — but mighty poor printing.

Rule-twisting machines are no longer sold, and compositors do not spend ten to fifteen hours bending and twisting rules around jobs which are better set in fractions of the time. Nevertheless, a printer often pats and squeezes type into a shape to fit — generally a poor fit, too — an arrangement of rules and ornaments conceived in the mind of the compositor when he should have been planning his display — the type — so that it would impress readers with the greatest possible force. If readers are to be impressed, nothing in the arrangement should make reading a task.

Return in five days to
Grand Marsh Garage
R. L. DeLap, Proprietor

A BOOSTER FOR

GRAND MARSH, WISC.

A thriving village situated on the Chicago & North Western Railway, about 115 miles from Milwaukee, 200 miles from the Twin Cities. Is the trading center for the largest and best farming section of Adams County.

A LIVE AND GROWING CITY

FIG. 1.
Rule arrangements such as this absorb the recipient's attention, subordinating by their prominence the type-matter within.

Return in Five Days to

Grand Marsh Garage

R. L. DeLAP, Proprietor
A Booster for
GRAND MARSH, WISCONSIN

A THRIVING VILLAGE situated on the Chicago & North Western Railway, about 115 miles from Milwaukee, 200 miles from the Twin Cities. Is the trading center for the largest and best farming section of Adams County.

A LIVE AND GROWING CITY

FIG. 2.
A simple, readable and dignified arrangement of the same copy which, while much superior to the original, is much more quickly composed.

We are reproducing herewith an envelope corner-card set by a printer who is ambitious (Fig. 1). We know that he is ambitious or he would not have gone to so much trouble to set that small job. We commend his ambition, but not his judgment. He has simply started out on the wrong track, probably because of improper guidance, and, if started aright, that ambition should make him a very capable compositor.

It is simply with a view to steering him — as well as others who have a misconception as to what brass rules should do and should not do — that we reproduce the design, point out its important error and, by example, show how he could have handled it in less time and with much better effect from the standpoint of its influence upon those who receive it.

The rules and ornaments have been arranged in such fashion as to represent quite accurately a monument on

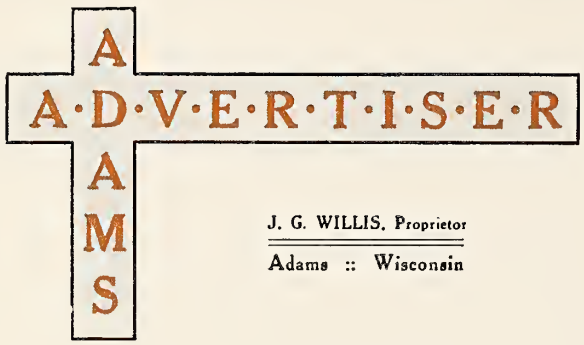


Fig. 3.
Do you grasp the significance of the words in the panel at first glance? No, you must "dig it out," as it were.

Fig. 4.
Here the name of the paper is manifest at a glance and there are no puzzles to solve. Much better, is it not?

which a very good representation of an ordinary railroad coal car is resting. The significance is not apparent. If a representation of an automobile was intended, it was poorly carried out. But all this is beside the point. Whatever it represents, or does not represent, the rulework, by its prominence, subordinates the type, and, although it is quite possible to wade through the type, the words will not linger with the reader. Because of the distraction furnished by the decoration, the words are not impressed firmly in the mind. Any one who has memorized a poem or a speech knows that he can do so much more quickly and reliably in solitude, where no outside sounds obtrude and force themselves upon the mind. This is comparable, also, in a way, to a picture which is so elegantly framed in such a large and prominent frame that those who look exclaim, "Oh! What a handsome frame," and pay scant attention to the picture it surrounds.

Decoration is desirable as long as it serves to make the appearance of the design more agreeable to the eye, and, therefore, more inviting to the reader. If, by symbolism or otherwise, it strengthens the type, so much the better, but in no case should the type be subordinated to it. We read type, but rules and ornaments are meaningless in that sense.

Our resetting (Fig. 2) is plain, but all good type-faces possess beauty in themselves and should be permitted to exert their influence. In it there are no counter attractions which irritate by their constant clamor for attention. It is comparable to the quiet room where the words are read and impressed upon our minds firmly by the exclusion of outside noises.

It is better printing. It is better advertising.

While this subject is in our minds we want to show another design which illustrates the same point, but from a different angle (Fig. 3). Who of our readers will venture to say that a certain amount of study and effort is not necessary to distinguish the name of the paper, *Adams Advertiser*, from its puzzling rule arrangement? We do not "hear" the words because of the prevalence of the outside "noise."

Look at it. Does the name of the paper come to you instantly as it does in our plain and simple resetting? (Fig. 4.) That is sufficient reason for discarding it, and for the same reason all intricate, complex, puzzling arrangements should be cast aside.

We would all stop and laugh if we should see a horse and cart going along the street in reverse order, the cart being before the horse. In printing the same holds true, for in ninety-nine cases out of a hundred when the type is made to fit the design, a preconceived idea of a stunt, the appearance is bad, if not ludicrous. More often still in such arrangements the type is sorely handicapped by the forced arrangement necessary to fill the space, and its effectiveness is weakened.

The type should be set first and arranged in the most effective, pleasing and readable manner possible. Then, if a cut-off rule seems necessary here, a spot of decoration there or a panel some place else, to make the type more effective, pleasing and readable, it can be done. Follow this plan, and the chances are that ornamentation will not be overdone, but, on the other hand, much will have been accomplished toward its serving the purpose for which it was intended — to make type work to better advantage.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

SIMPSON ART WORKS, Oakland, California.— The street-car card executed by you for the purpose of advertising Laddie cigarettes is interesting in design and quite effective from the standpoint of coloration.

EDMUND F. KRAUSS, Newark, New Jersey.— The label set up and printed by you for the purpose of mailing your lessons to the I. T. U. Commission is satisfactory in every way. The printed in brown and brown tint on brown deckle-edge cover-stock, we are advised that Charles J. McArthur has identified himself with the Jay Printing Ink Company, Inc., Brooklyn, New York, in the capacity of treasurer.

FRANC. E. SHEIRY, Washington, D. C., issues a house-organ each month, *Sheiry's Printograms*, of one page of two columns, 5½ by 10 inches in size, and printed on white blotter stock. Those who can not afford the expense necessary to the production of a house-organ of the usual proportions, sixteen pages and a cover, might give Mr. Sheiry's plan a trial.

TIMES PUBLISHING COMPANY, Wichita Falls, Texas.— The Fall Style Show invitation is very satisfactory, but we believe a folder one-half the size would be preferable, mainly because it would not have to be folded so many times to be inserted in the envelope.

HARRY C. MERTZ, Shakopee, Minnesota.— The package-label is too decorative and the type does not stand out as it should. By printing the outside border in green, and by eliminating the inner rule panel, a decided improvement would have resulted. Why letter-space the word "Mertz" so widely and crowd the letters of the word "Printery," in the same line, so closely?

JAMES H. COFIELD, Quanah, Texas.— The illustrations on your letter-head are not pleasing and are out of place thereon. A plain and dignified heading is by all means best. The type-matter in the panel does not square up to the same proportions as the panel, the white space at top and bottom being greatly in excess of that at the sides. A poor distribution of white space such as this is always displeasing.

RAUH & ROSENTHAL · ADVERTISING COUNSELLORS

1511 KEENAN BUILDING

PITTSBURGH

Office of · ARNOLD W. ROSENTHAL

capital lines in the upper right-hand corner, however, are crowded, and additional one-point leads should be placed between them.

ELLSWORTH GEIST, Pittsburgh, Pennsylvania.— Simplicity — beauty — readability. In your selection of materials and in their arrangement you obtain these essential qualities of good work. Your work is first inviting and then eminently readable. Nothing more could be asked, nothing more could be given. Two specimens of your work are reproduced on this page.

VALLEY ENGRAVING COMPANY, Johnstown, Pennsylvania.— Both the folder and the business card are exceptional in originality of idea and execution. As an example of modern commercial art the card is excellent, and would appeal very much to those who admire that style.

THROUGH the medium of a handsome announcement,

THE WORK OF

ELLSWORTH GEIST · TYPOGRAPHER

CARNEGIE INSTITUTE OF TECHNOLOGY

PITTSBURGH

Dignified typography by Ellsworth Geist, Pittsburgh, Pennsylvania. Mr. Geist's work is eminently simple, but, because of his intelligent use of decoration, it is not severe. The label was printed in full tone and tint of green.

AMERICAN TYPE FOUNDERS COMPANY

Edward P. *Dahlinger*

Type Ornaments Rule
Printing Machinery and Printers' Supplies
of Every Description

Telephone BEEKMAN 3885 FRANKFORT AND WILLIAM STS

Telephone STUYVESANT 1197

m

The Marchbanks Press
DESIGNERS · ENGRAVERS · PRINTERS
114 *East* 13th *Street New York*

DAVID SILVE

Interesting use of Caslon swash characters on business cards. By David Silve, Marchbanks Press, New York city.

THE J. DRESNER COMPANY, New York city. — Your envelope and letter-head, printed in full tone and a light tint of blue on white stock, are very distinctive in treatment. We feel that a border on a letter-head which occupies so much space would prove a disadvantage. The proof-envelope is nicely set, but the small type between the rules crowds those rules rather closely. With a lead added below the top rule, and above and below the bottom rule, a decided improvement would result.

THE KEYSTONE TYPE FOUNDRY, Philadelphia, Pennsylvania, has sent us an attractive booklet showing specimens of its foundry products. The book is cut out to the form of a conventional fisherman's basket, on which the words, "There's never so good a time to fish as when the fish are biting," are printed in red. The text pages are embellished by a variety of marginal illustrations of fishermen. Needless to say, the work on the specimens is of the same high grade which has characterized this company's work for years.

HEROLD REINECKE, Strawberry Point, Iowa.— The Obye card is better than your own, first, because a plain rule was used for the border, which harmonizes better with the plain Copperplate Gothic used on both cards than the spotty, decorative border which you used on your own card. The script "R" is entirely out of place on your personal card, as it does not harmonize with the Copperplate. The lines are crowded on your card. Remember, plain rules with plain type always.

Hollywood Citizen, Hollywood, California.— The specimens are all interesting in their unconventional typographic treatment and are well printed. As is usual in out-of-center arrangements, white space is sometimes rather poorly distributed, but in only one of yours is this displeasing, and that is the announcement for Miss Julia E. Kramer. We would avoid combinations of roman letters containing hair-line elements with other roman types where the contrast of light and heavy elements is not so pronounced as on the title-page for the Hollywood Business Men's Club program, which is otherwise exceptionally good.

Decorative card, hand-lettered and designed by Percy Green, of Toowoomba, Queensland. The original was in six colors, the circle around the illustration and the initials of the lettering being in gold. Mr. Green does considerable lettering "on the side," and is enabled to increase his income thereby. He modestly credits the I. T. U. Course for his good work.

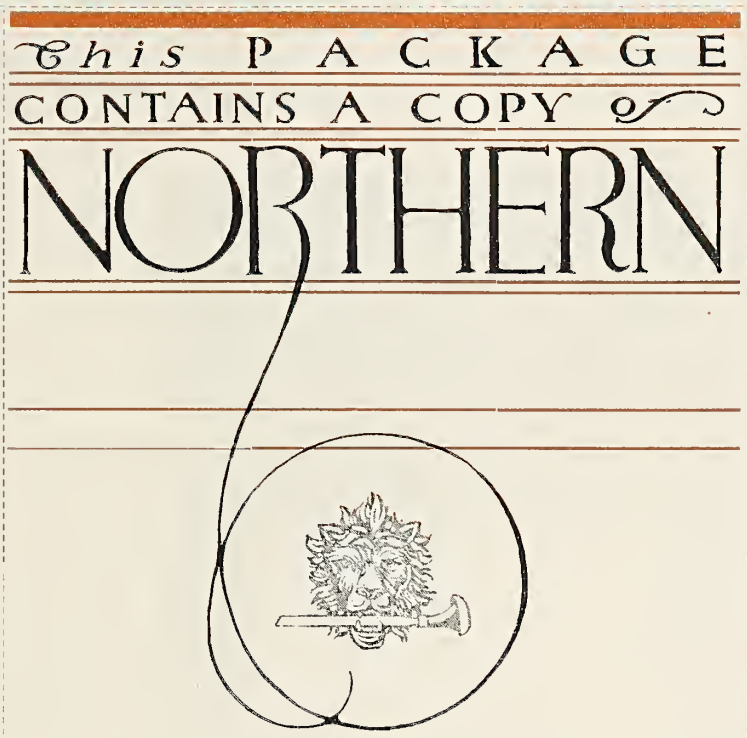
DAVID SILVE, New York city.— The work you are doing at the Marchbanks Press is indeed clever — you make type talk, as it were, for in selection of type and its arrangement the idea with you has not been to attempt to make type and rule do stunts for which they were not intended, but, rather, to make them do that work well for which they were intended. It surely demonstrates the beauty in simplicity and shows that a variety of type-faces, instead of being necessary to effectiveness in display, are in reality unnecessary. Placed alongside a design done by a rule-and-ornament enthusiast, it would leave no doubt in any mind as to the superiority of plain and simple typographic treatments. We are reproducing several of your specimens in this department, and our eight-page insert is devoted to an extensive showing of Marchbanks Press work, a number of which are, no doubt, your own designs.

The Centre Reporter, Centre Hall, Pennsylvania.— The specimens sent us are neat and attractive in every way, especially as regards composition. The joining of rules was not carefully accomplished in some of the specimens, this being particularly noticeable in your own large package-label. We would prefer a light-blue tint for the second color on the Patrons of Husbandry letter-head, the type on which is printed in a full tone of blue. On the "Presidents" page of the booklet done for The State College Woman's Club, the heading is too far removed from the matter below, which, in effect, causes the design to appear overbalanced at the bottom because of the introduction of so much white space at the top.

THE FRANKLIN PRESS, Kankakee, Illinois.— Your stationery is dignified, pleasing and effective. Too many printers overload their own stationery designs with decoration, and by it subordinate the type which is important. Type was made to be read, and you seem to realize this to your own satisfaction, and to your customer's benefit we feel sure.

The "Preparedness" blotter would be better if printed in a stronger color. True, the color used harmonizes perfectly with the stock and the appearance is "pretty," but people will not read advertising which strains their eyes, and the ink used is so weak that it really does that.

NORTHERN ENGRAVING COMPANY, Canton, Ohio.—The initial number of your house-organ is an exceptionally interesting one, and its appearance is so unusual and striking as to command close and favorable attention. We also admire the design on the envelope which brought it to us and which is herewith reproduced. The make-up of the inside pages is pleasing, and there is not the effect of crowding and congestion so often noticeable in work of this character. Better, by far, continue to give your readers a reasonable amount of matter in a readable fashion than to attempt to tell them all in one issue and tell it in such a way as to be so uninviting and so difficult to read that it will be discarded. Artwork and the plates, which



Interesting hand-lettered design on envelope carrying organ of the Northern Engraving Company, Canton, Ohio.

are your own product, are of an exceptionally high grade.

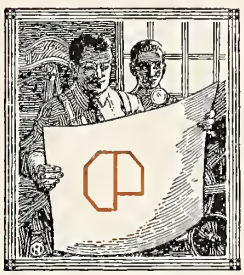
THE CLOISTER PRESS, St. Louis, Missouri.—We admire the samples of your work sent us very much indeed. Simple arrangements of a plain and readable, but attractive, type, Cloister Old Style, characterize your work, and it is such printing that brings results. The only fault we find is a minor one. The red you have used on several of your specimens is not bright enough, having a purplish cast, and we would suggest that red-orange makes the most pleasing and effective combination with black. Two of your excellent designs are reproduced.

F. D. PHINNEY, Rangoon, Burma.—The Amona Class program, which you have sent us, presents a new idea to us and is decidedly interesting. To our readers we will state that, instead of the conventional pictures of prominent people at the banquet, zinc etchings were made of their thumb-prints, and beneath each thumb-print the name of the individual appears. It is said that the lines on the thumbs of no two people in the world are identical, and Bertillon utilized this fact for the first time in the detection of criminals. It is a decided novelty, however, and would prove quite interesting wherever introduced. The booklet is otherwise a satisfactory job of printing.

ST. GEORGE, San Francisco, California.—We do not doubt that the folder for Robert Wallace, the Furrier, sold the goods. It is dignified and artistic, and just the sort of a job that would appeal to buyers of fur garments. It would be a serious mistake to send out a cheap, gaudy folder to a list of people financially able to buy fine furs. We believe that if the copy had been "boiled down" somewhat the folder would have brought even better results than it did, for there is an effect of crowding and congestion which might frighten some out of reading it. From the mere standpoint of balance, the heading should have been set in larger type, but that would have made it less dignified and chaste. The blind-embossed border adds a very pleasing touch.

The Rook-Book, a Little Journal of Ideas, is the name of the house-organ issued by

Folder title-page by Frank B. Nuderscher, commercial artist, St. Louis, Missouri.

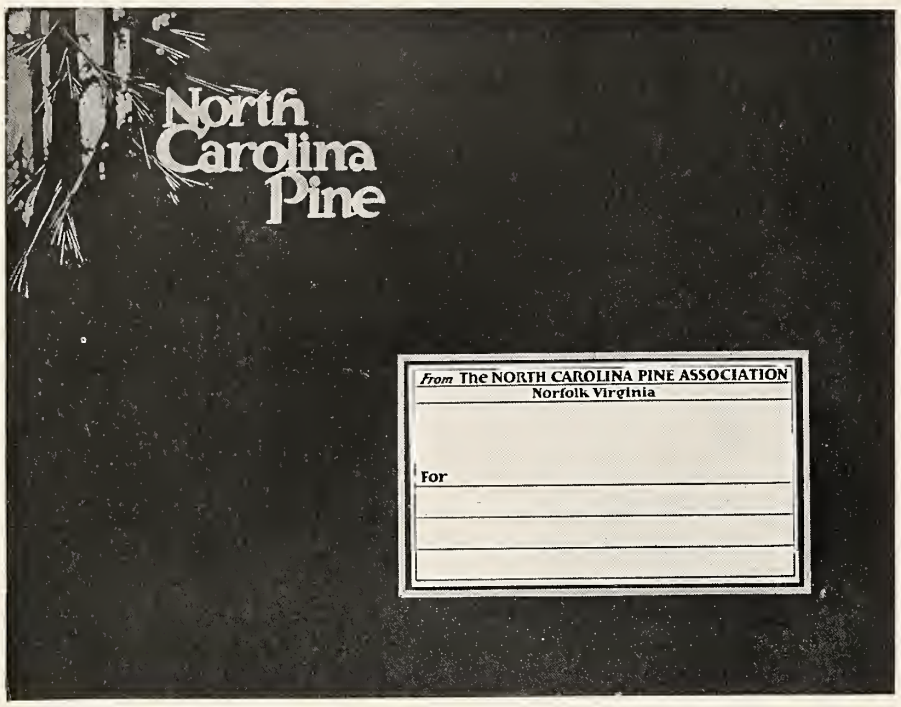


CHARACTER PRINTING

THE CLOISTER PRESS
JOHN J. FARRELLY
709 PINE STREET
SAINT LOUIS

Title-page of folder printed on antique stock by The Cloister Press, St. Louis, Missouri.

the James H. Rook Company, 626 Federal street, Chicago, and it is all that the name implies, for it fairly bristles with ideas. It is efficiently edited and admirably printed, and for those reasons should appeal forcibly to all who receive it. The cover decorations and lettering are of the strong, rugged styles adapted



Envelope by Eddy Press Corporation, Cumberland, Maryland. Trees and lettering in left-hand corner, and border around tipped-on label, in green on black stock. Label on light-green stock.

of late from German sources by American commercial artists. It combines all the advantages of strength and effectiveness of that style without going to the extreme of being ugly and illegible, as some artists have made it. Specimens of the firm's product are reproduced in half-tone, all high-class examples of the printer's, artist's and engraver's product.

Stebbins-Eby Press, Fresno, California.— The dainty folder advertising your ability to do the kind of work which appeals to artistic temperaments, particularly musicians, is very neat and should be well received by those to whom it is addressed. We have reproduced the title-page, but, of course, the original stock was much more attractive than a half-tone reproduction on smooth stock can represent. The main group on your business card is too low, causing the design to be bottom-heavy.

C. A. Kniss, Herndon, Pennsylvania.— The specimens are exceptionally neat and are well printed. The long line on the package-label crowds the border too closely at the sides. This fault could have been easily overcome by increasing the size of the border. If the three top lines were spaced slightly wider apart, the effect of crowding would have been eliminated. The pyramidal effect caused by the three short lines, the shortest of them being at the top, is to us rather displeasing. The contour would be improved if the fourth line, the longest of these three, was placed immediately below the main display line, where it logically belongs, as the connection between the two is close, and the address, appearing between, serves as a typographic interruption.

We have received from the W. W. Schleit Manufacturing Company, Incorporated, Syracuse, New York, a copy of a folder advertising its Wasco garage-heating system. It is gotten up to represent the appearance of a garage front, the doors being printed from half-tones, and on opening these doors (folds) the descriptive matter and an illustration of the system come to light. The work was done by the Morril Press, Fulton, New York. Press-work is excellent, but the type is crowded, and for that reason rather ineffective. If the copy had been "boiled down," or if the text had been set in smaller type so that slightly larger display could have been used and more white space introduced, the appearance would have been improved very much.

Lundstrum Printing Company, Wichita, Kansas.— You seem to use a rather poor grade of ink, which mars the appearance of your work to a considerable degree, and especially so on the half-tones. We note frequent combinations of a bold and extended text-letter, a very decorative style, with light Copperplate Gothic, a severe, monotone letter, and this combination should be avoided, for no two type-faces have less in common. Try to use a single type-face on each job, but if it is necessary to bring out certain words or lines in greater display than can be obtained by contrast in size, select a bolder letter, but, by all means, the same style of letter. In so far as display is concerned, good judgment was exercised in all the specimens, but the appearance is not as inviting as it should be.

Owen E. Lyons, Easton, Pennsylvania.— As a whole, your specimens are of exceptional merit, but minor faults are apparent here and there, which, if corrected, would result in great improvements. On the title-page of the Rasley Family Reunion program, the line of italic capitals at the bottom contrasts disagreeably with the text type used for the remainder of the design. Italic capitals are a blemish on any job in which they are used. This bottom group is too low, crowding the border below too closely and overbalancing the design. The lines at the top and bottom of the other three pages are suffocated, as it were, with rules, and the rules immediately above and below these lines should have been deleted. The condensed type used for the top part of the title-page of the commencement program does not harmonize with Cloister at the bottom.

Robert Kraeuter, Newark, New Jersey.— Your specimens are neat and at the same time interesting. On the cover-design for the Newark Union's annual banquet the tint is a little too weak and the main display lines are too low, causing the design to appear overbalanced at the bottom. We suggest that you avoid breaking borders to admit of long display lines. Break up the lines instead. The tint is too weak, in fact so weak that the ornament is invisible at a certain angle. A plain one-point rule, printed in the tint on the inside of the heavy border, would aid in unifying that border, which appears broken in itself. The same practice will improve the appearance of almost any job in which decorative, irregular borders are used. The white space would be better distributed, and display improved as well, if the second line in the Minstrel ticket was larger and of full length. Spacing is not good on the card bearing a quotation from Emerson. When words break badly into lines, as they do here, it is a good plan to use a larger or smaller size of type, or change the measure.

Pleasing title-page for a folder designed to appeal to instructors of music, by the Stebbins-Eby Press, Fresno, California. Original in black and red ink on white antique stock.

AXEL EDWARD SAHLIN, East Aurora, New York.— The distinctive style which has always characterized your specimens, and for that matter the entire product of The Roycroft Shop, is maintained in your last consignment to us. We do not admire such a lavish use of rules and ornamentation, but in your case it has the one advantage that it is "labeled" — no one who has watched printing with any degree of interest can fail to recognize a Roycroft job, no matter in what company it is found. The cover for the September issue of *Good Painting* is odd and very striking, showing plainly the influence of your early training in Sweden. The October cover for the same publication has nothing to recommend it. The drawing is poor, and, to be frank with you, we would suggest that you hold closely to conventional and decorative design in your pen-work and avoid illustration altogether, at least until you have had more training in that line. As "Charles Chaplin" in the Roycroft parade your make-up was very good. Thanks for the photograph — we shall preserve it.

W. T. PANKEY, Houston, Texas.— In arrangement and display your specimens are very good, but we note two faults in particular which are apparent in a number of your specimens. First of these is the combination of bold, condensed text type with light, extended block-letters, the lack of harmony between the two being very pronounced and displeasing. We refer you to the letter-head for the Houston Concrete Stone Company as an example which illustrates this fault. Some of the specimens are crowded, larger sizes of type being used than should be. Remember that white space will cause lines of type to stand out stronger than larger types will when crowded. When, for example, one has a business card to set in which the copy is heavy in comparison to the small size of the card to be used, the unimportant features should be set in as small sizes as possible so that the important items will stand out by contrast in size and by the contrast afforded by a liberal apportionment of white space. The card for the Saur Realty Company is a very good illustration of the effect of crowding, and should have been set in smaller type.

WATSON-JONES, INCORPORATED, San Diego, California.— Your specimens are excellent in every particular, among the best work we receive from any source. Faults? There are none, except that in one instance you have set an announcement for Blumberg's Fashion Shop altogether in capitals. Capitals are not easily read, for the readers are not accustomed to reading them in large masses, and for that reason they should not be used for any considerable amount of copy. One of your designs, a simple but effective blotter, is reproduced on this page.

J. C. LUCEY, Anaconda, Montana.— The advertisements on the inside pages of the Labor Day program could be greatly improved. In many of them the distribution of white space is poor, the type crowding the border too closely at the sides in proportion to the large amount of white space at top and bottom. This ill effect is accentuated in many of them because the longest line is at the bottom, the general contour being that of a pyramid with the base at the bottom. Such shapes should be avoided. The longest, as well as the largest, line of type should be at or near the top in order to balance the group or design. Rules join poorly throughout. Our experience with this kind of work has been that the advertisements come in late, and it is a problem in the average shop to have enough of the right size of one style of display type to set the advertisements in an effective manner and so that there will be a harmony throughout. For those reasons we do not blame you particularly, for we have seen many jobs of the same character which were not nearly so good as this one.

THEODORE T. MOORE, Fowler, Indiana.— The "announcement" folder does not appear to be your work. To select such a line of decorative capitals for the main display on the title-page was a fault in itself, but to letter-space it so widely that each letter becomes a unit or spot of attraction in itself was

THE CONSTANT USE OF OUR PRODUCT WILL CREATE AND DEVELOP NEW BUSINESS

WATSON-JONES, INC.
PRINTERS

Telephone, Main 1456 924 Third Street, San Diego

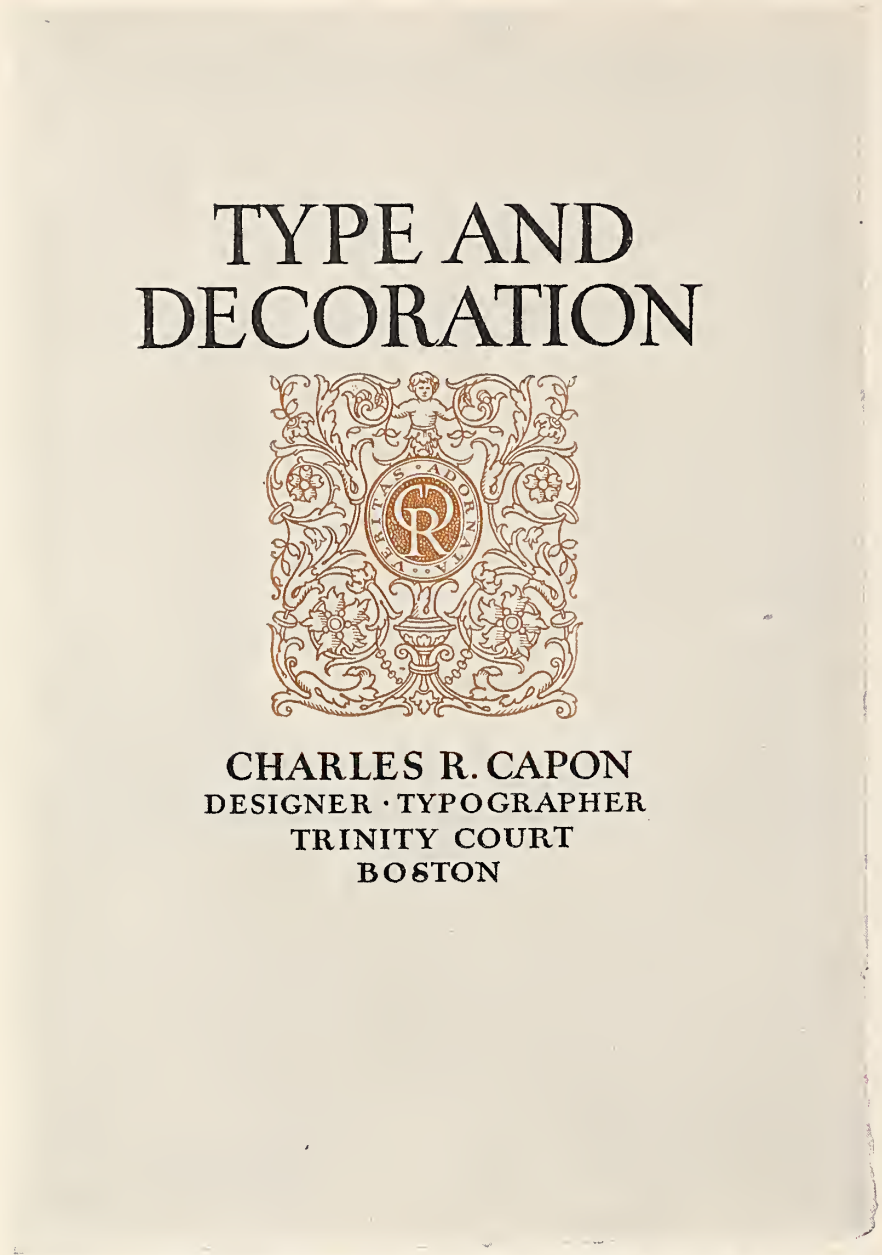
Simple and effective blotter by Watson-Jones, Incorporated, San Diego, California.

WE INVITE
YOUR INSPECTION OF OUR
ANNOUNCEMENTS

OUR LINE is comprehensive, and among the many styles and colors is something that will suit your taste. If you want the most attractive announcements you will send for samples

ALLAN & GRAY
54 *Beekman Street*, New York City
Telephone Beekman 4877

Dignified, readable typography by David Silve, with the Marchbanks Press, New York city. (Other specimens by Mr. Silve appear in the insert.)



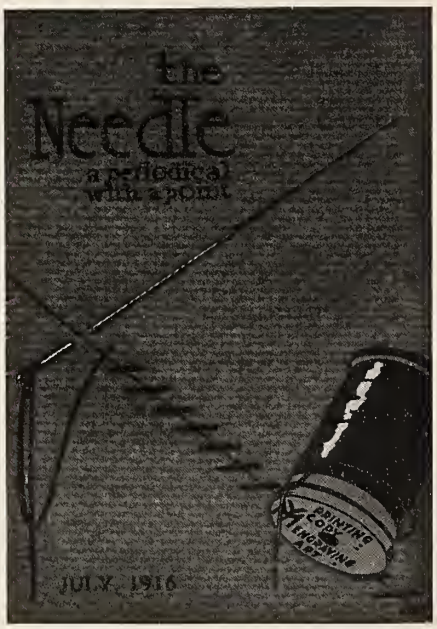
Title-page of handsome folder hand-lettered and designed by Charles R. Capon, Boston, Massachusetts. Printed on buff hand-made stock in black and orange.

a serious mistake. To improve this page, using the same type and ornament, we would suggest the elimination of all letter-spacing, except where letters with perpendicular elements flush to the sides of the type proper follow each other, and where a little space is necessary to balance that on such letters as H and T, and the replacement of the line toward the top of the page where the margins would be nearly enough equal that there would be no appearance of crowding. The ornament, instead of being placed above and at one end of the line, should be placed below and in the center for most satisfactory results. Plain rule for the border would have harmonized with the type on the third page much better than the decorative and spotty border used.

Enterprise Publishing Company, Mullins, South Carolina.— Your letter-head, we regret to say, is not pleasing. First of all, the four or five styles of type used thereon do not harmonize. One style is enough for any letter-head, monotony being avoided by the contrast of size and by the use of capitals for some lines, lower-case for others, and italics, perhaps, for others. The best printing is now being done by firms which use but one or two faces in their work. It has been said that every class of jobwork can be satisfactorily done with Caslon Old Style, with the exception, perhaps, of society printing, for which convention demands texts and imitation engraved effects. Note the inserted color-pages in this issue, wherein are shown specimens of the work of the Marchbanks Press, one of the leading New York city printeries. See what that company does with this letter. Your letter-head is not suited to a panel arrangement, as witness the irregular unrelated white masses. A panel style of heading should not be used unless the matter enclosed therein squares up to the proportions of the panel, or when the matter is of such nature as to permit of arrangements wherein the white space is nicely distributed. Last of all, we would not have printed it in gold — black or some deep, "cold" color would have been much better.

Commercial Printing Company, Owatonna, Minnesota.— Careless spacing mars the appearance of your work, which is otherwise set up and printed in an interesting and effective way. As an example, take up your envelope corner-card. You will note that there is several times as much space between the words of the main display line as there is between that line and the lines above and below. This should not be the case, for by so doing the unity of that line is broken up. The space between words should not be greater than that between lines in any instance. We do not admire the wide separation of the words "From" and "the," and instead of the first being above "Commercial" and the second above "Printing," both should be above the word "Commercial." You handled this same group on the statement — it being used therein, too — much better, and by comparing the two we believe you will appreciate the point we have made anent the lack of unity in the corner-card. On the statement and letter-head there was no need to letter-space the line, "Direct Advertising," so widely. The space between the words is about three times that between the type-line and the rules above and below.

Andrews Printery, East Chattanooga, Tennessee.— The "stork" card is a decided novelty, but rather large and cumbersome. For the benefit of our readers we will state that on a large card the father's personal card is reproduced in the lower left-hand corner, the mother's in the upper right-hand corner, and the card of the cause of all the excitement in the center. In the center, also, and over a portion of the son's card, a large wedding ring is printed in gold and embossed. Printed in pale blue, an illustration of a stork, bearing his precious burden, is shown emerging from the ring. The card is of blue stock, which is the conventional color for boys, while pink advises one that it's a girl. The design is balanced by a floral decoration in the otherwise untenanted upper left-hand corner, and the date and weight are printed in the lower corner opposite. The card accompanying this specimen carries the following words, among others: "In producing this work we have done our utmost to satisfy the customer in every respect." The border on this card is too prominent, so prominent, in fact, as to be a source of irritation to us in reading the advertising, which was really effectively written and displayed, but handicapped by the border.



Interesting and appropriate cover-design for house-organ by Young & McCallister, Los Angeles, California.

house for sale!

just being completed at Forest Hills (Sage) L.I. ¶ best one here, too, location and all. ¶ built it for myself, but I must trek for milder clime. ¶ 6 lots, corner, garage.

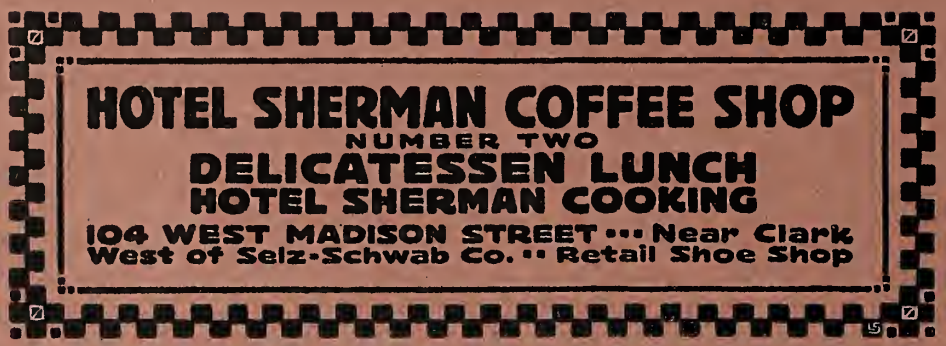
F.G.Cooper, Phone F.H.6700

this little ad

appeared in the Sunday "Sun" once in January but didn't sell the house. Two prospects came out to look it over and another man bummed the original drawing of the adv. But the house is still for sale. Don't you want to look it over? The terms are easy. Just see me at Forest Hills, or J. S. Kendall, with Spencer, Trask & Co.

F. G. Cooper

WORK OF THE MARCHBANKS PRESS, NEW YORK CITY



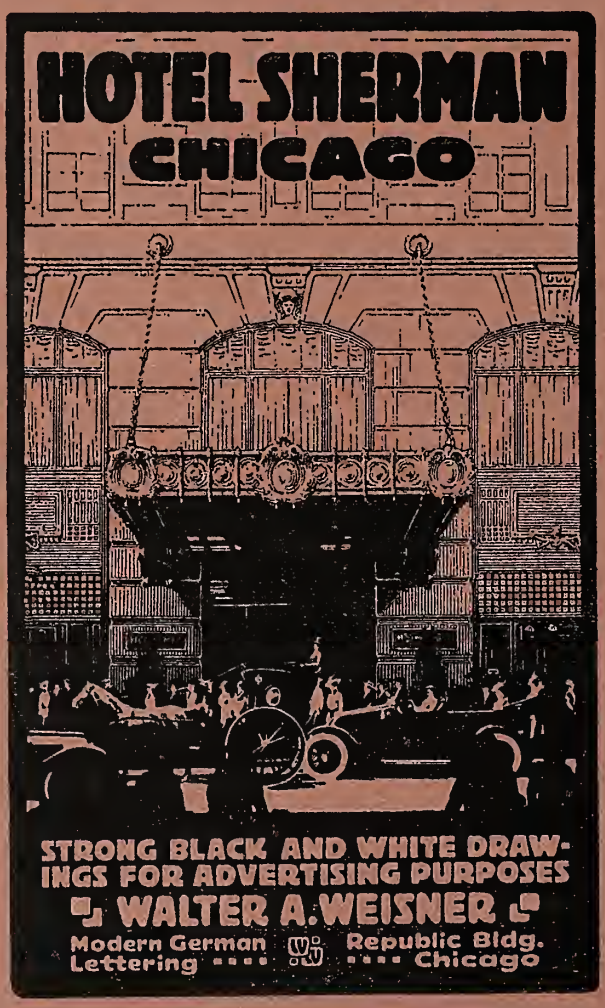


Illustration by
Walter A. Weisner

Lettering by
Lawrence L. Schall

Chicago

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws'

The Optical Center.

WE all frequently use the phrase, "things are not always what they seem," even though we do not think of it in connection with what are called optical illusions. The printer—especially the studious, thoughtful printer—would be able to change this phrase a little and say, with equal truth: "Things do not always appear to be as they are." We refer particularly to those conditions in typographic work where exact mechanical measurement is made to appear inexact because of the optical influence exerted by some condition or characteristic of the material or by illusions to the eye. It is quite possible to deceive the eye, as all know who have seen arrangements of lines, which, because of their direction or position, do not appear as they are. Inasmuch as type-designs are examined by the eye of the recipient, and not by line-gages or other measuring devices, the compositor should understand the eccentricities of the eye in these respects and arrange his lines, groups and other units with a view to pleasing or satisfying the eye, rather than to blindly place an arbitrary amount of space in one place because there is a like amount elsewhere. In other words, he should sacrifice mechanical equality for optical equality, or, rather, what appears to the eye to be equal.

Perhaps the simplest typographic way to illustrate this idea of the optical center, to show that the eye does not always see things as they are, and to prove that it is better to cater to the eye than to insist on mechanical equality in position—where equality is desired, of course—is to place a single line of type in the center of a page from top to bottom. So placed, the line appears below the center, as is demonstrated by Fig. 1. Alongside (Fig. 2), we show the line raised so that to the eye it appears to be in the exact center, but upon measurement it will be found, as stated, to be above. Upon comparing the two arrangements critically, we are sure all will agree that it is advisable to cater to this eccentricity of the eye rather than to be insistent for mechanical, or actual, equality.

FIG. 1.
The line here placed in the exact center from top to bottom appears below the center.

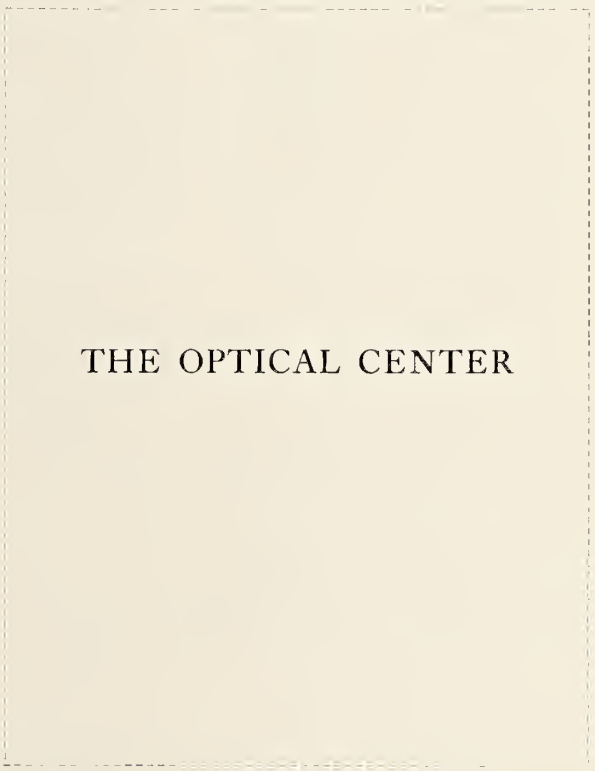


FIG. 2.
Slightly above the center of the page the line appears to be more nearly in the center.

While the eye sees things as they are horizontally, there being no illusion in that respect, when those things are of regular contour and both ends are similar in shape as in a line of capital letters, there are occasions when a line of type must not be actually centered in so far as the type, not the letters, is concerned. In Fig. 3 we show a line of capitals begun with a swash character. With an equal amount of space at both ends of the line it appears to be out of center because of the fact that the swash does not cover as much space on the paper as would a full letter of regular shape. The beginning of the line must be placed closer to the border than the end, so that the line will be properly balanced and appear centered, and be, in fact, optically centered. Balance is a matter of weight and not of extent.

AN ILLUSION

FIG. 3.
Because of swash at beginning of line, it appears slightly out of center, though the type is actually centered.

AN ILLUSION

FIG. 4.
The line is here optically centered, and so placed it is much more pleasing to the eye.

Alongside (Fig. 4), we show the line in such position that it appears to be in the center, but it will be noticed that the outside point of the beginning of the line is nearer the rule border than the outside point of the end of the line to the border at the right. It is therefore proved — the examples should be fully explanatory — that shape characteristics of certain letter forms make it essential to sacrifice exact equality of spacing, as regards the types themselves, in the interest of its appearance to the eye.

The idea of optical center is illustrated admirably by a business-card design printed in three positions on the card, as is shown herewith. In Fig. 5 a very natural thing has been done by centering horizontally the squared group, which is printed largely in black, the monogram in color extending into the marginal white space. The design as a whole is manifestly out of center. Below (Fig. 6), the design as a whole is centered, the space from edge of card at left, indicated by the fine dash rule, to the outside edge of the monogram being equal to the space from the right edge of the card to the edge of the design at that side. So placed it is unbalanced at the right and out of center optically. In Fig. 7 the design is placed so as to be optically centered, the squared group being shifted a sufficient amount to the right of center to balance the round monogram. It will be noticed that the design as a whole is not centered horizontally, nor is the squared group, as in Figs. 5 and 6, but the position is much more pleasing because it is optically centered. The comparison should prove interesting.

HD HAKE-DITZEL STUDIOS
21 EAST VAN BUREN STREET
CHICAGO HARRISON 1341
– MODERN POSTERS –
ADVERTISING ILLUSTRATIONS

FIG. 5.
Here the squared group is centered horizontally, but design is out of center because of weight of the monogram at left.

HD HAKE-DITZEL STUDIOS
21 EAST VAN BUREN STREET
CHICAGO HARRISON 1341
– MODERN POSTERS –
ADVERTISING ILLUSTRATIONS

FIG. 6.
The design as a whole is centered here, but, because of weakness of tone of monogram, it is optically out of center.

HD HAKE-DITZEL STUDIOS
21 EAST VAN BUREN STREET
CHICAGO HARRISON 1341
– MODERN POSTERS –
ADVERTISING ILLUSTRATIONS

FIG. 7.
Here the design is optically centered and the appearance is much more satisfactory than in either of the above positions.

An interesting example which illustrates this idea of the optical center in the spacing of lines is shown as Fig. 8, where we have a lower-case line, "East Coast," between two lines of capitals. The compositor endeavored to have the same amount of space above the lower-case line as appeared below, forgetful of the fact that, with so few high letters in the line, the shoulders at the top of the low lower-case letters exerted an influence on the eye, to which he should have given consideration. The line should be raised so that, as a whole, it would appear to be in the center between the two lines rather than to center the high letters and capitals, or, rather, the body of the type. By raising the line slightly in deference to the eye it appears centered — is centered as a whole. The fact that the capital "E" is closer to the line above than to the line below is unnoticed because the line as a whole is centered optically, which is the only reliable way.

It is largely a matter of balance from the horizontal standpoint, a question of having an equal weight on both sides of center, even though the extent covered on the paper by the design is unequal. From a perpendicular standpoint it is a question of balancing the white space between — an equal amount should be both above and below the line.

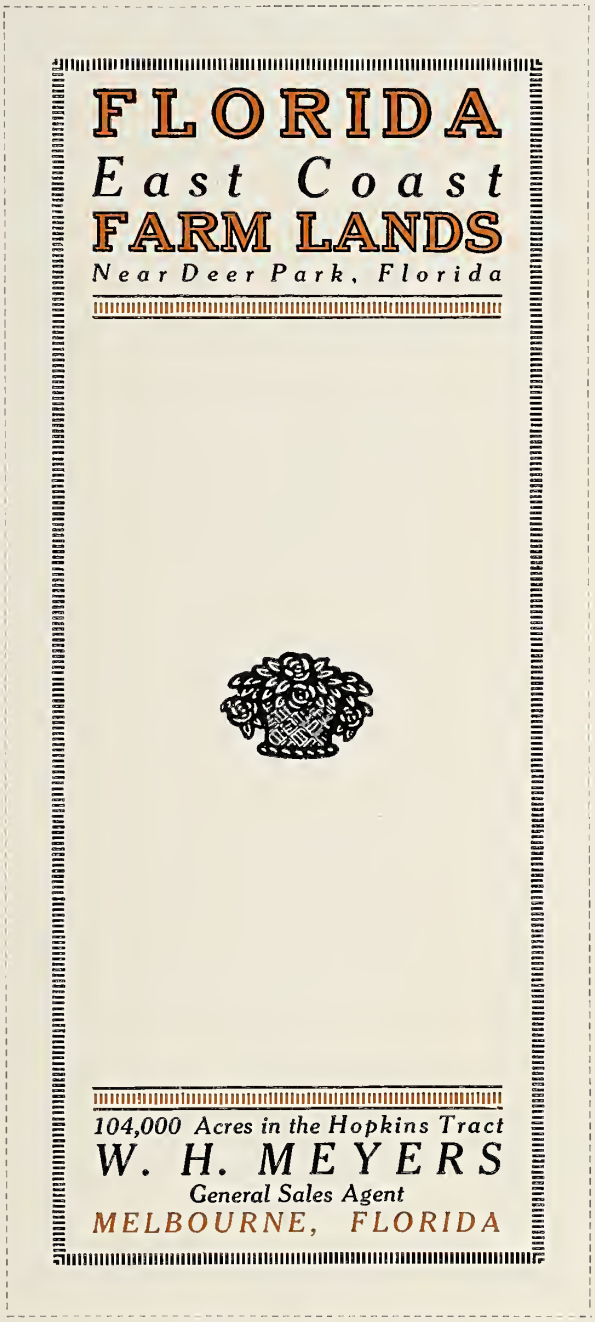


FIG. 8.
The lower-case line, "East Coast," is mechanically spaced, but, because of so many low lower-case letters, it is not centered optically.

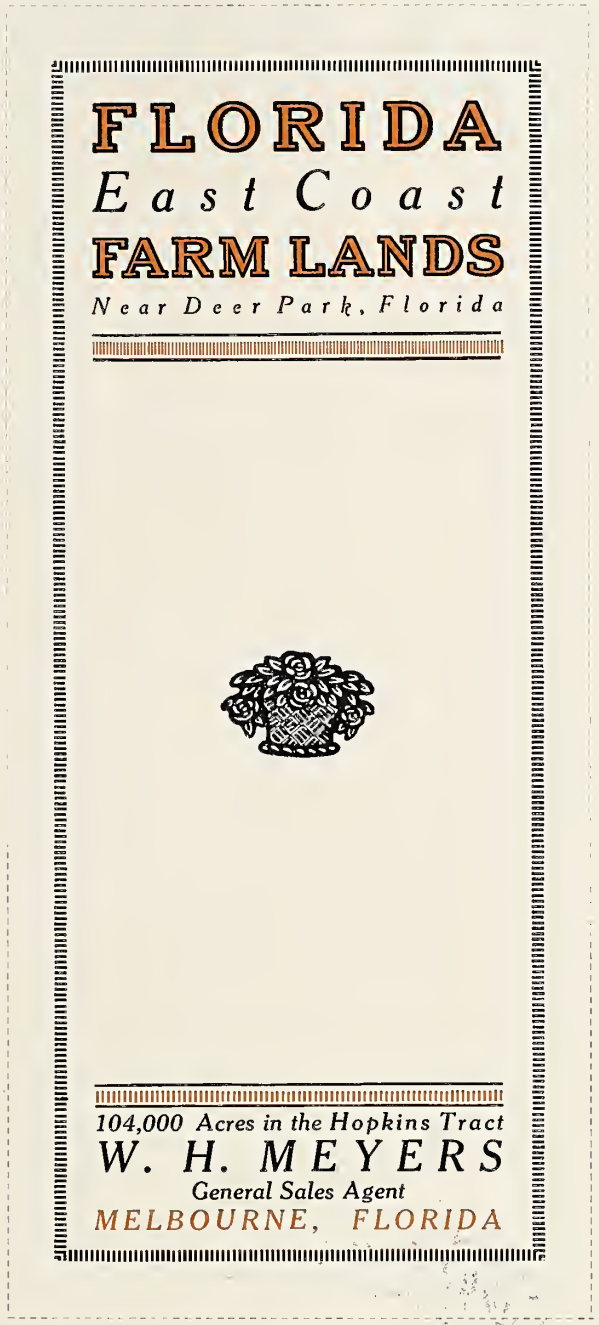


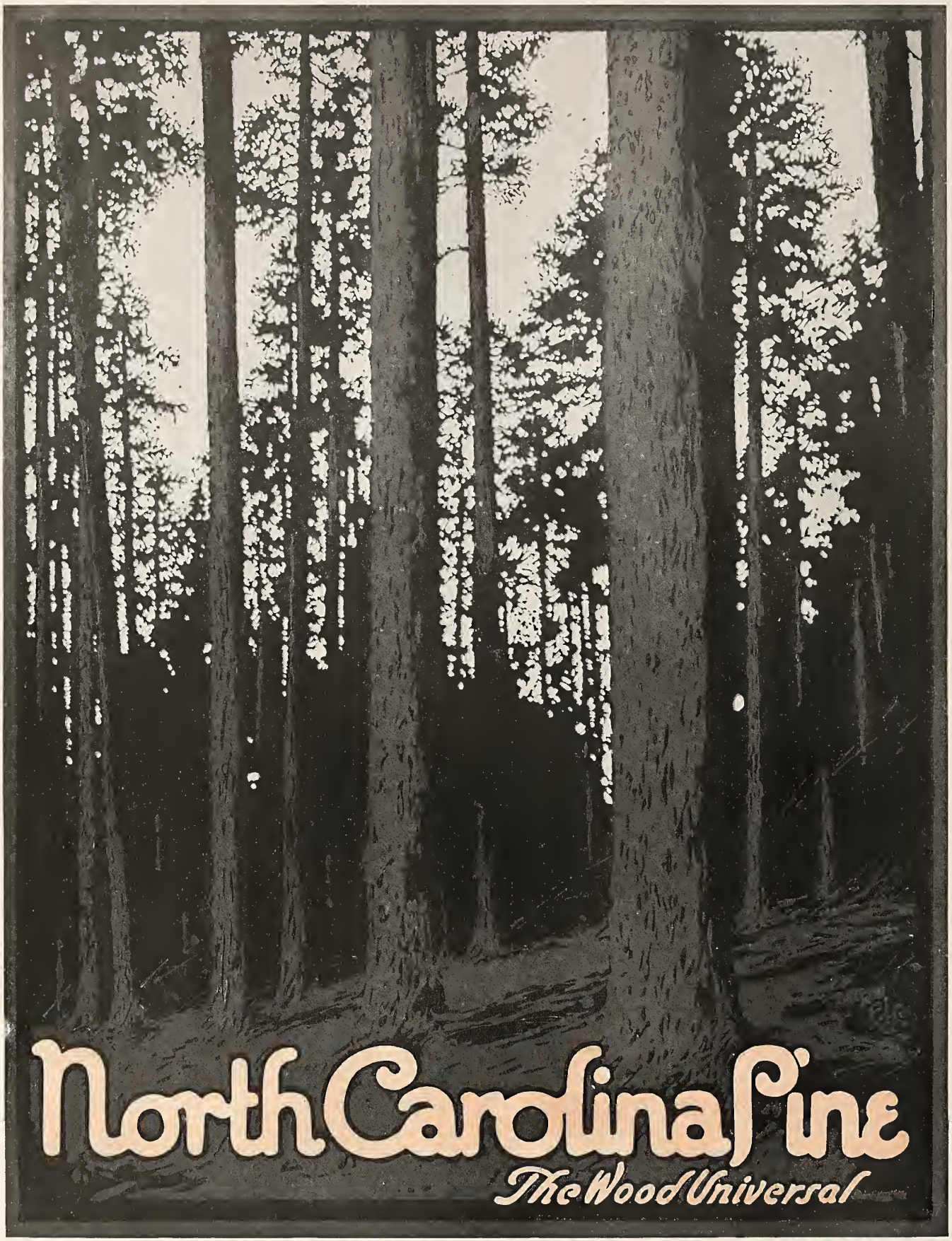
FIG. 9.
Here allowance is made for white space at tops of lower-case letters; the line is optically centered and much more pleasing.

Selecting a List of Prospects for Advertising.

It has been the custom of the average printer to try to circularize and furnish "blotters" to every office building and business establishment in his locality; to let everybody know he was in business and that he hoped to have a "chance at their work."

Why not select from the list of business and manufacturing institutions of a locality a certain percentage of firms, making the size of the list dependent upon the equipment of the printing-plant, and how broad a field it is desired to cover? But let the advertising be directed toward only such possible buyers as can be carefully nursed and followed up. Let the advertising be aimed at a definite source in the hope of really hitting the desired spot.

The reason why the average advertising matter distributed by the printer does not produce business is because no thought is given as to whom it ought to reach. To pick up the 'phone book and tell the addressing-clerk to "fire it to that bunch," or giving the errand-boy a handful of literature to "hand out" to those on his route, is an expensive and fruitless method. It would be better to save the time and expense thus used toward putting more quality and service into the work of some customers already on hand.— *Ben Franklin Witness.*



The reproduction above is from a handsome booklet, 9 by 12 inches in size, executed by The Eddy Press Corporation, Cumberland, Maryland. It was originally printed on white stock in brown, black, a very light blue for the sky, and orange, the lettering being in the last-named color, as is here represented. With it we received another equally handsome booklet which was enclosed in the envelope illustrated and described on page 214, and a large number of exceptional and striking folders, all making up a large campaign which is under way. For originality in treatment, excellence of all-around workmanship and publicity value, we have never seen anything which surpasses these contributions to direct advertising.

BOOKBINDING

By John J. Pleger. Author of "Bookbinding and Its Auxiliary Branches."

Copyright, 1916, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Tablets.

All sheets to be made into tablets are counted, unless they are numbered in lots, as desired, and should not exceed two hundred sheets to the tablet. Numbered sheets should never be delivered loose, as they are apt to become lost or soiled. A piece of pulpboard is placed on the bottom, the back edge of the paper jogged, a weight put on, and the head edge glued. The paper cover is cut large enough to cover the back and project about one and one-half inches on the pulpboard. The end of the cover paper is pasted wide enough to stick to the edge and pulpboard; the tablet is laid on, the end brought over and rubbed down with the thumb and index-finger of the right hand, and laid aside.

Perforated tablets must be provided with a binding margin from three-fourths to one and one-fourth inches, through which the sheets are stapled.

If card or tag board is desired for the front, the board is laid even with the edge on plain tablets, or one-eighth of an inch from the staple on stapled tablets, and a piece of cloth is glued or pasted over the back, extending one-fourth of an inch on the cardboard and about one inch on the pulpboard. The tablets are stacked, fronts and backs alternating, backs out, and when dry they are trimmed.

Pads.

For convenience in handling, blank forms are padded in lots of fifty or one hundred. For scratch-pads, the pad-counter can be employed. This can be adjusted, but accuracy as to the exact number of sheets is, of course, impossible, as that depends on the solidity of the pile and the pressure of the hand. Count the sheets into lots of one hundred or fifty, as desired; cut pieces of pulpboard the exact size of the paper, place between the lots, jog evenly on the end to be padded, and lay with the edge even on the edge of the bench. Place sufficient weight on top to prevent the glue from running in between the sheets. Apply a coat of padding composition and place a piece of crash or super the width and length of the pile on the edge. Rub this down with a piece of binders' board and let stand to dry. After a lapse of about thirty minutes, spread on a heavier coat of composition, then let stand over night to dry. To cut apart, take a sharp knife, preferably one used by finishers for cutting gold-leaf, place it under the board with a slight slant, and shove it from right to left. Trim-margins should always be provided so as to remove the dirty and uneven edges.

On large orders of memorandum pads, padding can be done in gangs and cut apart on the cutting-machine. The bevel caused by the knife is trimmed off, and, as the glue is flexible, breaking is prevented. Color in the padding composition or glue should be avoided, for, if the glue should run between the sheets, it will stain and spoil them. If the quantity warrants it, the sheets can be placed in the signature press and bundled, and the operation continued as above described. This saves bench space, and the pressing produces a perfectly flat pad.

Binding—Quarter-Bound, Cut Flush.

This style of binding is appropriately used on check, manifold or receipt books. They can be bound in gangs and cut apart when binding is completed. The number of sheets in a book should not exceed one hundred and fifty of the ordinary weight of paper. The necessary binding-margin should be provided when printing, the width depending on the character of the work. Stub books which must open sufficiently in the center to permit writing, require from one to one and one-half inches, while manifold books which are perforated near the end require about three-fourths of an inch.

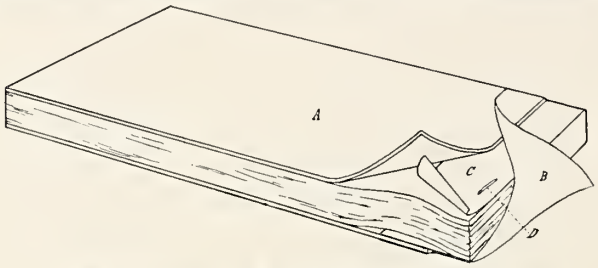
For end-sheets, cut two sheets for each book of the same quality and color as the book. Place one on the top and one on the bottom, jog the sheets on the binding end and lay them on the edge of the bench with a scrap piece of board on top and bottom of the pile. Lay a weight on top, apply a medium-thick glue to the edge, and let stand to dry. Then cut apart between the end-leaves, and lay aside. Cut strips of cambric or muslin one inch wide, paste, and lay on the end-sheets close to the binding edge; or end sheets may be made beforehand and laid so that the muslin will come in contact with the sheets, the edges being glued and the books separated as above described. Stitch the book with as many staples as are required, according to the size of the book, and if the staples are not properly clinched, take a hammer, place the book on a beating-iron, and flatten them.

Cut the strawboard one-half of an inch narrower than the width and the length of the sheets. Apply a thin coat of paste, lay the boards one-half of an inch from the binding edge, and when ten books have been boarded they should be pressed. Large quantities should be nipped in lots of ten and subsequently placed in the press over night with a pressboard between every ten books. Then cut the material for the back (cloth, drilling or leather) two and one-half inches wider than the thickness and the length of the book. Glue the material with a medium-thick glue, and lay it about three-fourths of an inch on the board; then

with the thumb and index-finger rub the joint and back; turn the book over and repeat the operation. The marble paper is cut the length and one inch less than the width of the book. Place the paper in convenient lots on a piece of waste paper, paste with a thin paste, double each sheet, and lay aside. Then turn the pasted lot over, open up one at a time, taking the two ends of the length and bringing them over on the edge of the back material; then rub the hand down the center and continue rubbing right and left from the center to the ends. Place the books between strawboards, let stand to dry, and then trim.

Quarter-Bound, Marble Juteboard, Cut Flush.

A very simple and cheap style of binding for check or receipt books can be made by substituting No. 40 or No. 50 marbled or fiber-grained juteboard for strawboard. This eliminates the pasting of the board to the end-leaves and



A — Marble juteboard; B — Cloth back; C — Cloth joint; D — Wire staple.

marble paper on the sides. Cut the juteboard one-half of an inch narrower than the width of the sheets, and a piece of book cloth or drilling for the joint about one and one-fourth inches wide and the length of the sheets. Fan out the boards about three-fourths of an inch on the inner side and apply a coat of glue. Then place the cloth or drilling on the glued portion and rub down; this leaves one-half of an inch of the cloth for the joint. Place the sheets between the boards with the hinge on the binding edge and the cloth in contact with the sheets. Place scrap pieces of board on the sides of a convenient pile and jog the binding edge. Place the pile on the edge of the bench and apply a coat of glue. When dry, cut apart between the boards, and adjust the stitching-machine to the thickness of the books. Stitch the books with two, three or four wires, according to the size. If the machine fails to clinch the wire, place the book on a piece of iron and hit the staples with the hammer, enough to lay the staples flat. Take a strip of paper and measure the cloth back so as to allow one and one-fourth inches from the edge of the back, which will give three-fourths of an inch on the board and one-half inch for the joint, or two and one-half inches plus the thickness and the length of the sheets. Glue the cloth and lay it about three-fourths of an inch on the board; then with the thumb and index-finger rub the joint and back; turn the book over, and again rub the cloth down. Lay the book aside, and repeat the operations on the remaining books. The fore edges and backs of the books are alternated with the backs out to dry. The next operation is trimming.

Difficulty in Ruling Paper.

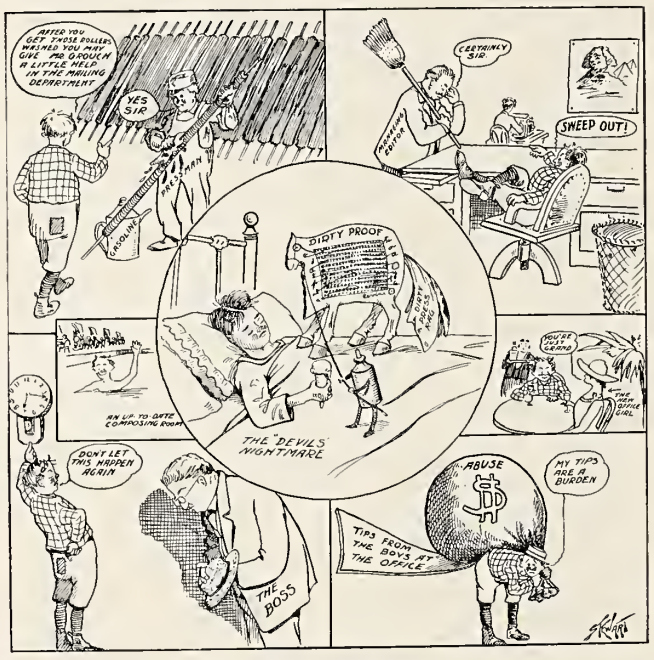
A Pennsylvania printer writes: "Herewith enclosed you will find two samples of ruling that was done in our bindery. Ruling on ——— bond, sixteen-pound. Our ruler tells us that it is impossible to get any better ruling than the samples enclosed, claiming the paper is too cheap and soft. The writer has only recently taken charge of the mechanical department of this company, and is unfamiliar with this branch of the printing business. We will thank you very much for any information or advice you could give in remedying such ruling as this."

Answer.— To obviate such difficulties in paper-ruling, the writer has written a book covering the trade in its entirety. Considering the position you occupy and your inability to insist on the highest grade of workmanship, we would recommend that you purchase a set of these books, which can be ordered through The Inland Printer Company. Your questions are answered in Part I, and you are privileged to use it in any way that you see fit. We would also suggest to your ruler that he, too, keep on reading trade literature so as to be able to overcome everyday difficulties. Sending a few leaves for criticism does not enable us to give an impartial opinion. You will find that in most every ream there are a few sheets which will not take the ink, and you will observe broken lines. This is especially true of bond-papers. Sometimes this happens in spots, and at other times in streaks; the only explanation that can be given is that oil or grease has been allowed to get into the paper when in liquid form. Ink can be treated in many ways, but in spite of everything that a ruler can do to overcome this, these streaks and spots will not take the ink; not even the writing-fluid which is especially prepared to overcome these difficulties.

Regilding Book Edges.

A Wisconsin binder writes: "I have a number of Bibles and prayer-books which must be rebound and the edges regilded in a way that when the book is opened the edges will show the red. Kindly inform me how this is done."

Answer.— After the books are placed in the gilding-press, scrape the edges in the regular way, mix the liquid eosin with a little alcohol and apply with a brush or sponge. The alcohol will penetrate the color and produce the effect desired. After this is done, proceed with the gilt-edging in the usual way.



The Devil's Nightmare.

Cartoon by A. J. Stewart, of St. Paul, Minnesota. Mr. Stewart sends in the above cartoon with a letter stating that he actually learned the business from the pages of The Inland Printer while working at the case in a small town in Indiana. Since that time he has held situations as cartoonist on such papers as the Fort Wayne (Ind.) *Journal-Gazette*, the Fargo (N. D.) *Daily News* and the Grand Forks (N. D.) *Times*. He has also contributed to such publications as the Minneapolis *Journal*, the New York *World*, and *Puck*.

SHELBY PRINTING CO.'S PROFIT-SHARING PLAN.

O. S. Gauch, general manager of the Shelby Printing Company, whose early training was received in The Henry O. Shepard Company and The Inland Printer Company, has devised a profit-sharing plan for his company which has attracted much attention. We reprint Mr. Gauch's explanation of his plan as expressed to the employees of the company by him.—Editor.

THE directors of the Shelby Printing Company have authorized the management to try a plan of profit-sharing with our employees during this year, and this letter has been written to give you the details of the plan, explain the results we hope to obtain, and show how you can do your part to assist the management in making it successful. If the adoption of this plan encourages loyalty and discourages disloyalty, decreases errors, saves stock and labor, improves the appearance of our product, enables us to claim without fear of contradiction that "we make the best salesbooks and manifold work in the world," and improves our service to our customers, it will have justified the management of this company in proposing the plan and urging its adoption.

Plant of the Shelby Printing Company, Shelby, Ohio.

To secure these results and make the plan permanent will require the coöperation of all and the honest and conscientious work of every employee. If you give this and forget all petty personal feelings and help to bring out the best that is in each one among us, you will not only receive the reward derived from the profit-sharing plan, but you will have that greater and higher reward — which can not be measured in dollars and cents — the knowledge and pride in good work, honestly done.

Our Profit-Sharing Plan.

1 — Employees shall share in the profits of the company in the same ratio as the stockholders, the employees' dividend being paid on the amount of salary or wages earned. For example: If the cash dividend rate to the stockholders is five per cent, the same rate (or five per cent) shall be paid employees on the salary or wages earned.

2 — Dividends will be paid quarterly at the same time dividends are paid to stockholders, but shall be suspended in the event of suspension of dividends to stockholders.

3 — One year of continuous service is required of an employee before participating in profit-sharing.

4 — All employees shall participate in the profits except the executive officers of the company.

5 — The management reserves the right to withhold dividends from an employee guilty of carelessness, insubordination, intemperance or gross neglect of duty. This penalty shall, however, only be inflicted by a majority vote of the Profit-Sharing Committee, which shall consist of the general manager, secretary, factory superintendent, and all factory foremen.

What the Plan Means.

Your work for this company is measured by the salary or wages you receive. As you have acquired knowledge of the business, assumed larger responsibilities, or have shown ability to produce better and more work, your salary or wages have been increased.

Our plan provides for paying you, in addition to your salary or wages, a dividend from the profits of the company, at the same rate the stockholders receive for the use of their money in the business.

This means an increased expense in the cost of doing business, but we are confident that you will do your part by giving us loyal service which will overcome the unnecessary wastes we now have. In short, the management of this company believes that the elimination of unnecessary waste will enable us to carry the increased expense.

Your Part in the Plan.

Our employees all have superior intelligence and skill; each one knows when the work is properly done; each one has a part to do. If each one does this part correctly, the work will be a credit to the organization, give satisfaction to our customers, and build up the reputation of the company.

We are proud of thousands of satisfied customers who do everything in their power to assist us in securing business from others, but we regret that we have lost business on account of carelessness.

Such carelessness hurts the *reputation* of the company, which should be guarded most jealously, as it is of the utmost importance to us all. We must have business to keep the plant running. If we claim that we make "the best salesbooks or manifold work in the world," and our product backs up our claim, our salesmen can secure orders with less trouble and expense, our plant can be kept busy, and we all will share in the profit.

On the other hand, the carelessness of one employee may spoil a job, the customer is not satisfied, and we not only lose his work, but he tells his friends of his experience and we lose any chance of securing their orders.

Always remember that a customer wants *all* of his work right. He will not be satisfied with anything else. If he orders one thousand books he expects to get what he orders,

and he will not be satisfied with nine hundred and ninety good books and ten bad ones. It is also true that he will remember the bad books longer than the good ones, because they represent money he has paid out without value received.

While this company has never penalized its employees for carelessness or errors, the management feels that if you are to share in the profits there should be some penalty inflicted for carelessness resulting in losses to the company. We believe you will find that Paragraph 5 of the Profit-Sharing Plan provides a just and equitable method of taking care of this point. It is not fair to pay a dividend from profits to an employee who destroys those profits.

If you do your work as you know it should be done, you are doing your part to build up and maintain our reputation.

The less supervision you require, the more valuable you are to the company. If a foreman is compelled to watch you all the time to see that your work is correctly done, you are not nearly as desirable an employee as one who will always do the work right without watching.

Your value to this business is determined by the quality of the work you produce.

We appreciate the loyal service and hearty coöperation you have given in the past.

Just a little more care in the daily tasks will insure the continuance of the profit-sharing plan.

Our slogan has been "Shelby Service Spells Satisfaction."

Let us each see that nothing we do, or neglect to do, shall prevent giving satisfaction.

SHARP FIGURING.

A clever and amusing play of mental arithmetic is utilized on the back of a business card of the Marshall & Bruce Company, the well-known stationers of Nashville, Tennessee. It follows:

DON'T WORK TOO HARD.

"Abe," said Mawruss, "seems to me, y'understand, that working as hard as I do I oughter be gettin' more money."

"Well, now, Mawruss, let's see," said Abe, "there are three hundred and sixty-five days in the year, ain't it?"

"Sure," said Mawruss.

"Well, then, eight hours a day you are asleep, ain't you?"

"Sure," said Mawruss.

"Well, eight hours is one-third of the day, and one-third of three hundred and sixty-five is one hundred and twenty-two days, and that leaves two hundred and forty-three days, ain't it?"

"Of course," said Mawruss.

"Well, eight hours a day you be loafing, ain't you? and eight hours a day is another third-day off, that makes one hundred and twenty-two days?"

"That's right," says Mawruss.

"Well, one hundred and twenty-two days from two hundred and forty-three days is one hundred and twenty-one, ain't it?"

"That's so," said Mawruss.

"Well, you know every Sunday we close down, and that makes fifty-two days, and one hundred and twenty-one minus fifty-two makes it sixty-nine days, ain't it?"

"That's right," said Mawruss.

"Well, then, we also been closin' every Saturday half holiday all through the year, ain't it, and that makes twenty-six days, and twenty-six off sixty-nine makes forty-three days, ain't it?"

"Sure," said Mawruss.

"Well, then, two weeks of the year you been loafin' on a vacation, and that makes fourteen days, and fourteen days off forty-three days leaves twenty-nine days."

"It is," said Mawruss.

"And there was another two weeks when you said you were buying goods, and was being showed a good time by those cloak and suit fellows, and can't count that, and that makes fourteen, and fourteen from twenty-nine leaves fifteen days, ain't it?"

"Sure," said Mawruss.

"And now I been noticin' you been takin' an hour off for lunch every day, and that makes fourteen days off fifteen days leaves one day."

"It does," said Mawruss.

"Well, I know you didn't work that day," said Abe, "'cause that was Rosh Hashano."

BEING INTRODUCED.

Photograph by Eugene J. Hall, Oak Park, Illinois.

COST AND METHOD

BY BERNARD DANIELS.

Passing the Cost Along.

Buyers of printing are usually keen enough in hammering down prices to the lowest possible figure, and one of their favorite methods is that of showing a prior bill or a present quotation (?) at a much lower price. And we are sorry to say that it too often has the desired effect.

Printers now have the opportunity to break up this custom, as previous prices can not be met without disaster, and customers know it; and present quotations are made for immediate acceptance because the printer himself can only get such quotations on the material. Therefore it is only necessary to tell the buyer the truth and make a fair price. If there is any lower price, let it go and spend the time looking for something else.

The cost of everything in the printing line has gone kiting (aeroplaning, I should have said), and each day sees a higher record. Pass it along and let it come back to you with a profit. You may help pay it in the end as the circle is completed and returns it to you; but if you do not pass it on you have to pay the whole of it and get no credit for it.

"Uncle Sam" and the Cost Problem.

At last we have a government department that is constituted on real business lines and with a progressive business man at its head. We refer to the Federal Trade Commission, the chairman of which is Edward N. Hurley, who is well known in the Middle West as a successful business man and manufacturer.

Naturally, such a commission got right down to work and found that the great trouble with the manufacturers of the country was that they did not know what their product was costing them and therefore were unable to make intelligent and profitable prices.

The commission has published a pamphlet entitled "Fundamentals of a Cost System for Manufacturers." It has examined a number of cost systems in actual use and formulated a basic system that is very good but somewhat intricate as compared with the Standard cost system for printers. It has also carefully examined the Standard cost system and unqualifiedly endorsed it as very good, and has sent a letter of endorsement to the United Typothetæ and Franklin Clubs of America notifying them of its endorsement.

Printers, generally, should read this pamphlet, as it gives a careful analysis of the principles of cost-finding, as well as much good business advice.

Here are a few extracts:

There are a number of objections in the minds of business men who have not installed the cost system to taking the matter up. One of them is the feeling that exists in the minds of so many that their business is unique and different from any other, so that no system devised would give them true cost.

The most common objection is the cost of installation and expense of operating. . . . If a manufacturer will look upon a cost system in the same manner as an investment in improved machinery, the objection of expense is not a valid one.

Other business men are of the opinion that they do not need a cost system because they know what their goods cost. They may have an approximate idea, but in a large number of cases it is based on foremen's guesses in advance as to the time necessary to do the work or, after the work is done, as to the time spent on the work. Guesswork is unsafe and poor business practice.

It is necessary to-day for a business man's success that he know on what articles he is making a profit and on what he is incurring a loss. Competitive conditions are seriously disturbed where losses on one or more articles are recovered by profits on other articles.

The purpose of conducting business is to make money, and the only way to make money is to sell something for more than it costs. The first essential, then, is to know cost. It is the belief of the commission that the small margin of profit existing in so many of our industries is due to the ignorance on the part of manufacturers of what their goods actually cost to produce. This ignorance causes them to make unprofitable prices which other manufacturers who do not know their costs are forced to meet to a large extent.

The commission is urging manufacturers to determine their costs and to get together and compare costs in the interest of better trade conditions. It expresses the belief that anything that is of benefit to an industry is of benefit to the public.

The pamphlet gives the details of a very complete system of bookkeeping in connection with cost-finding, and is well worth the study of every progressive employing printer.

The Cost of Management.

There are many angles to the cost system, or, rather, many ways in which printers look at it, that are almost humorous to one who is striving to help the printers — especially the proprietors of the smaller city and country shops — to a better business standard and a larger personal income.

One of the most important and least understood items of cost in any shop is the cost of management. In the big shop the foremen's and superintendents' salaries are *supposed* to cover it, while the man with a small shop will tell you that he has no such cost.

Recently a printer sent the editor of this department a statement of his costs as a clincher in an argument that an estimate published in these columns was wrong. In this he seemed to show that his cost was about 20 to 25 per cent below normal. He really believed he was right and was arguing in good faith.

That statement showed that he had not placed himself or his partner on the pay-roll at all, and inquiry brought out the facts that about one-half his time was actually spent in productive work, while the other half and all his partner's time was taken up with office work, collections, soliciting new business and "trying to make ends meet."

When his attention was called to the matter, he said, "It is hard enough to get business now, without adding anything more to the price." And this is the mental position of a majority of the printers with small plants. They feel that as owners they are getting all the profits and ought not, as this one put it, "get double pay." But this is an

entirely wrong conception of the matter and can only lead to disaster and ruin.

Consider it carefully from this point of view. If you were merely a capitalist and had invested your money, you would expect to receive interest on your investment and a profit according to the risk. Then the work you do would have to be paid for.

You really have your capital in the business and your services should be paid for, otherwise you would be better off working elsewhere and your money in the savings bank or some safe investment.

The Daily Time-Ticket.

One of the greatest difficulties in establishing an accurate method of accounting for the time that is spent on the various jobs in the workroom is the fact that most daily time-tickets call for too much clerical work on the part of the workman, who is hardly ever at home with a pencil and paper.

A. R. Lawton, of Everett, Washington, suggests that it is possible to eliminate some of this work in shops using the Standard cost system time-ticket, Form 3, by not filling in the column headed "Time Left Off," and by this

Standard Uniform Cost Finding System. Form 3C. Devised by American Printers' Cost Commission

COMPOSITOR'S DAILY TIME TICKET

EMPLOYE A R Lawton CLOCK NO. DATE Sept 9 1916

"KIND OF WORK" COLUMN MUST BE FILLED IN, USING NUMBERS LISTED ON BACK OF SHEET. TAKE SEPARATE TICKET FOR OVERTIME AND HAVE TICKET STAMPED "OVERTIME" BY FOREMAN

JOB NUMBER	FOR WHOM	PAGE WORKED ON IF MACHINE GIVE SIZE TYPE	KIND OF WORK	IF MACHINE GIVE AMT. SET	TIME COMMENCED	TIME LEFT OFF	FOR OFFICE USE ONLY CHARGEABLE HOURS	FOR OFFICE USE ONLY NON-CHARGEABLE HOURS
					5 0			
8960	F. Panchot		1		4 3		7	
8970	E Marcuson		1		3 2		1 1	
8969	J. Bakeman		1		1 4		1 8	
8982	John Wilcox		14		1 2		2	
8972	B. Emerson		14		1 0		2	
					12 0			
8968	M. H. Gault		1		11 6		4	
8982	John Wilcox		1		10 9		7	
8965	F. Overman		1		9 3		1 6	
8972	B Emerson		1		8 0		1 3	
	OFFICE: ENTER TOTAL CHARGEABLE AND NON-CHARGEABLE HOURS OF ALL EMPLOYES ON PAY ROLL SHEET EACH DAY						8 0	

CORRECT ..... FOREMAN

This record must be carefully filled out, the time verified and signed by the foreman, and sent to the office. Time shown hereon MUST AGREE WITH TIME REGISTER and wages are computed accordingly.

Reproduction of daily time-ticket, showing method by which considerable work is eliminated when filling out, and the cost-clerk's work is facilitated.

The cost of managing the business is a legitimate charge against it and consists of the salaries of the manager, bookkeeper, office force, and any clerical help or salesmen that may be employed. Even if the plant is so small that the proprietor fills all these positions it costs his time, which is worth what it would earn at some other work.

Now, careful study of statistics shows that this cost of management really amounts to about 15 per cent of the total cost of manufacture, or about two-thirds of the total overhead cost in a well-managed plant.

Of course, our friend would say that there was no cost of management in his plant, as every one worked and the partners took only the profits. But the facts were that in his case the management costs were actually 20 per cent of the total cost of manufacture, and they were actually losing all of it because it was not included in their records of cost and so into the productive hour-cost and the customer's bill.

Any item of cost that is omitted from the calculation of productive hour-cost is paid by the proprietor from his private pocket or decreases his capital.

means saving the writing of from two to four figures in each entry, besides the extra glance at the clock and the mental effort of deciding whether to put down the same time for starting the next job as for finishing the present.

He also suggests that if the ticket is filled out from the bottom up, instead of from the top down, the work of the cost-clerk will be facilitated, as she will find the figures in the proper position for subtraction.

The accompanying illustration will show just how this works out in practice.

Increasing Costs.

For some time past we have not published data regarding the hour-cost in the various departments of a printing-plant because these records of hour-cost are of no real value unless accompanied with a record of the percentage of productive hours at the time such costs were made, nor unless they are the average of a sufficient number of plants to make them somewhere near a true average and safe guide.

For several years it has been the custom of the United Typothetæ and Franklin Clubs to collect the data and pre-

pare a composite statement of the cost of production in the plants of its members using the Standard cost system, and each year this composite statement has increased in value and scope, until this year the statement for 1915 covers several hundred plants and shows an expenditure in department costs of almost nine million dollars.

Each year the costs of printing have gone higher and higher — and this does not refer to material or strictly to wages, but to the total cost per productive hour. And this increase is not confined to any one department, though it is greater in some departments than in others.

The Composite Statement for 1915 shows an average increase of about five per cent in the cost of production, notwithstanding the fact that there has been a slight increase in the percentage of productive time. The percentage of increased cost in each department is shown in the tabular statement below and should prove interesting to our readers who are just guessing, as well as those who have cost systems:

Department.	Percentage of Increase.
Hand composition	4.5
Linotype composition	4.25
Monotype keyboard	2.25
Monotype caster	3.34
Job presses	3.00
Small cylinders	5.6
Large cylinders	5.75
Cutting-machines	5.4
Ruling-machines	9.24
Folding-machines	11.09
Bindery A — Men	8.00
Bindery B — Large machines	1.00
Bindery D — Girls' hand work	10.3

The only department that has shown an improvement is that known as Bindery C, which includes the wire-stitchers and other small machines usually run by girls. This department shows a decrease in cost of two and one-eighth per cent.

As this increase has been going on each year for several years, we may as well make up our minds that it is permanent and likely to keep on growing unless we adopt more efficient management and do away with a large part of the overequipment that is at present the curse of the business.

As these figures were taken from those plants which have cost systems and are presumably in better financial condition than most of those which are not so protected, it is worth while to think over the condition of those free competitors who are still guessing and those mistaken souls who think that increase of business will result in reduction of costs.

The statement showing these increases was made up from plants of all sizes and is eminently representative, and there is no doubt of its correctness. The question is, therefore, "What are we going to do about it?"

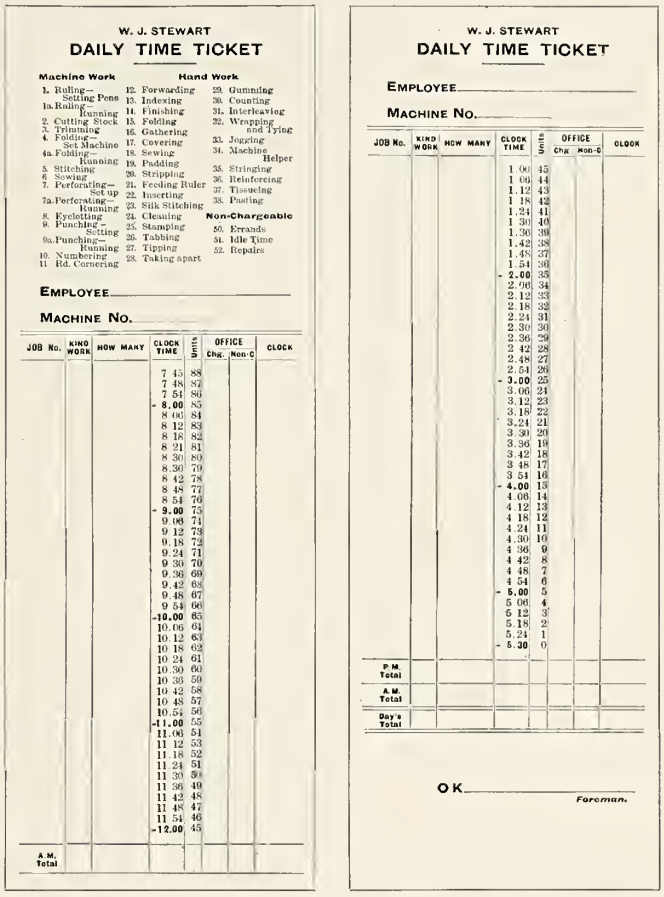
From every side we hear of the increased cost of living, but very little of the increased cost of doing business, yet that cost is growing far faster than the market rate for our product is growing to provide for it.

There are two methods of meeting it. Coöperation for better conditions and the amalgamation of competitive plants with the "*junking*" of the surplus equipment, and the establishment of more thorough efficiency; or, the creation of enough new business to keep the plants busy a larger part of the time, thereby giving a greater product for the same outlay.

Perhaps a combination of the two may be the solution of the problem. The records show that practically every department shows an efficiency represented by less than seventy-five per cent productive time, and more than half by less than sixty per cent. It is high time that something was done to remove from our craft the stigma of being one of the worst managed and most unprofitable of the great industries of the world.

The Decimal Unit.

A number of printers have adopted the practice of dividing all time in the workrooms into tenths of an hour — or the decimal unit — which gives a basic unit of production of six minutes. In a few cases objection has been raised to



W. J. STEWART
DAILY TIME TICKET

Machine Work
1. Ruling—Setting Pens
1a. Ruling—Running
2. Cutting Stock
3. Trimming
4. Folding—Set Machine
4a. Folding—Running
5. Stitching
6. Sewing
7. Perforating—Set-up
7a. Perforating—Running
8. Eyeletting
9. Punching—Setting
9a. Punching—Running
10. Numbering
11. Rd. Cornering

Hand Work
12. Forwarding
13. Indexing
14. Finishing
15. Folding
16. Gathering
17. Covering
18. Sewing
19. Padding
20. Stripping
21. Feeding Ruler
22. Inserting
23. Silk Stitching
24. Cleaning
25. Stamping
26. Tabbing
27. Tipping
28. Taking apart
29. Gumming
30. Counting
31. Interleaving
32. Wrapping and Tying
33. Jogging
34. Machine Helper
35. Stringing
36. Reinforcing
37. Tissuing
38. Pasting

Non-Chargeable
50. Errands
51. Idle Time
52. Repairs

EMPLOYEE_____
MACHINE NO._____

JOB No.	KIND WORK	HOW MANY	CLOCK TIME	Units	OFFICE Chg.	OFFICE Non-C	CLOCK
			7 45	88			
			7 48	82			
			7 54	86			
			8.00	83			
			8 06	84			
			8 12	83			
			8 18	82			
			8 21	81			
			8 30	80			
			8.30	79			
			8 42	78			
			8 48	77			
			8 54	76			
			9.00	75			
			9 06	74			
			9 12	73			
			9 18	72			
			9 24	71			
			9 30	70			
			9 36	69			
			9 42	68			
			9 48	67			
			9 54	66			
			10.00	65			
			10 06	64			
			10 12	63			
			10 18	62			
			10 24	61			
			10 30	60			
			10 36	59			
			10 42	58			
			10 48	57			
			10 54	56			
			11.00	55			
			11 06	54			
			11 12	53			
			11 18	52			
			11 24	51			
			11 30	50			
			11 36	49			
			11 42	48			
			11 48	47			
			11 54	46			
			12.00	45			
A.M. Total							

W. J. STEWART
DAILY TIME TICKET

EMPLOYEE_____
MACHINE NO._____

JOB No.	KIND WORK	HOW MANY	CLOCK TIME	Units	OFFICE Chg.	OFFICE Non-C	CLOCK
			1 00	45			
			1 06	44			
			1.12	43			
			1 18	42			
			1.24	41			
			1 30	40			
			1.30	39			
			1.42	38			
			1.48	37			
			1.54	36			
			2.00	35			
			2.06	34			
			2.12	33			
			2.18	32			
			2.24	31			
			2.30	30			
			2.36	29			
			2.42	28			
			2.48	27			
			2.54	26			
			3.00	25			
			3.06	24			
			3.12	23			
			3.18	22			
			3.24	21			
			3.30	20			
			3.36	19			
			3.42	18			
			3.48	17			
			3.54	16			
			4.00	15			
			4.06	14			
			4.12	13			
			4.18	12			
			4.24	11			
			4.30	10			
			4.36	9			
			4.42	8			
			4.48	7			
			4.54	6			
			5.00	5			
			5.06	4			
			5.12	3			
			5.18	2			
			5.24	1			
			5.30	0			
P.M. Total							
A.M. Total							
Day's Total							

O K_____
Foreman.

This ticket is only 3 by 9½ inches in size and is printed both sides, one side being used for the morning's work and the other side for the afternoon's work. A similar ticket of another color of card is used for overtime; when work is done during the noon-hour it naturally counts as overtime, and that ticket is used or a memorandum made on the regular ticket by the foreman.

this because of the fact that the workmen were not used to it and the clocks all showed the sixty-minute division of the hour and emphasized the five-minute period.

Wherever the decimal system has been adopted, the cost-clerks have found that there is a saving of almost one-half the time needed to calculate the time, enter it on the job-ticket and other records, and translate it into dollars and cents, as well as a physical saving in the fact that it takes only one-half as many figures to record the time by the decimal unit system.

The bindery time-ticket shown here gives a method of overcoming this difficulty. It was necessary because in this instance the clocks were made to record the hours and minutes, and the cost of changing them would have been prohibitive in a plant of the size. You will note that there are two columns of figures, one giving clock time and the other the number of units. The operative stamps his ticket as

near the clock time on the ticket as possible and the rest is up to the cost-clerk, who takes the nearest unit time.

Another peculiarity of this ticket is the having of the highest number of units at the top. This shows the number of units the workman had to sell when he began work in the morning and the number left after each checking of time. It enables the cost-clerk to make a natural subtraction with the least mental effort and is a real time-saver. Try it.

It eliminates all calculation on the part of the employee, and in connection with a time-ticket such as shown does away with the need of memorizing as to the stops or breaks in the job, as all that is necessary is to draw a line and put down the job and operation number or take it to the clock and stamp it and enter the numbers.

In the office it has actually saved thirty per cent in the time required to handle the tickets and transfer the records to the job-tickets and pay-roll record.

Handling Small Jobs of Folding.

Small printing-offices located in the big cities, and large shops, do not have the problem suggested by our heading because the first can send it to the binder around the corner and the latter have their own facilities for handling hand-folding.

But to the small shop located in the country or in a small town this item is one of some importance, because such work must be handled promptly and often by persons who do not do enough of it to acquire manual dexterity sufficient to make a really neat job.

To send the job home flat, or unfolded, is to give the customer an idea that you are not properly equipped and are delivering unfinished work, and possibly a feeling of annoyance because he must fold it, besides the risk of his doing it incorrectly.

As such jobs are of repeated, though only occasional, occurrence, every printer should educate at least one person in his employ in the correct method of handling a folding-stick and sheet of paper, and give that person all such work that comes in, making some for himself if there is not enough to keep the folder in practice.

Nothing so detracts from the finish of a job of printing as careless folding, and nothing is easier than to teach a bright boy or girl how to do it right.

Another reason for being prepared to handle folding is that such work should be charged for. The price is small, but it is a source of revenue that should not be neglected.

What Size Will Be Needed?

Sometimes it seems almost foolish to publish things that have appeared in the trade magazines again and again, but then there is always some enterprising apprentice who wants to know and keeps asking.

This time it is to know "how much larger a circular would have to be made if set in ten-point with one-point leads than if set in eight-point solid."

For example, we will take a six by nine circular of four pages set in eight-point solid, the type-page being four and a half by seven inches.

This gives a type surface of thirty-one and a half square inches in eight-point, which contains eighty-one ems to the square inch, and we wish to set it in a ten-point face on eleven-point body, which contains forty-seven and one-eighth ems to the square inch.

The rule for changing from one type-size to another calls for multiplying the figure representing the amount of type in the page by the number of ems in a square inch of the size of type in which it is now set, and dividing the product by the number of ems in a square inch of the type in which it is to be set.

Then we multiply 31.5 by 81 and get a product of 2,551.5, and dividing this by 47.125 we get 54.14, which is the number of square inches our type-page will occupy in ten-point on eleven.

This would make a type-page 4½ by 12⅜, or 5½ by 9⅞, or 6 by 9, or 6½ by 8⅓, or 7 by 7¾, any of which would come out page for page if the face selected was of the same degree of fatness as the one used in the original. The size of the paper-page would be larger in proportion to the margin wanted.

If it is desired to reduce the size of the type the operation is reversed.

The Story of the One-Man Shop.

A western correspondent accuses the Cost and Method Department of paying too much attention to the big fellows and neglecting the "one-man" shops that constitute a large proportion of the great number of printing-plants in the United States. Of course he is mistaken, and has merely failed to apply to his own case the many good things that we have published.

It is quite true that about one-half the printing-plants in this country are very small, being manned by the proprietor, one compositor or linotype operator and a boy or a girl, and quite a number are even too small to have the extra man, so that the proprietor is like the "Ancient Mariner," "Captain, cook and the good crew, too."

The trouble is that in such a shop the "boss" does a little of everything and imagines that there is no need of keeping account of the time it takes, so he just guesses at the cost and thinks he is entirely free of overhead expense and is able to sell very cheaply.

Here is the way one such printer figures his cost and wonders how it would be possible for him to do better. These figures represent one week's expense account, or such portion of it as he is in the habit of recognizing.

One week's rent, at $20 per month	$ 5.00
Power and electric lights, will average $6 per month	1.50
Gasoline, to burn in linotype	1.00
Printer's salary	15.00
Apprentice's salary	7.00
Extra helper on press day	1.25
Ready-prints, including price of stock and four printed pages	3.60
Ink	.25
Express on ready-prints and postage on papers	.50
8 per cent on investment of $4,000, with 2 per cent added for deterioration of equipment	7.70
Taxes and insurance, approximately for one week	.54
Total cost	$43.34

Now, in addition to getting out our paper (about 700 copies), we did $28 worth of jobwork during the week, which is about our weekly average. Of course the stock for jobwork was not counted, but labor, lights, power and gasoline used are counted in the above.

You will note that he pays himself a salary of only $15 per week, makes no allowance for interest on the investment and only two per cent for depreciation; he does not include the cost of incidentals, such as oil, benzin, rags, rollers, cartage or spoiled work; and presumably he does not advertise or use any stationery. If the proper allowances for these were made, his weekly expense would be almost double.

In contrast, we show, on the opposite page, the annual cost of production statement of a plant, in an eastern city, of almost the same size, which is making some profit and getting fair prices because it operates a cost system that shows it the real cost and enables it to throw out the unprofitable work.

This plant is run by the "boss," as is the other, but he has a girl who can feed press and distribute, as well as the apprentice, who is generally useful. The real investment on the basis taken by our western friend is $5,000, the other $550 being represented by outstanding accounts that are considered collectible and stock on hand which requires capital to carry it.

This statement is given just as it figures out, but attention must be called to several things in connection with it which the one-man proprietor often forgets or ignores.

First, the cost of the cylinder press is out of all proportion to what it can be sold for, and for every ordinary job done on it there is either a loss or the difference must be charged to the newspaper, which is responsible for its being there. The latter is the better plan; each week the

DEPARTMENT INVESTMENT PER INVENTORY.									
In Office is included capital investment for open book accounts with customers.	$150.00	$650.00	$1,125.00	$1,600.00	$325.00	$1,200.00	$100.00	$400.00	$5,550.00
In Newspaper are included open accounts with advertisers in arrears, but not subscriptions in arrears.	Stock and Shipping.	General Expense.	Hand Composition.	Machine Composition.	Job Press.	Cylinder Press.	Bindery.	Newspaper.	Total Disbursements.
1. Pay-Roll — including Proprietor's Salary	$50.00	$346.53	$777.50	$375.00	$237.50	$187.56	$50.00	$417.00	$2,441.09
2. Rent and Heat	.....	25.00	50.00	50.00	25.00	50.00	25.00	25.00	250.00
3. Light and Power	.....	2.50	5.00	18.75	20.00	22.50	5.00	2.50	76.25
5. Insurance and Taxes	4.50	4.50	33.75	48.00	9.75	36.00	3.00	3.00	142.50
6. Interest on Department Investment, 6%	9.00	39.00	67.50	96.00	19.50	72.00	6.00	24.00	333.00
7. Reserve for Replacement (Depreciation)	5.00	15.00	217.50	160.00	32.50	120.00	10.00	10.00	570.00
8. Reserve for Bad Debts	.....	25.00	.....	.....	.....	.....	.....	.....	25.00
9. Spoiled Work (charge to Department responsible)	1.00	5.00	3.20	2.06	4.10	.....	.85	.....	16.21
10. Department Direct Expense (oil, benzin, rags, rollers, repairs, etc.)	.....	2.00	17.50	77.00	12.25	26.40	5.17	22.10	162.42
11. Office Stationery and Postage	.....	36.00	.....	.....	.....	.....	.....	.....	36.00
12. Advertising	.....	8.00	.....	.....	.....	.....	.....	.....	8.00
13. Cartage and Carfare	6.25	1.25	.....	.....	.25	.50	.....	26.00	34.25
14. Other Miscellaneous Expenses	.....	51.25	.....	.....	.....	.....	.....	.....	51.25
15. Donations	.....	35.00	.....	.....	.....	.....	.....	.....	35.00
16. Organization Dues	.....	24.00	.....	.....	.....	.....	.....	.....	24.00
Total Stock Handling and Shipping	$75.75	75.75							
Total General Expense		$695.78							
22. Department Cost without General Expense			$1,171.95	$826.81	$360.85	$514.96	$105.02	$529.60	$3,509.19
23. Distribution of General Expense pro rata to Department Cost			265.45	187.37	81.78	116.70	23.83	20.00	695.78
24. Total Cost of Departments			$1,437.40	$1,014.18	$442.63	$631.66	$128.85	$549.60	$4,204.78
25. Chargeable Hours each Department			1,268	597	705	162	183	.....	.....
26. Net Cost per Chargeable Hour			$1.21[1]	$1.69[8]	$0.62[7]	$3.89[9]	$0.70[4]	.....	.....

Statement of Cost of Production for a One-Man Shop for One Year.

paper should be charged with all the extra amount of the cost of this press.

Second, the bindery work, which includes the cutting of the stock for the jobwork, is seemingly quite high. This is because no record was kept and no credit given the department for cutting little jobs that took only a few minutes each. It is also due to the fact that very little binding was done, most of the work being sent to the neighboring city.

The other items are normal, and show that even with the one-man shop and its lower overhead expense there is not much difference between the real cost in different localities.

Being the record of but one shop, this would not be a safe guide to any other, but the statement is given to show that it is possible for even the smallest shop to keep a systematic record of cost and know just where it is getting off.

The trouble is that the smaller shops, and especially the one-man shops, seem to feel that it is possible to lump things up and guess at values. The greatest sufferers from this are the proprietors of these shops, for they are really paying in their life-blood the difference between what they ought to have received for their work and what they do get. Yes, they are paying — they and their families — and it is time that they should consider their families if they will not consider themselves.

Advertising.

One of the mainstays of the printing business is the work done for advertising purposes. Were such work discontinued and only necessary printing done, most of the print-shops in the United States would go out of business in less than thirty days.

Printers who do not realize this should go over their records carefully and see just what proportion of their product was used for the necessary conduct of business, such as orders, bills, statements, requisitions, etc., and how much for advertising — not forgetting that printed envelopes, business cards, letter-heads, circulars and similar articles are advertising and not necessary.

A prominent advertising expert says that every business should spend at least three per cent of its gross sales in advertising, and that most should spend five per cent, and includes printers in the latter class.

Printers, as a class, are not liberal advertisers, though most of them do some advertising spasmodically. Consider what would become of our business if other trades did the same.

Show your faith in your own goods by using them. Advertise. If printed salesmanship is good for the other businesses, it is surely better for yours because it is a sample as well. And advertising by sample is considered by the big advertisers to be one of the very best methods. Let your goods speak for themselves — advertise.

IMMATERIAL.

"Scientists are now generally agreed that drunkenness is a disease, and that the man who drinks should be treated by a physician."

"Oh, well, most men who drink don't care who treats them." — *Tit-Bits.*

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Spaceband Keyrod Spring Too Stiff.

An operator in a small town adjacent to Chicago writes: "I found the back keyboard-roller was worn at the spaceband cam, so ordered a new roll. After placing on the new roll and running a couple of weeks, I notice it is beginning to wear in the same place. Could you advise me as to the trouble?"

Answer.— The unusual wear on the rubber roll beneath the spaceband cam, we judge, is due to having too stiff a spring on the keyrod just above it. We would suggest that you try it for a while with a weaker spring. Make the spring just strong enough to cause the spaceband-box pawl-levers to rise promptly. This should remedy the trouble.

Cams Vibrate When They Reach Normal Position.

A Wisconsin operator writes: "When the cams finish their revolution and come to normal position they tremble and vibrate. They do this only on stopping-pawl and not on safety-pawl, so I presume there is something wrong with the clutch. Have little or no trouble otherwise with the machine."

Answer.— We are under the impression that there may be wear on the part of the stopping-pawl that has contact with the stop-lever. Examine the contact point and see if it shows any more wear than the corresponding part of the safety-pawl. If it does, you may turn in on the screw in the lower end of the stop-lever. Give the screw at least one complete turn and try it to see if the results are any better than before. We are presuming that your clutch-shoe buffers are clean, as well as the surface of the pulley where they have contact, and that the driving-shaft pulley is lubricated properly.

Mold-Disk Does Not Rotate Freely.

A Texas operator writes as follows: "When the mold-disk goes forward on the studs just before the ejecting of the slug, there is an unnecessary racket, due, perhaps, to some misadjustment. Please advise me."

Answer.— The noise made by disk before going onto the locking-studs may be from two or more causes. For example, if the brake on the mold-turning shaft is oily, or is weak, the gears will clatter, and in some instances the locking-studs and bushings may not match properly as the disk advances. This failure of the parts to match properly will be the cause of a snapping sound, owing to the edge of the stud binding on the edge of the bushing, and when under the pressure of the disk it finally seats. This latter trouble may also be caused by metal lodging behind the disk and between the disk and the mold-slide, or between the disk and the ejector-guide. Occasionally it will be found that metal beneath the mold-guard causes the latter to be buckled sufficient to cause the disk to bind as it rotates. Another cause of less frequence is the need of adjusting the shoe on the mold-turning cam just back of the long segment. This shoe needs resetting when the square pinion face is worn. An examination of the foregoing should reveal the cause of the trouble.

Testing Mold-Slide Adjustment.

A Texas operator writes: "I received your reply regarding my previous trouble, and remedied it partially as per your directions, but now I am seeking more advice. The matrices go through the distributor box all right when I am setting eight-point, but when I try to get six-point matrices through, by means of a matrix bridge, they will go through for a while and then they start bending and the ears break, especially so on the thin matrices. I have justified the lifter to the correct position, evidently, as it works all right for a few lines, and then the trouble starts again. These matrices are used out of the upper magazine, the same as the eight-point. Will you please tell me how to ascertain whether or not the mold-disk advances too far to casting position, and if it is advancing too far, how to correct it? How can I remedy the following: When a matrix enters the assembler it shoves the slide too far and thus causes a mix-up. The slide is not set very strong with the spring, as I have trouble trying to make the thicker matrices pass the chute-spring, so I loosened the slide-spring a trifle to let the larger matrices pass as freely as the small ones. This does not occur very often, however."

Answer.— In the matter of the lifter binding, we will say that if it works only for a few lines and then gets out of order, it would appear that you did not find the cause of the trouble. Make close observations, and do not change adjustments until you are certain they need it. If you wish to test the forward stroke of the mold-disk, you may proceed as follows: (1) Close vise-jaw. (2) Pull out controlling-lever and, when the elevator is at the lowest position, push lever back. (3) Raise the elevator a trifle and insert a strip of print-paper so that it extends below the vise-jaw. (4) Draw the lever out again, and just as soon as the mold advances on the locking-studs, push the lever back. With the cams in this position, you can tell if the disk is locking too tight by raising the elevator and by drawing out on the strip of paper. The paper should withdraw without difficulty. If you find that the mold is pressing the jaws too tight, you can relax the pressure by raising the lever in the mold-slide lever-roll pin. Be certain of your test before you make such a change. It is not probable that the mold-disk is advancing too far unless some one has been experimenting with this part. If a matrix pushes the assembler finger too far to the left when it enters the elevator, you may remedy the trouble to some extent by reducing its speed a trifle and by seeing if the

slide brake needs attention. Possibly you need a new brake; perhaps the slide needs cleaning off with gasoline, or maybe the brake only needs a new spring. If the former, bend down one of the guides that extend quite close to the belt. This will tend to slow up the thick matrices. Try out carefully before you make changes of parts.

Slugs Trim Unevenly.

An Indiana operator submits several slugs. The measurements in thickness show above standard. The right end of the slug when cast is a trifle too high. The letter, in part, reads as follows: "These two slugs are considerably higher at one end than at the other. The pressman finds this particularly apparent when working long lines made of twin slugs, and the micrometer proves it. Another thing: We are unable to trim any slug down to any exact number of points. The slugs sent you, which we call nine and ten point, are both considerably thicker than that. As a matter of fact, all of our liners seem to be as thick as the slug should be, thus necessitating trimming off all of the ribs. The slug will not eject if the knives are set to trim them to any exact thickness in points."

Answer.— The slugs that measure .920 inch on right end can be made to measure type-height by setting the back trimming-knife. The screw under the outside end of the knife should be turned up a trifle. As to the slugs being above standard thickness, this may be due to several causes: The mold cap being warped prevents the mold being made lean enough to cast a standard slug. This cause is more or less rare. The most common cause is due to neglect of the mold and liners. They should be cleaned often, so that no metal scale adheres to either part. If metal becomes attached to mold-cap, liners or mold-base it prevents the cap screws holding the liners tight enough to give the proper thickness of slug. All slugs are above standard, and if you set the knife to trim them to proper thickness you will have slugs stick in the mold, owing to the resistance offered by the knife in ejecting. Keep mold and liners clean. Another reason is the outcome of constant use of a liner. The base of the liner at the point of contact with the jets of the mouthpiece will be found to be distorted. The heat causes the swelling of the base of the liner, which will prevent the cap of the mold tightening it fully. Measure a liner that has been used for a long period at a point adjacent to a jet opening. Invariably it will be found to be swollen or enlarged. It requires the skill of a machinist to dress this liner so it will again measure accurately. A new liner is usually in order.

Fin on Slug Causes Trouble.

A Nebraska operator writes: "I am having trouble with my slugs and have not been able to remedy it, and none of the other operators can solve the trouble. I am enclosing a slug, and if you can tell me the trouble I would appreciate it very much. While I was on my vacation a linotype machinist came along and they had him put a new mouthpiece on my machine. Ever since I have been back at work the slugs have fins of metal on the left-hand ends, extending out from the top. Sometimes these extend out nearly a quarter of an inch. I thought the liner might have become damaged, so put in a new one, but that didn't help it. I polished up the jaws where the liner comes against them; then I took out the mold and cleaned and polished it thoroughly, and replaced it in slot in disk. I cleaned the liners, cleaned out the holes where the locking-studs enter and greased them, tried increasing the lock-up of the mold-disk and examined all parts around the vise and disk to see that nothing was loose. I smoothed up rough spots on the new mouthpiece with a fine stone; in fact, I have tried everything that I thought might have some bearing on the trouble, but all to no avail. It makes no difference whether it is a blank slug or full matrix line, new or old liners, or what size, the result is the same. In plain English, I am stumped. Will thank you for any help you may offer."

Answer.— We are of the opinion that the new liner is also worn on its right end, where it has contact with the left vise-jaw. Examine it closely at that point. The wear

HAPPY HOURS.

Photograph by Eugene J. Hall, Oak Park, Illinois.

is probably due to a warped mold-cap, which does not hold the right end of the liner tight enough to prevent its moving outward when a slug is ejected. Each time it is moved out a trifle it is again moved back, when it has contact with the left vise-jaw preparatory to casting. We would advise that you keep the left and right vise-jaws free from the gray dust that is so often found on these parts, and also keep the front mold-wiper in condition so that it will keep the mold free from dust. You can not avoid the fin on the slug as long as the liner is rounded off. We would also advise that you write the Mergenthaler Linotype Company, 1100 Wabash avenue, Chicago, Illinois, and ask for a utility mold, and when you have it send your mold to the company for grinding or straightening, as the case may be. Ask the company's advice in the matter first. There is a possibility that your vise-jaw is rounded off. Examine closely. You stated you polished jaw and mold, and we trust you did not use any abrasive material.

Removing a Pot Mouthpiece.

A Pennsylvania operator-machinist writes, in part, as follows: "Recently I removed the mouthpiece of a Model 5, and after replacing it it frequently leaks in about a dozen different places. I have sent for a new gib and will have to try it over, and I want to know just how it should be done to make it tight. I did not turn out the fire under the pot while taking it out or putting it back, and I was not able to get the gib in quite as far as it was before."

Answer.— You should remove the mouthpiece while the pot is hot, but allow the pot to become cold before trying to replace it. The following procedure will help you: (1) Start machine, and when the first elevator is at the lowest point, push lever back. (2) Open vise to first position, then raise the elevator to highest point and lower the vise to second position, supporting it on a chair placed under the left vise-locking screw. (3) Draw out mold-disk, disconnect the ejector-link from the slide and then remove the mold-slide. (4) Place a mark on the crucible just under the first hole next to the keyboard. The object of this mark is to have an exact position to which to return the mouthpiece. Place a piece of wood between the crucible and the frame of the machine. This will hold the crucible firmly while the mouthpiece is being driven out. (5) With a mouthpiece drift (A-217) or other suitable rod, drive the mouthpiece toward the keyboard until the gib is loose enough to remove. When it is out, turn off the gas and allow the pot to become cold. While you are waiting for the pot to become cool enough to finish the work, you should clean the back of the mouthpiece free of all metal and red lead, clean the crucible where the mouthpiece was seated, especially where its upper edge had contact. This may be done with the point of a knife-blade. Remove all burrs from the left end of the mouthpiece. This end may be bruised by the removing operation. (6) Take a small amount of fine emery-powder and a little oil, and coat the back of the mouthpiece. Place it in its seat, up fully against the top. Move it to the right and left while pressing firmly back against the crucible. The stroke to the right and left should not be over one inch. Continue this grinding operation until the back of the mouthpiece and the crucible are true, which can be ascertained by examination by wiping both parts clean. (7) When this operation of grinding in of the mouthpiece is complete, clean all parts with gasoline, including the jets in the mouthpiece. Make a paste by mixing one-half teaspoonful of litharge and sufficient glycerin to give the mixture the consistency of common printing-ink. Spread a small amount of this compound on the back of the mouthpiece. Oil the gib and dip it into the graphite can so as to give it a coating of this lubricant. Place the mouthpiece into its proper place in the crucible and then insert the gib. Drive the latter up tight. Then lay a slug on the face of the mouthpiece and tap it firmly with a hammer. This will insure the mouthpiece being put back in its place properly. Drive gib home so that it will have no further movement, then see that the front edge of gib is back of the face of the mouthpiece, otherwise it may prevent the latter locking up evenly against the mold. (8) After replacing all parts and getting the machine again in normal position, you may test the lock-up of the mold and mouthpiece. Clean off all metal that may be found adhering to the back of the mold, and remove the back mold-wiper. Lay a thin, even coating of red ink over the back surface of the mold and then allow the cams to make one complete revolution. Draw out the mold-disk and examine contact marks on the mouthpiece. If you have made the test properly, the contact marks will show the condition of lock-up. The alterations you may have to make by adjusting the pot-legs or by filing the mouthpiece will be judged altogether by the contact marks on the mouthpiece. You should allow the machine to stand about eight hours without the burner being lighted. This will allow the litharge to set, which will prevent a leak. The litharge may be purchased from a druggist.

Plain Printing Types --- Long Primer.
Cartoon by Will Hope.

A SMALL POINT.

Barrister's Wife — So your client was acquitted of murder. On what grounds?

Barrister — Insanity. We proved that his father once spent two years in an asylum.

Barrister's Wife — But he didn't, did he?

Barrister — Yes. He was doctor there, but we had not time to bring that fact out.— *Tit-Bits.*

What Is Being Done to Conquer Tuberculosis

By WILLIAM H. SEED

A pamphlet has been issued by the International Typographical Union descriptive of its battle against tuberculosis. The author of the following article was commissioned to investigate what was being done elsewhere, and the Senate document on the subject led to this article and those that are to follow. We printers who have seen our brothers and sisters fading away from us know the bitterness of our impotence to aid them as largely as we would, and this is the reason that in a printing-trade journal we give space to a subject which affects our life and happiness — and life and happiness are all we are after anyway. The editor of this paper was infected by tuberculosis. Dick Sullivan, press superintendent of The Henry O. Shepard Company, was dying with it. Mrs. Edith King Clifford, proofreader, was dying with it. The writer was infected by the dried and disseminated sputum of these sufferers. He was cured by Dr. Karl von Ruck, and knows his sincerity as a man, and his methods as far as a layman may. The duty now laid upon him to present facts as far as they can be ascertained is the common duty of good citizenship and honest journalism.— Editor.

WE think it is time the business interests of the United States made very strong representations in regard to the attitude of government officials to the discoveries of American scientists. We have two clear cases before us, that of the Lewis gun and Dr. Karl von Ruck's treatment of tuberculosis. It appears that whether it be a case of destroying life or of saving it, the self-satisfied officiousness of government experts compels American discoverers to seek recognition at the other side of the Atlantic. To deal with the Lewis gun first, this machine was invented by Col. Isaac Newton Lewis, a retired officer of the United States army. He patriotically offered to present it free to the American Government together with a range-finder. Both offers were rejected by Brigadier-General Crozier, the chief of ordnance. This gentleman had no use for Colonel Lewis' inventions. The consequence has been that in the case of the range-finder the Government has since had to pay large royalties in order to make use of it, but America is still practically without the Lewis machine-gun, although it is praised by Generals Wood, Funston and Pershing, among others. Colonel Lewis parted with his invention to the British Government, which is now using 30,000 Lewis guns against the Germans. Lord Hugh Cecil recently stated in the House of Commons that this weapon was the envy of all Europe. The Benet-Mercier gun, which was preferred by Brigadier-General Crozier, is still the officially approved machine-gun of the United States, although there are two hundred Lewis guns in the army acquired by courtesy of the British Government, owing to the strong representations of a signal-service officer. The Benet-Mercier gun is used only upon the British second and third lines of defense.

The other complaint we have to make is much more the special concern of those engaged in the printing and kindred trades. It is a disease to which printers and office workers are peculiarly susceptible, and it is not necessary to refer here to the large sums spent upon its treatment by the Typographical Union and other bodies connected with the trade. The facts in regard to Doctor von Ruck's treatment may be briefly stated. He had spent many years experimenting at his own laboratories at the Winyah Sanatorium, Asheville, North Carolina. He came to the conclusion that tuberculosis is most frequently, if not always, contracted by children who come into contact with afflicted persons, and that the disease may remain latent for many years. He discovered a "watery extract" which, when used as a vaccine, appears very much to improve the existing methods of treatment. It can be used either for immunizing against the infection or for treating the disease when it becomes clear that infection has taken place. On December 10, 1914, Doctor Stimson, of the Hygienic Laboratory of the Public Health Service, made a report upon his investigations conducted into Doctor von Ruck's discovery. The report was an unfavorable one. During the progress of the investigation Doctor von Ruck protested that the experiments were not being conducted in such a manner as to be fair to him. His protests were of no avail and the matter was regarded as closed. The official ban was upon his discovery, and he could not continue even to make use of it himself in his own sanatorium without running the gravest risk of being stigmatized as a quack.

Fortunately, however, Doctor von Ruck had the courage of his convictions, and he did not let the matter rest. The war was on, and although American citizens of his national antecedents are often supposed not to have any too friendly feeling toward the British, he did not hesitate to submit his case to Sir Almroth E. Wright, the head of the Department for Therapeutic Immunization, St. Mary's Hospital, London. He went to London for that purpose and found himself well received, his story listened to, and experiments conducted over again with the object of verifying his conclusions or otherwise. Sir Almroth was not able to superintend experiments himself, owing to his duties at the front, but he placed the matter in the hands of two of his assistants, Dr. Frank J. Clemenger and Dr. F. C. Martley. The result was that Doctor von Ruck's conclusions were confirmed, and during last month Congress has issued a pamphlet setting forth the report of Doctors Clemenger and Martley. In this way Doctor von Ruck is vindicated, but we think the matter ought not to rest there. Something more ought to be said, and it is for the American public to say it.

In the first place, we are entitled to know why Doctor Stimson failed to find the watery extract produced any results. Of course the experiments were tried first upon animals — guinea pigs, to be precise. Since then, Doctor von Ruck has tried with great success upon human beings, and it is now being used with equal success by others. In the *Congressional Record* the names of several eminent physicians are given who are using it with success. They are Prof. Arthur Kendall, of the Northwestern University; Dr. James J. Terrell, the pathologist of the Temple Sanatorium, Texas; Dr. G. A. Waters, of Lenapah, Oklahoma; Dr. Gardner C. Johnson, of Evansville, Indiana; Dr. Eben Alexander, of Knoxville, and several others. Why have all these physicians succeeded where Doctor Stimson failed? Doctor von Ruck alleges three reasons:

1. That the Hygienic Laboratory of the Public Health Service based its report on the use of a deteriorated vaccine, which it was requested not to use, it having been supplied for chemical examination on account of the deterioration.

2. The work of the Hygienic Laboratory was con-

ducted secretly by one man (Doctor Stimson), who was the sole witness, judge and jury, and who had no experience.

3. The animals were infected with ten times the dose of virulent tubercle baccilli advised in printed directions supplied by Doctor von Ruck.

No one can read the report of Doctors Clemenger and Martley, much less the bulky volume published by Dr. Karl von Ruck, without being struck by the many pitfalls which an inexperienced investigator must fall into. Not the least of these is connected with the fact that the great majority of the guinea pigs obtainable were suffering from some degree of incipient tuberculosis, or pseudotuberculosis, at the commencement of the experiment. The impossibility of discovering this before they were artificially infected by subcutaneous inoculation caused them to be much more severely stricken with the disease than was required for the purpose of the experiments, and consequently, though the treatment may have done good, when the animals were killed and examined the degree of tuberculosis they exhibited was so great that Doctor von Ruck's watery extract did not get the credit it deserved.

We owe thanks to Senator Lee, of Tennessee, and Senator Kern, of Indianapolis, for bringing this matter to the notice of Congress, and to Senator Overman, of North Carolina, for introducing the resolutions for printing the reports of Doctors Clemenger and Martley.

It is important for us to know exactly what Doctor von Ruck's discovery means to the victims of tuberculosis. It is not a specific which will cure all cases. It is simply a valuable adjunct to existing methods of treatment and a means of immunization comparable to the anti-typhoid and anti-smallpox vaccine. Professors Kendall and Terrell are among those who visited Doctor von Ruck's laboratory at Asheville, examined his human patients when they arrived, made the blood tests, saw the inoculation and testified to the beneficent results. The effect of the vaccination is to produce in the blood of the patient specific anti-bodies which neutralize the effect of the tubercle baccilli. Professor Terrell says, "I was able to confirm the finding of specific anti-bodies in the serum of these vaccinated patients. I know these substances were not there before, because I tested them out."

That seems sufficient to convince any layman that a valuable discovery has been made, yet Doctor von Ruck has benefited in no way by his discovery. That is the next fact which we ought to remember, and it ought to influence our action and our thinking on this subject. He has published all his experiments in the medical press. Any physician can now make up his watery extract and use it. He benefits by it in no way. There is nothing secret about it, and he has no patent upon it as Colonel Lewis has upon his gun and his range-finder. One might think he at any rate benefits by getting patients for his sanatorium, but that is not the case. The Stimson report practically ruined his business. Those physicians who use his method buy their own vaccine and cure their patients, taking the credit to themselves. As his method becomes more used his patients have decreased until he has a lesser number than he has had since 1888. Truly this is a very poor reward for one who has done so real a service to the human race, and especially to that portion of it, including printers, that is specially exposed to the ravages of tuberculosis.

Professor Terrell says the discovery is of the most far-reaching importance, because there is not a family in our country which does not now have some member infected with tuberculosis, or will have within five years. Professor Kendall says he knows of no laboratory in this country where more extended investigations of this difficult subject have been made than in that of Doctor von Ruck.

It is to be feared that the whole subject is too technical to be thoroughly appreciated by laymen. None but a medical man could be expected to read Doctor von Ruck's bulky book, and even the short pamphlet giving the experiments performed at St. Mary's Hospital, London, is well nigh unintelligible to the uninitiated; but the most conclusive testimony of all in favor of Doctor von Ruck is to be found in its conclusion. The words are unequivocal: "Our results in the bactericidal experiments were clear in their import, and they appear to confirm Doctor von Ruck's claims that active sera, taken after one or more doses of vaccine, reduce the virulence of tubercle baccilli in vitro sufficiently to prevent infection in guinea pigs, whereas in like experiments with sera taken before vaccination, and in the virulence controls . . . the animals acquired tuberculosis." The pamphlet concludes with an expression of thanks to Sir Almroth Wright, without whose permission the experiments could not have been conducted, and we are faced with the fact that an American physician can not get his discovery recognized without the permission of the consultant physician to the British forces.

In a future article we propose to go into greater detail as to the exact meaning to us of Doctor von Ruck's great discovery.

GUIDE FOR STAPLING.

There came a job into the bindery which was to be side-stitched, requiring staples to be 1 inch from center to center. The job was small booklets, printed eight-on, and each booklet took two staples, requiring sixteen staples in all.

Now, the usual way of stapling with guide is to paste a strip of gummed paper on the front wing of the stitcher table, then marking with a pencil the distance the staples

Guide for Stapling.

were to be separated. Using the tape guide was rather slow work, as the pedal had to be pressed nearly every time a staple was put in. As the job was a big one, running into the thousands, I devised a plan whereby the tape plan was abandoned; a plan which enabled me to put in all sixteen staples without lifting my foot off the pedal.

I took a soft-pine board, 16 by 1½ inches, tapered it off to a point and cut notches every inch the entire length. I then marked the position of the first staple, placed the tapered end of guide to this mark and secured it firmly to the stitcher table with a small bolt countersunk in the wood. The accompanying drawing, which presents the side view of the stick or guide, clearly illustrates the manner in which notches should be cut.

By giving booklets a slight lift at the outer edge and sliding them along to the next notch, it proved an easy task to stitch each set of eight books without lifting the foot, consequently the job was turned out a great deal quicker than by the old method. The notched guide should be fastened to the outer edge of stitcher table.— *Edwin R. Mason.*

WE DON'T BELIEVE IT.

For Sale, Cheap — A young female billy-goat for 50c, if taken at once.— *Home Organizer, New Albany, Ind.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Printing on Sheet Aluminum.

(1819) W. Curtis Jones, of Denver, Colorado, writes: "When I read query No. 1809 in Pressroom Department of the September issue of THE INLAND PRINTER, I recalled a job I did a few years ago, printing on frosted-surface sheet aluminum. After trying every way I could think of to print direct from type, I had a rubber stamp made from the form and blocked it type-high, using rather hard rollers and good Policy black ink, and a shallow and hard tympan. I turned out a piece of work that printed almost as clean and sharp as though printed on bristol cards from type."

Printing on All-Size Rotary Presses.

(1821) A Philadelphia printer writes: "Please answer the following questions: (1) On rotary printing-presses, printing from rolls, can the dimensions of the sheet be varied both ways without waste of stock? For instance, if the diameter of the cylinder is 34 inches and the length 22 inches, can a sheet 22 by 26 inches be run without waste? (2) Can sheets be cut off and delivered flat by a roll printing-press? If so, how is the cutting accomplished with the paper in continuous motion?"

Answer.— (1) On all-size rotary presses printing from the roll there is a compensating-feed mechanism that controls the web so that printing can be done without waste of stock. (2) The shear-cutting device chops off the sheet while it is still. The arrangement allows the part to be cut off to remain stationary while the part to be cut next is allowed to be taken up by a reel or tension device. The various presses have different devices.

Rollers Wear on End.

(1773) "We are having trouble with the rollers on our ——— press, and we are uncertain whether it is in the rollers or elsewhere. The face of the distributing rollers roughens up and peels off. With a former set of rollers we thought the trouble was caused by leaving off the riders, but ever since we got this set the riders have been kept on. The rollers are carefully adjusted as to height. The press-room has a cement floor and is inclined to be damp, and it is my opinion that the trouble is in the composition having too much glycerin, but I write especially to learn if there is some peculiarity in the setting that might cause it."

Answer.— It would be difficult for us to tell you definitely the real cause of your trouble. Sometimes the trouble occurs by using the rollers before they are fully seasoned. Also, the wear may be due to the impact of the plate against the rollers, which may still be rotating from the forward stroke of the plate. Make observation while press is running. If the rollers are still turning when the plate returns to ink, you can remedy the trouble to some extent by placing a leather brake in the bottom of the roller socket. This will tend to cause the rollers to stop turning just as soon as the plate leaves the rollers. Take a thin piece of leather belting and cut it to fit the bottom of the socket, and leave ears on both ends to prevent its moving laterally with the roller-stock. We have seen this method used successfully on some presses. There are presses, as you doubtless know, on which the rollers are started before they are struck by the ink-plate. This prevents the shock which is often the cause of wear.

Dull Black Ink on Dull-Coated Paper.

(1794) A pressman, writing from Pittsburgh, states: "I am a continuous reader of THE INLAND PRINTER, and a cylinder pressman in a good house. I would like to know what kind of black ink will work well on Cameo dull-coated paper. I have tried ——— black and a ——— black, and I get away with it all right, but it does not look good to me and I know it can be improved upon. I would be very thankful to THE INLAND PRINTER if you would put me on the right road. Enclosed find a page of a thirty-two-page book which I have just printed."

Answer.— The specimen referred to is printed on both sides. The type section is nicely printed, being both clean and sharp. The first ink referred to in the letter doubtless was used, as it shows up just as it should, being without luster and not showing the slightest trace of squashing out around the letters. The engraving does not appear to good advantage, as the middle tones and shadows appear broken in places, and in places the plate has a muddy effect. The high lights are very clean, showing the care exercised by the pressman. We do not believe the fault lies with the ink at all. We judge that the pressman can use the identical ink on a half-tone that is more suited to the stock and secure perfect results. We believe the fault lies wholly with the plate. We are certain the ink he names is one of the best for the stock, but it must be combined with proper make-ready and with rollers in prime condition.

Long Run on Linotype Metal and Electros.

(1818) Hancock Brothers, ticket printers, of San Francisco, California, send a sheet of street-car transfers, printed in two colors, two sides, eight-up. The printing is legible in every way. The letter accompanying the transfers reads: "We are enclosing herewith a sheet of transfers printed by us on an intermittent-feed flat-bed press. It might interest you to know that the backs of these transfers are being printed from ordinary linotype slugs which have made above 5,000,000 impressions and are still running. The faces of the transfers are printed from ordinary electrotypes, and these have done 8,000,000 impressions and are still printing clearly. The writer believes this is a record for the number of impressions for linotype metal and electrotypes."

Comment.— The printing is in red and black on No. 1 stock. The impression is very light. The electros show

no wear on the gripper or back edge. The long run, with little or no wear on plates, is a tribute to the skill and care of the pressman. The appearance of the print from the linotype slugs after so many impressions is really a marvel.

Imperfect Make-Ready Causes Damage to Type.

(1797) Submits a letter-head printed on a coarse, thin bond-paper. The type is heavy enough to withstand a considerable number of impressions without showing wear. The word "subject" and date-line have more impression than they should, which possibly accounts for the wear referred to in the letter. The printer writes: "Please tell me if there is any way of making ready a job press to print the enclosed stock which will not smash the type. We have put this form on with hard tympan and with soft, and with soft and stiff ink, and the result is invariably the same — the date-line and word 'subject' bear the impress of the various waves and wrinkles in the stock, and as no two sheets are alike the type is spoiled. The enclosed sheet is printed with a soft tympan, three sheets of print above the pressboard, and gloss-black ink."

Answer.— If the type is new the tympan should be of hard stock, using a piece of smooth manila for a top sheet and just immediately below it use the pressboard. If the type has been subject to much use the tympan might carry one or two sheets of French folio over the pressboard. A stiff job black should be used, with rollers that are not too soft. The gloss black, if it is clean and not too tacky, will answer.

THE INVITATION.
Photograph by Eugene J. Hall, Oak Park, Illinois.

Printing on Tin-Plate.

(1820) A Connecticut printer writes: "Please give me information regarding printing on tin-plate. Can this work be done on a job press? How are tin signs in several colors printed, those that are used in stores?"

Answer.— Tin-plate printing, such as is used for containers, for signs and for buttons, is done by the offset process on a special press, either hand or power. For short runs with many changes a hand offset press may be used. For signs and tin-can work power presses are invariably used. You can print tin on a job press from rubber printing surfaces, but it involves considerable work. (1) The form must be arranged and a rubber printing-plate must be made. This must be of harder rubber than the ordinary rubber stamp. (2) You must procure a coated tin. This particular grade of tin may be procured in sheets, coated to your order in whatever color you desire. The tin of a certain size comes in boxes, with a sheet of paper between every two sheets. (3) The printing must be done with a special grade of ink, because the printed plates must be stoved after being printed and varnished. The heating of the tin ordinarily will not discolor the colored inks, as they are special. After being stoved they are ready for use, unless they have to be cut or die-stamped. What you will need for tin-printing will be as follows: Rubber printing-plates, special tin-printers' ink, coated tin of suitable size, metal racks on which to place the printed sheet of tin, a gas-heated oven made of metal and capable of holding a metal rack, celluloid varnish and brush, or a tin-varnishing machine.

Printing on Wavy-Edged Stock.

(1815) Submits a section of a form with a Ben Day border three-fourths of an inch wide surrounding a white center. There is ample gripper room and about one-fourth of an inch white margin on side-guide edge, with six points space between plates. The wrinkles at the gripper edge of the sheet worked out by wrinkling the sheet badly. The printer writes: "I enclose a sample of an eight-page border printed on coated stock. Have had considerable trouble with a wrinkle. I took pains to see that the plates were all type-high; brush, bands, tympan, feedboard and everything have been carefully examined. The press is a ——— and in A-1 shape. The job will print without a wrinkle on flat stock, but this stock is wavy and is inclined to buckle, and as it is a long run it must be printed. I claim it is impossible to get the wrinkle out of that stock, as I have tried every known means. Can a wrinkle be gotten out of wavy stock?"

Answer.— If the stock will stand a trim, take off about one-fourth of an inch on the gripper edge. As a rule, there is nothing to spare, owing to diminishing the gripper bite,

so the pressman should be certain that none of the following conditions are present: (1) The guide-rests must not be too high; otherwise, when the grippers take the sheet there is a buckling at the front end of the sheet which will not work out without wrinkling. (2) The plates must be uniform in height. If you have high and low plates, and attempt to cut out the tympan in one place and patch it up in another, it usually will cause the buckling of the sheet, which will produce wrinkling. (3) The grippers must take a sheet without producing any additional waviness. It is advisable to have all grippers hold the sheet firmly, except, perhaps, the two outermost grippers, which may not, under certain conditions, hold the sheet as firmly as the adjacent ones. (4) The sheet guards, brush, etc., should bear with equal pressure on the top sheet. If too tight in one place they may draw the sheet from the grippers, which will produce a buckling of the stock. Doubtless you are familiar with all of the foregoing points. The fairly hard tympan recommended may help, where a soft one will allow too much yielding during impression, which causes buckling. Strips of cardboard attached to the top sheet, a little outside of the printing edge of the plate, will, in some cases, help a disturbance of this kind, while in other cases they may cause the trouble. Try them first about one-fourth of an inch away and then closer. Do not use too thick a card, nor have the edge of the card too near the edge of the sheet of stock. The use of wrapping or craft stock as a sheet fender is one of the best means of smoothing out a wrinkled sheet. Have the sheet, or sheets, well oiled, and do not use wrinkled sheets.

NEVER BEFORE SUCH PRODUCTION RECORDS AVAILABLE.

In the history of the printing industry there has never before been such an organized effort to gather classified production data, on all bindery operations, as is now being vigorously carried on by the United Typothetæ and Franklin Clubs of America.

Never before has the interest in the printing fraternity been so thoroughly aroused on the subject of efficiency of production as at the present time. Executives of the printing-plants of many of the organization members, realizing the benefits to be derived from collective effort, are freely and frankly exchanging information gathered from the production records they have compiled on their bindery output.

There is strength in the exchange of this information. Why? Because every one coöperating has compiled the data by the same standard methods. What are these standard methods underlying the system of recording bindery production, as devised by the Price-List Committee of the national organization? They are methods whereby the operations are distinctly classified by number, and standardized as to size and class of work. For example, in the operation "Folding," the number and kind of folds are taken into consideration, in both hand and machine work; also the size of the folded sheet. "Wire-Stitching," the number of stitches, whether side or saddle, flush or extended cover, and the number and size of pages to be stitched are considered, to permit proper recording of the number of pieces completed by an operator in an hour's time.

When this work has progressed sufficiently a composite report will be compiled from the data on production forwarded to national headquarters, and every printer and binder who has contributed to this report will receive a copy. In this way those interested get the experiences, not of one, but of many manufacturing the same product.

Not to know and use the ideas, facts and methods which have won for other manufacturers and executives, signifies more than mere neglect of opportunities. For in this day of keen competition, knowledge sets the pace. The manufacturer or executive who knows his production and can use the methods proved out by others in his same line to increase output is the one who does not fear competition, because he is abreast of the times and up to the minute on business methods.

Wouldn't it pay you to investigate this method of recording bindery production? There are no obligations except those you owe yourself. Send for a copy of the treatise, "Classification of Bindery Operations and Operation Numbers." Address your request to the United Typothetæ and Franklin Clubs of America, 608 South Dearborn street, Chicago, Illinois.

YOUNG BATES, THE PRINTER.

Submitted by B. W. Bates, The Printer, of Roseburg, Oregon. Mr. Bates says that "if the 'kid' keeps up this 'clip' it looks as though the printing trade will lose him and the movies find a nugget."

"VICTOR YATSA LONIKI."

This heading in the war news of the *Chicago Examiner* recently, gives rise to the suspicion that the operators are becoming confused with the unfamiliar names of unfamiliar places and make the U. S. language foreign-looking by transposed spacing. The reader, not readily grasping the unfamiliar grouping, may murmur sadly, "Whatanas Siam."

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Typolith, What Is It?

J. W. Byrne, Boston, writes: "At the recent printing show in New York I was shown an insert torn from THE INLAND PRINTER, purporting to be made by a new engraving process called 'Typolith.' I want to know what month that insert was published and something about the process."

Answer.— That insert will be found in THE INLAND PRINTER for August, opposite page 664, and accompanying it is the most complete description of Typolith thus far published. It might be said that it is not an engraving process but a presswork problem, which is solved by a special make-ready together with a wonderfully sensitive tympan to give the impression. The Typolith Company, of Battle Creek, Michigan, will supply positive information regarding Typolith.

To Remove Tarnish from Copper Half-Tones.

R. B. Benson, Portland, Maine, asks: "How will I remove the tarnish from copper half-tones? You engravers have some acid for doing it, and if it is not giving away a trade secret I would like to use it. Before putting half-tones away, I want to have them look cleaner than a wash with benzin leaves them, so that when they come to be used again we can tell what condition they are in."

Answer.— The "acid," as you call it, that engravers use to remove the tarnish from half-tones would be too dangerous for you to handle owing to its poisonous nature, and because you might damage half-tones by not knowing how to use it properly. For your purpose, a bristle brush moistened in vinegar and dipped in table salt will brush away tarnish, but you must wash away all traces of the vinegar with clean water and dry with a clean, soft cloth.

Mysteries in Processwork.

Prof. Charles F. Chandler, the famous chemist, has probably delved more into the secrets of processwork than any living American. At the opening of the wonderfully instructive exhibition of photography held under the auspices of the American Institute of Graphic Arts in New York, Professor Chandler told of the evolution of processwork since Nicéphore Niepce made the first photoengraving in 1824. During the course of his lecture he answered two queries that every photoengraver would like to have answered, and on which all of their work depends. The first question is: What is the action that takes place when a sensitized plate is exposed in the camera? Professor Chandler's answer is: "Light does something to iodid and bromid of silver, and nobody knows what." The second question is: How is it that a solution of sulphate of iron flowed over an iodid and bromid of silver film, after exposure to light, develops an image? Professor Chandler's reply, after a half century of experiment and research, is: "Iodid and bromid of silver acted on by light attract metallic silver thrown down by sulphate of iron in the developer, but nobody knows how." Just as Edison is frank enough to admit that he knows as little about what electricity really is as when he began to study it, so does the great Professor Chandler confess the mysteries in photography, and it is likely they will remain mysteries.

Half-Tone for the Daily Newspaper.

W. G. L., Canton, Illinois, writes: "Would you please refer me to some work dealing with half-tone making which explains clearly every detail, so that a layman like myself, with practice, could turn out work suitable for a small daily? It should also tell everything that is needed, kind of camera, screen, etc., and the cost of the outfit."

Answer.— If W. G. L. will refer me to a book where I can find everything about newspaper making, explaining every detail, telling the kind of press, etc., and the cost of the outfit, so that a layman like myself could run a newspaper successfully, I will swap information with him. In the list of books published by The Inland Printer Company are those pertaining to half-tone, and still every detail is not explained nor is the cost of an outfit given, because that varies with circumstances. Unless a paper has enough engraving to do to employ its own plant, it is infinitely cheaper to have the engraving done by those in the business.

British Engravers Adopt Trade-Saving Measures.

Finding that the engraving business in Great Britain was getting into a condition where neither masters nor men were able to make a living, owing to the increased expenses required in business and the home, a meeting was held in London on August 14 where seventy-five per cent of the process trade of the country discussed methods of saving the majority of plants in the trade from failure. A Master Process Engravers' Trade Union was formed, so that the employers in the business might enter into agreements with the employees' union for the benefit of the trade as a whole. This meeting was the result of many previous conferences, in which an outline agreement had been drawn up. The provisional agreement was gone over thoroughly by representatives of both masters and men, and each clause was thoroughly considered and discussed until finally an understanding was reached which *Process Work* says will affect the trade for good or ill for many years to come. It adds: "We hope in the near future to be able to give a complete scale of the lowest prices that will, in future, be charged for processwork. With such a splendid start, it is believed that processwork will now be put upon such a basis that it will be able to take its proper position in the world of art. It will no longer be

degraded and despised, but will stand forth as the handmaid of all that is best in the business world, the helper and friend of the merchant and manufacturer, the best and most effective representative of the trader, whatever his wares, and the most efficient sales force he can employ." All of which shows what a small world we are living in.

Half-Tones After Long Exposures.

P. J. Cummings, Boston, writes: "There is one thing I can not understand, and I find other operators can not explain it: Why is it that when you expose a wet plate on a piece of copy to make a half-tone enlargement from it, you can not get as intense a negative as when you make a reduction from the same copy? The bath, collodion and developer are identical, and still with a long exposure the negative develops thin, while with the shorter exposure required for a reduction the negative develops intense. I am sure all your readers who use wet plates would be interested in an explanation."

Answer.— There are two principal reasons for the difference in intensity of a developed image when the exposure is long or short. Rarely is sufficient exposure given when making a half-tone from an enlarged copy, hence the illumination of the sensitive plate is not of long enough duration to affect all of the iodid and bromid of silver on the sensitive plate. As the developer acts only on the iodid and bromid of silver affected by the action of the light, an underexposed plate receives only partial action of the developer and the result is a weak image on development. This every photographer knows, but there is another reason for a weak image on development after a prolonged exposure, and this some photographers are not acquainted with. It may answer this query. When a wet plate is taken from the bath it is drained of all the solution possible, and while it is in the plateholder during a long exposure it is drained still further of bath solution. Some free silver on the surface is necessary to produce proper development, and after a long exposure there is usually not sufficient silver, consequently one gets a weak image on development. To overcome this, after a long exposure, if the exposed plate is dipped in the silver bath once more, it will be found on development to give an intense image, proving the presence of the proper amount of free silver.

Hardening Bath for Zinc Enamel.

"Etcher," Cincinnati, Ohio, writes: "Some years ago I read a hint in THE INLAND PRINTER that saved many a plate for me. Up to that time I used to have the enamel lift from the zinc during etching, but you advised some sufferer, with a like ailment, to use wood alcohol to drive the water off the zinc after development. That dope worked bully until of late, when my old trouble has come back on me, and for the first time I write to you for advice as to how to overcome it."

Answer.— You may be using alcohol that has been denatured with potash, and that will soften the enamel. Be sure you get wood alcohol. If you want to get it to further harden the enamel before burning in, then add to the alcohol an equal quantity of a saturated solution of bichromate of ammonia to which one per cent of chromic acid has been added. Flow this solution over the enamel a few times and just rinse off before drying and burning in. To expose the developed plate to sunlight after drying and before burning in always helps to make the enamel cling to the metal during etching.

JUST MET A FRIEND WITH A BOTTLE.

Photograph by R. R. Sallows, Goderich, Canada.

Half-Tones for Dull-Coated Paper.

"Publisher," New York, writes: "There is a disagreement between my printer and a photoengraver in reference to some half-tones that I used on a dull-coated stock. The printer says the half-tones were not made right to print on such stock; that they were not deep enough in the shadows, nor were the dots as fine as they should be in the high lights. The engraver says that his half-tones are made to print on any kind of stock. We have agreed to leave the dispute to you for an opinion. Enclosed please find engraver's proof and printed result."

Answer.— Judging from the proofs, this is one of the

cases where the engraver is wrong. Half-tones for dull-coated paper do require different treatment from those intended for printing upon highly glazed stock such as that used for engraver's proofs. In the first place, these half-tones should have been made with a 133-line screen, and not one of 150 lines to the inch. The surface of dull-finished paper can be described as soft and "spongy." To print the shadows, the pressman must use a heavier overlay, consequently the small white dots in the shadows fill up quickly, as seen in the print from the edition submitted. The engraver should have made the dots in the shadows larger and deeper to allow for this extra pressure on those parts during printing and the consequent spreading of the ink there. The high-light dots should be as fine as possible, and the pressman should cut the overlay so that in the highest lights the paper should just "kiss" the dots. In fact, the whole half-tone should be deeper than is necessary for use on glazed stock. The best half-tones for this purpose are made in an etching-machine that throws the etching-fluid with force against the plate. If "Publisher" had supplied the engraver with some of the dull-coated stock for pulling the hand-press proofs this dispute might not have occurred.

To Learn Rotary Photogravure.

An increasing number of queries reach this department wanting to know how to learn the rotary photogravure process. There is no book on the subject other than the excellent description of the process published by the Research Department of the Photoengravers' Union, which was mentioned in this department for May. There is no school in which to learn it except the best of all schools — experience. Now, to get experience in it one should begin by mastering dry-plate photography thoroughly, after which take up the carbon process of printing. Every photoengraver who is also an amateur photographer should get acquainted with the use of carbon tissues for printing from dry-plate negatives. The carbon process is one of the most beautiful of photographic processes; besides this, it supplies permanent pictures which can be applied to many purposes, though the most valuable use to which it can be put is photogravure. George Murphy, 57 East Ninth street, New York, supplies a booklet on this subject, as well as amateur outfits for practicing the process. After one has mastered the carbon process, then it will be time enough to learn something about etching the plates.

DOESN'T IT GET UNDER YOUR SKIN?

Doesn't it get under your skin when Mrs. Jones, your next-door neighbor, who owes your wife half a pound of butter, a dozen fresh eggs, a cup of sugar, the clothes-wringer, a cake of soap and some matches, comes into your print-shop and wants you to figure on the year-book of the Ladies' Culture Club, and you give her a slashed price so as to pay off the paper-bill, as you have some of that Milan pamphlet stock to run it on anyway and that won't cost you anything, and then almost as soon as she goes out old Perkins calls you up to see if you can let him have some Milan pamphlet if he gets a job he is figuring on, and as soon as you have got the old Gordon started up again the Bewick Art Press calls up to see if you could let them have a little Milan pamphlet "to finish a job," and you ask them how they are going to finish it when they haven't got it yet and you hear them blush as they hang up, and you go out to Bill's place to get a — lemonade, and when you get back and most in the door you hear the 'phone ringing and you take down the receiver feeling glad no other receiver has come in while you were out and the Back Yard Print Shop wants a few sheets of Milan pamphlet "to make up a dummy," and the next morning Mrs. Jones comes in smiling her most patroniz-ingest and says that all the printers are after her to get the job, but she'd rather give it to you if you will come down a $, as the Back Yard Print Shop offered to print it for seventy-five cents under your price and she must make a showing with the society or they will think it unfair to give it to you at such an awfully high price, and you say, "Certainly, Mrs. Jones," and after she goes out you think what a burro you have been and you telephone your wife to go over to Mrs. Jones and borrow half a pound of butter, a dozen fresh eggs, a cup of sugar, the clothes-wringer, a cake of soap, a few matches and a dollar, and pretty soon your wife 'phones that she got them all and you pause in wonder at the ability of that little woman you promised to love, honor, etc., and when you go home you stop at the drug-store and buy a box of candy and have it charged, and when you get home you ask her how she did it, and she says, "Mrs. Jones wasn't at home," and then you wish you had brought her two boxes and ——. — *Eugene A. Grant.*

PRELIMINARY STATEMENT OF THE MANUFACTURE OF PAPER AND WOOD-PULP.

A preliminary statement has just been issued by the Department of Commerce, Bureau of the Census, giving a comparative summary, 1909 and 1914, of the manufacture of paper and wood-pulp. It is to be regretted that later figures can not be obtained at the present time, nevertheless the statement presents an interesting study as showing the increase during those years. It follows:

	Census.		Per Cent of increase,* 1909-1914
	1914	1909	
Number of establishments †	718	777	— 7.6
Persons engaged in manufacture	95,516	81,473	17.2
Proprietors and firm members	221	250	—11.6
Salaried employees	6,838	5,245	30.4
Wage-earners (average number)	88,457	75,978	16.4
Primary horse-power	1,613,916	1,304,265	23.7
Capital	$534,625,000	$409,349,000	30.6
Services	66,164,000	50,315,000	31.5
Salaries	12,918,000	9,510,000	35.8
Wages	53,246,000	40,805,000	30.5
Materials	213,181,000	165,442,000	28.9
Value of products	332,147,000	267,657,000	24.1
Value added by manufacture (value of products less cost of materials)	118,966,000	102,215,000	16.4

* A minus sign (—) denotes a decrease.

† In addition, in 1914, nine establishments engaged primarily in the manufacture of paper boxes and roofing materials and in other industries produced paper and pulp to the value of $2,767,407, and in 1909, fifteen establishments of this character manufactured $2,567,267 worth of paper and pulp.

A FINE EXPRESSION.

In a review of a novel we come across this suggestive sentence: "Here, too, characters that transmute common things into gold by the alchemy of the spirit." The finest thought of the day is expressed by that modest sentence. The great problem in religion, education, business, politics and society concerns itself with that transmutation. It suggests a finer life than one gets out of the materialism of the age, with its luxury, pleasure, selfishness, ill will, spite and overreaching. The evolution of the day is toward the sanctification of every-day experience and infusing heroism into common life. That is what must eventually happen if humanity ever gets to be what it should be. It is a long ways to that end, longer, perhaps, than from the monad to man, as Emerson expresses it, but thither the evolution proceeds.— *Ohio State Journal.*

NEWSPAPER WORK

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Harvard Herald, Harvard, Illinois.—We wish all our readers could see the copies of your paper which you sent to us. For clean press-work, good make-up and excellence of advertising composition, it is good enough to serve as a model for any paper. We have never seen a better country paper, everything considered. A first page and one inside page are reproduced herewith.

ERVIN BALDWIN, Charles City, Iowa.—Your large advertisement for Burch Brothers Company is exceptionally strong, far and away better than one ordinarily sees in small-town papers. We are reproducing it herewith as an illustration of how effective simple arrangements may be made, and to show the advantages of liberal white space. On the page

THE HARVARD HERALD

HARVARD, McHENRY COUNTY, ILLINOIS, THURSDAY, SEPTEMBER 21, 1911

SEEN CHANGE OF ROUTE

LODGE ADDS 55 TO ROLL

FEAR LEADS TO SUICIDE

WANT A FUND OF $5,000

Clean first page of *The Harvard Herald*, Harvard, Illinois, such as will impress readers with the thought that the paper is interesting.

of a newspaper the white space between type and border would cause it to stand out prominently. The illustration is placed in a position which adds considerable interest to the advertisement.

ALLEN B. CURRAN, Beatrice, Nebraska.—You handled the large "Paige" advertisement in a very satisfactory manner considering the fact that altogether too much copy was furnished you. We believe, however, that it would attract more attention and appear more inviting to the reader if the text had been set in one size smaller type so that the display, especially that at the bottom, could have been given greater prominence. Readers of advertisements naturally balk at wading through a mass of matter, and when a compositor is given a superabundance of copy he should endeavor to arrange it so as to minimize this effect by using smaller type and by the introduction of more white space. An

HEBRON DEPARTMENT

BEAT WALL STREET

WE GUARANTEE

Favorite Stoves and Ranges

"BEST IN THE WORLD"

MARSHALL BROS.

Expert Tailoring

Done by a competent tailor and seamstress. Bring in your last winter's clothes for alterations.

C. E. BENSON

Want something? Try a Herald "adlet"

Chiropractic Is Nature's Way of Healing the Sick

Dr. J. L. Bettag

PAIGE

Pride of Ownership

W. E. FRAASE

The pyramid style, the most satisfactory make-up of an inside page. From *The Harvard Herald*, Harvard, Illinois.

amount of matter seems greater if crowded than if given breathing-room. In addition, the effect of congestion is displeasing in itself. Plain rule makes the very best border for newspaper advertisements, and if you are inclined to use decorative borders it is your good fortune that none are available for your use.

Dodge City Daily Globe, Dodge City, Kansas.—Your forty-eight-page Harvest Edition, of August 24, "the biggest paper ever published in Western Kansas," is a monument to the efficiency of every department of your organization. This writer is under the impression that the editor is J. C. Denious, an old schoolmate of his at Baker University, but the advantage of so much advertising has crowded the editorial page out of the issue and we can not verify our suspicions. If that is the case, we are proud of the fact that we know a man who has the ability to get out such a paper in a comparatively small town in a section of the State that is, as yet, rather sparsely inhabited. The advertisements are exceptionally well composed, which is remarkable in view of the fact that the plant must have been taxed to the limit to get up such an amount of display advertising. Some few are crowded, due to the use of larger sizes

of type than should have been used and to bringing out too many points in display. To emphasize too many features in an advertisement is to create a clamor for attention which is disconcerting to any reader, and for that reason the message conveyed is not impressed as effectively on the mind as when one or two points are brought out effectively and the remainder arranged with a view to facilitate reading. Automobile advertising is prominent in the edition. The presswork on some sections is of a very good grade, but on others it is rather poor. We are of the opinion

Strong advertising typography by Ervin Baldwin, of the *Intelligencer* force, Charles City, Iowa.

that the rollers were not in very good condition, and are quite sure the flow of ink was not properly regulated. Judging from the spots on some pages where there does not appear to have been sufficient impression, we would say that the cuts were not type-high or the tympan was not changed after each run, and high cuts in previous runs had worn the tympan down at those points. An advertisement is reproduced.

O. EUGENE BOOTH, Cherokee, Iowa.— The advertisements are all interestingly, attractively and effectively composed. Fault-finding, is, therefore, out of order.

Easton Free Press, Easton, Pennsylvania.—Your Fiftieth Anniversary Edition is an admirable one, especially from three standpoints — the editorial, the management, and in the composition of advertisements. Presswork is not very good, especially on the half-tones, and the class of press which you use is capable of doing much better work if properly handled. We do not admire the crude, bold, block style of display type used frequently in the composition of advertisements.

CHARLES W. HODSON, Manhattan, Kansas.— *The Nationalist* is well made up — the first page being very interesting in appearance — and the advertisements are well composed. The New Toggery advertisement in the issue of October 6 appears crowded because such large sizes of type were used throughout. Had the items of minor importance been set in smaller type so that, by contrast, the important features of display would stand out more prominently, the advertisement would have been improved in appearance, made more readable and more effective.

The Temple Mirror, Temple, Texas.—You carry somewhat too much ink. The advertisements are, for the most part, well displayed and set, but we do not admire such bold display types as you use. Those bold block letters may please your advertisers, but if you used letters that were less bold and more artistic, such as Cheltenham Bold, Adstyle or Hancock, the appearance of the paper would be neater and more artistic, and the advertisements would be just as effective. Prominence is really a matter of contrast. If all your advertisements were set in light-face types save one, and that one set in boldface, that one would stand out above the others. When all are set in black, bold and crude letters, the prominence of one counteracts the prominence of the others throughout, and no prominence is gained by any of them that is worth while and that would not be obtained by the use of lighter types. We are surprised that with such a large paper you would allow a small, double-column advertisement on your first page. A paper's first page should be "hallowed ground," so to speak, upon which display should not be allowed to intrude.

The Queens County News, Jamaica, New York.—The first page of your paper is interesting and well made up and the issue is well printed. Make-up of advertisements on the remaining pages is poor. The giving of "island" positions to advertisements should be absolutely against your rules, not only because it cuts up the reading-matter of the pages into displeasing parts, irritating the readers, but for the added reason that it cheapens your advertising. It is fraught with possibilities for trouble, too, for one advertiser, seeing his competitor's advertisement in such a preferred position, will demand such a position for his own, and, carried to an extent, will make it impossible for you to grant all such positions and offend those who do not get them. The best style of make-up is what is known as the pyramid style. This means placing the largest advertisement of each page in the lower right-hand corner and building up a pyramid at top and alongside this advertisement with smaller ones. Some argue that the large-space advertiser should not be "buried" beneath smaller advertisers, but the size of his advertisement alone will make it prominent. The fact that the larger daily newspapers do this consistently, and with advertisers who spend thousands upon thousands of dollars for advertising, proves that a paper does not have to be suppliant to every wish or whim of its advertisers. A paper which is not

One of a large number of good advertisements from a forty-eight-page special edition of *The Dodge City Globe*, Dodge City, Kansas.

interesting to its readers is not valuable to its advertisers, and scattering advertisements helter-skelter over the pages surely does not make it appear interesting to the readers. An advertiser of average mind will recognize the soundness of such argument if made to him, and will act accordingly. The advertisements may even be grouped from the lower right-hand corner of each page in pyramid form without placing the largest advertisement in the corner, but the appearance is better when the make-up is regular, as first indicated. So placing advertisements throws the reading-matter toward the upper right-hand corner where the eye of the reader naturally falls first and where the reading-matter is convenient for him.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Color and Its Distribution in Printing."

There is now in press an important and illuminating sequel to E. C. Andrews' book, "Color and Its Application to Printing," under the title of "Color and Its Distribution in Printing, and How to Estimate Ink." The scheme of this sequel is to present through examples in color the proportions that colors shall obtain in relation to each other in a given design to have the required balance. A strong color requires a smaller area to express itself, and a less vivid color requires more area. But how much? How shall we balance them? There is a generous number of plates showing how the balancing may be done, among them being examples as follows:

Frontispiece.— Design from linoleum plates by William E. Rudge; seven colors. Plate 1.— Ideal proportions of the oblong on Strathmore Japan India. Plate 2.— Harmony of ink and paper; one color with type and illustration. Plate 3.— Another example of above. Plate 4.— Harmony of half-tone subject with stock and ink. Plate 5.— Another example of above. Plate 6.— The addition of two decorative colors to Plate 1 — balanced in values. Plate 7.— Plate 1 on white stock with higher values in decorative colors. Plate 8.— Christmas-announcement design by students; on hand-made paper in red and black. Plate 9.— Purple as a decorative color with black. Plate 10.— Another example of purple as a decorative color with black. Plate 11.— A dark yellow-red (brown) as decorative color with black. Plate 12.— Another distribution of a similar color. Plate 13.— A more elaborate distribution of the previous colors. Plate 14.— Green as a decorative color with black. Plate 15.— Simple analogy of two colors with stock. Plate 16.— Same design in analogy and contrast. Plate 17.— More complete and correct treatment of previous colors. Plate 18.— Artistic balance of dark green and yellow. Plate 19.— Elaborate design in balanced contrast. Plate 20.— Two decorative invitations. Plate 21.— A good treatment of red cover-stock. Plate 22.— Decorative announcement. Plate 23.— Example in end-sheet treatment. Plate 24.— Method of conventionalizing good color-schemes.

One of the numerous perplexities of the estimator is how to discover the required amount of ink. The averaging of the amount is not close enough. What is required for a given stock, for a given character of printing-surface, in the way of a given ink? This is the question that every man who sells printing desires to know. Mr. Andrews has systematically and scientifically arrived at facts in this regard by measuring and weighing. His book gives the facts he has determined, as the following summary indicates:

26.— Covering capacity of black or solids (25 square inches), 4 by 6¼ inches, on antique stock. 27.— Covering capacity of black on antique stock, eight-point type. 28.— Covering capacity of black on antique stock, ten-point type. 29.— Covering capacity of black on antique stock, twelve-point type. 30.— Covering capacity of black on machine finish, eight-point type. 31.— Covering capacity of black on machine finish, ten-point type. 32.— Covering capacity of black on machine finish, twelve-point type. 33.— Covering capacity of black on S. & S. C., eight-point type. 34.— Covering capacity of black on S. & S. C., ten-point type. 35.— Covering capacity of black on S. & S. C., twelve-point type. 36.— Covering capacity of Half-tone Black on enamel stock. 37 to 44.— Covering capacity of Duplex Sepia on various stocks to show how the ink tones out. 45.— Covering capacity of Process Yellow. 46.— Covering capacity of Process Red. 47.— Covering capacity of Process Yellow over Red. 48.— Covering capacity of Process Black. 49.— Covering capacity of Process Black over Yellow and Red. 50.— Covering capacity of Process Peacock Blue. 51.— Covering capacity of Process Peacock Blue over three colors.

There will be five hundred copies printed. The books will be ready for distribution not later than the first of the year. Advance orders will be accepted at $5, cash with order. The regular sales price of the book will be $10. Order through The Inland Printer Company, 632 Sherman street, Chicago, Illinois.

"Making the Most of One's Mind."

Most of our readers whose student days commenced a quarter of a century ago are familiar with a little work, once a classic in its way, called Todd's "Students' Manual." That valuable little book is now both out of date and out of print, and there have been many attempts to produce something which would take its place. This task has been essayed in the present volume by Doctor Adams, the professor of education in the University of London. It is difficult, and it would be impossible for any one, even the late Mr. Todd, to please everybody. American readers will find fault with Professor Adams on the ground that he has in mind the problem of making his young readers into students, whereas any American writer would almost certainly have considered rather how to make students into practical men of affairs. To Professor Adams, education is an end in itself. By saying that at the outset we protect at once both our author and ourselves.

Whatever be regarded as the object of study, however, there is a great deal which all students have to learn in common. We all need, for instance, to examine ourselves and determine to which of the commoner psychological types we belong — to determine whether we have "hard wits" or "soft wits," whether our temperaments incline more to the sanguine, the phlegmatic, the choleric or the melancholic, and whether our memories absorb easily and forget easily, or whether they learn with difficulty but remember easily. It makes a great deal of difference in

considering not only our method of education but our whole plan of life, and no one can examine us so well as we can examine ourselves. Having determined what are our main psychological characteristics, our next problem is to shape our methods of study so as to make the most of our particular type of mind. This is the problem as Professor Adams sees it.

Besides all this very valuable theoretical matter, Professor Adams has some practical remarks about how to read, and to get the greatest benefit from reading; how to use various kinds of books properly, such as text-books, dictionaries, reference books, and even novels; how to get the most out of different kinds of lectures; how to listen, and how to take notes, and so forth. The student who is denied the opportunity of oral teaching will find comfort in the author's remarks on the use and abuse of teachers. Last of all, he deals with examinations, not from a theoretical point of view, since their conduct is not within the province of the student, but simply with the idea of helping the examinee to get through. In passing, one can not but consider it a great reflection upon the existing system that the professor has to draw a distinction between the experienced and the inexperienced candidate, and it is evident that sometimes an inferior scholar may obtain greater credit than his betters simply because he knows the little ways of examiners.

It is no disparagement to say that the book under review can not be expected to enjoy so great a vogue as did the Rev. John Todd, for that gentleman had a smaller and a far easier public to cater for. But Professor Adams has made an interesting and a useful contribution to a difficult subject which is of pressing importance. No student can read his book without profiting from some of the hints he lets fall. It would not be wise, however, and it is not in accordance with modern principles and practice, to treat any book as a Bible, although when it comes down to the student from the Olympian height of a professorial chair there is a temptation among the inexperienced to look for something finally authoritative, and when its fallibility is proved, unlimited faith is apt to be replaced by unreasoning contempt. Any one who puts this book into the hands of the inexperienced students of the type that is most likely to seek its aid, ought to protect both himself and Professor Adams from both these consequences.

We are ourselves most interested in vocational education, and that is the one thing which the author had least in mind. That does not make his book the less valuable from our point of view, because it deals with certain aspects of education which are apt to be overlooked by vocationalists who come to their tasks with a far greater knowledge of some particular trade other than that of a teacher. It may be that vocational teachers will get more out of it than their students. It is certainly not unreasonable to claim that those who have been studying for generations the problem of how to get certain things into the heads of students and teach them to reproduce what they know, have almost certainly solved certain practical problems in pedagogy which can not without loss be neglected by those who are now busily trying to get certain other quite different things into the minds of long-suffering youth.

There is one little criticism we have to make which is directed against the publisher, not the author. We remember our handy little copy of Todd, which measured about two inches by three at most, and we can not but compare it unfavorably to the volume before us, which measures nearly seven and three-quarters by five and one-quarter, and is an inch and a quarter thick. That is a very practical consideration in any book which is meant to be beloved and bethumbed as much as was Todd's "Students' Manual."

"Making the Most of One's Mind," by Prof. John Adams. Published by George H. Doran & Co., 38 West Thirty-second street, New York city, and Hodder & Stoughton, St. Paul's House, London. Price, $1 net.

TO J. L. FRAZIER.

BY L. L. INGRAHAM.

USED to read your pages with envy for the guy whose work you reproduced in there and praised up to the sky. And I was sure that if I had the chance those fellows had, with scads of type and ornaments, I wouldn't do so bad; to them both customer and boss come humbly in and say, "Here, get this up in real art style, no matter what's to pay." While I — well, with this junk outfit, so dirty, worn and old, so ill-selected, out of date, you'd scarce doubt if I told you it had come from Ararat where Noah went to smash — what can I do but set up stuff that's typographic hash! And every job I start to set, the boss yells, till I'm sick, "Set that job up any old way, just so it's ready quick." I vowed and vowed that some fine day I'd pull my freight from here and hunt some Art-for-Art's-Sake shop, where in my proper sphere I'd do some typographic stunts that can be done by few. The critics in astonishment would say, "That guy's ideas are new"; old friends would see the jobs I'd set with wonder and amaze, and marvel they had not perceived my gifts in other days; the boss would pat me on the back and often say, "By heck, my boy, that's great! Say, let me add five to your next pay check." In discontent I pipe-dreamed thus, and somehow failed to see that in the work of every hour was opportunity: but lately I have come to think it is the better plan to do each job that comes to hand with all the care I can, and though the boss may little care how any job will look, just so it gets slammed out on time and marked "Paid" on the book, I am resolved each line I set with careful eye to gage, as though I knew it would appear on Frazier's review page.

PARAFFIN IN THE PRINT-SHOP.

Quite frequently it may be noticed, when a ream of paper is slid under the cutting-knife, that it has a tendency to drag on the bed of the machine, requiring quite an effort to push it back against the gage. This may be caused by either fine particles of dust settling on the cutter bed, or rust thereon. Some use an oiled rag to wipe off the surface of the bed, but this should be discouraged, as the oil which is left on the bed will discolor the bottom sheet as a ream is slid over the bed.

A much better plan is to wipe off the bed with a clean, dry rag or waste, then rub a cake of paraffin over the surface. The bottom sheet will not be discolored and the ream may be slid along the bed with considerably less effort than before. It is a good plan to rub paraffin on all wood and metal surfaces where one is working with paper.— *Edwin R. Mason.*

NOTE.— A little talcum powder, finely pulverized rottenstone, or powdered soapstone, sprinkled over the bed of the cutting-machine, also will prove advantageous, and, in fact, will be found an improvement over the paraffin, as there is a possibility of the paraffin caking or becoming sticky, especially during hot weather.— EDITOR.

OBITUARY

George A. Joslyn.

With the departure of George A. Joslyn, president of the Western Newspaper Union, the newspaper field loses one who has contributed greatly to its success, and the country loses one who has had a large part in making possible the dissemination of news. Mr. Joslyn has been failing in health for more than a year. Early in 1915 he relinquished much of the detail of the active business management of the company and went to California, where he remained for several months without appreciable benefit. In the spring of this year he suffered a stroke of apoplexy, and this, complicated with other ailments, brought about his death, which occurred at his home in Omaha, Nebraska, on Wednesday, October 4, at the age of sixty-eight years.

Born at Lowell, Massachusetts, on June 30, 1848, he went with his parents to the State of Vermont, settling in the village of Waitsfield, where he received his early training. In 1879 he moved west, settling first at Des Moines, Iowa, where he entered the employ of the Iowa Printing Company, a small concern engaged in the business of supplying ready-prints to Iowa newspapers. That frugality that was characteristic of his life enabled him to save from a small salary a sufficient sum for the purchase of a small amount of stock in the company. By careful application he mastered the details of the business, and in less than two years was sent to Omaha for the purpose of organizing a branch of the Des Moines concern, of which he became manager. Later the Omaha and Des Moines houses were reorganized as the Western Newspaper Union, of which Mr. Joslyn later became president and general manager.

When he became the head of the company he at once began a vigorous campaign for business expansion. Because of his great faith in the new States west of the Mississippi, he at first centered his activities in those States, where he opened branch houses. Not content with confining his activities to the one line of ready-prints for newspapers, he established the Western Paper Company, and at Omaha and other places put in large stocks of paper and printers' supplies.

In 1890 Mr. Joslyn, in still another effort to meet the needs of the newspaper publishers, added to the business of the company a newspaper plate service. To-day the business built up by his genius is nation-wide, and more than 12,000 newspapers are served by the company he has directed. Mr. Joslyn was always a firm, consistent believer in the power of the public press. He realized the influence of the printed word, and felt that the country press was by far the most potent factor of all in influencing public opinion and guiding national destiny; and so he put into his work the energy, the faith, the enthusiasm of a man who knows he has a mission big with interest to the public. It was because of this idea that his work in connection with the country press was a pleasure to him, and he rightfully felt that his efforts were in keeping with the maintenance of that standard of efficiency that made the country paper a power in its community.

In his relations with his customers and his employees, Mr. Joslyn was notably just. "If there is a legitimate doubt, give your patron the benefit of that doubt" was with him always a business axiom. Another maxim was that in dealing with employees you may be sure that justice and liberality will be answered by loyalty and efficient service. He believed that every employee should have a fair chance to develop the best that is in him, and should receive from his employer generous aid in such development.

As a pioneer in the auxiliary publishing business Mr. Joslyn did a splendid service to the men who with small means were struggling to supply sparsely settled communities with weekly newspapers. Those men and those communities were the beneficiaries of his work, his genius and his faith; and his reward was not alone financial. His keenest pleasure to the last was the thought that he had contributed substantially to the material, moral and intellectual growth of the Great West, which for nearly half a century had absorbed his interest, his energy and the great gifts with which nature had endowed him.

Dr. Loomis P. Haskell.

Dr. Loomis P. Haskell, a printer of over seventy years ago, passed away on Saturday, October 7, at the age of ninety-one years, at the Presbyterian Hospital, Chicago, where he had undergone two operations for kidney trouble. Prior to his death Doctor Haskell was said to be the oldest practicing dentist in the country.

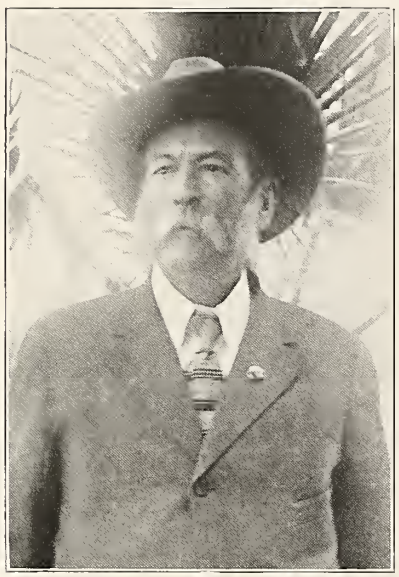
Doctor Haskell was born in 1826 at Bangor, Maine. He went to Boston, Massachusetts, and in 1841 started work at the printing business at No. 11 Cornhill. At least a portion of his apprenticeship was served on *The Youth's Companion*, at Boston. While working at the printing business he took up the study of dentistry, and started practicing that profession when twenty years of age. He moved to Chicago and opened an office in 1856. Since that time he gained a prominent place at the top of his profession, writing a number of books on gum diseases and other subjects relating to dentistry, and winning for himself an international reputation. The Haskell Post Graduate School of Prosthetic Dentistry, which he founded, has graduated pupils from nearly every country on the globe. Among his patients were many famous personages of both this country and Europe. A year ago he retired from active work after an international lecture tour, in the course of which he appeared before clinics in Berlin, Vienna and Paris. In 1915 he was elected honorary president of the American Dental Congress at its annual convention in San Francisco.

Doctor Haskell retained a great interest in printing, and among his most highly prized possessions were several old scrap-books containing specimens of early printing, many of

which he helped to produce, and a large number of prints of woodcuts taken from magazines and newspapers of over seventy years ago.

Thomas F. Weeden.

Thomas F. Weeden, for many years editor, publisher and printer of the *Arizona Blade*, at Florence, Arizona, is dead, having passed away at Phoenix, Arizona, where he was serving



Thomas F. Weeden.

the Federal Government in the capacity of Registrar of the Land Office.

Mr. Weeden was one of the quaintest and most interesting newspaper men of the West. For three decades he issued his modest journal every Friday in the little town of Florence, it invariably coming forth literally shining, both editorially and typographically, and being as readable as the most carefully compiled magazine. Up to the time of his appointment as registrar by President Wilson, he gave his personal attention to every department of his office and, until crowded out by a typesetting machine, composed in type all of his editorials and literary items.

Although he owned a model country newspaper plant and had a comfortable home, Mr. Weeden, a few years ago, made the statement before the Arizona legislature, of which he was a member at the time, that he never in his life had possessed five hundred dollars at one time.

Previous to locating at Florence, Mr. Weeden founded the Brownsville (Tenn.) *Democrat*, and served on the staffs of the *Kansas City Times*, *Omaha World-Herald* and various other metropolitan newspapers.— *Edmund G. Kinyon.*

NEWS ITEMS FROM THE UNITED TYPOTHETAE AND FRANKLIN CLUBS OF AMERICA.

Secretary Joseph A. Borden has returned to national headquarters after an absence of several weeks following the convention at Atlantic City. Mr. Borden visited several eastern cities to confer with the allied industries regarding organization work. He then visited cities in the Middle West and addressed printers' meetings on the activities of the national organization and the value of concentrated effort.

F. W. Fillmore, cost accountant, spent the past several weeks in Providence, Rhode Island, doing some special costwork for one of the national organization members. Several members in the Middle West are having their cost systems revised to meet the requirements of the Standard cost-finding system, so that they can receive the Certificate of Cost Finding, which is now being issued by the organization to members who are keeping the Standard cost-finding system correctly, and who send to national headquarters each year their annual statement of cost of production, on the prescribed 9H form sent out by the Cost Commission. This certificate is good for one year only, and states that the holder is keeping the cost system correctly. It is 12 by 10 inches in size and bears the endorsement of the Federal Trade Commission; is issued over the seal of the national organization and the signature of the chairman of the American Cost Commission and the organization secretary. This certificate is of far-reaching importance to the printing industry. Plants possessing the certificate can point with confidence to the fact that their costs are correct, when a dispute arises with their customers as to charges made on any specific job. Members should avail themselves of this valuable help. Printers who are not members of the organization should investigate this and have the Standard cost-finding system installed in their plants.

The service department extended to the membership some very valuable assistance during the past month. Close to two hundred requests were handled, and, as evidence of the value of this service, the files at national headquarters contain many new testimonial letters.

The cost-accounting department is now engaged in preparing a cost system for lithographers. This work has been taken on at the request of the National Association of Employing Lithographers.

The members of the organization presented the retiring president, A. W. Finlay, with a gold medal in token of the valuable service he has rendered during his official career. The presentation was made at the time of the thirtieth annual convention, by the new president, C. D. Traphagen.

PRACTICAL BIBLIOGRAPHIES COMPILED BY UNIVERSITY OF WISCONSIN STUDENTS.

Lists of books and magazine articles dealing with newspaper writing and editing, and with the life and work of great American newspaper editors, which were recently compiled by students in the Library School of the University of Wisconsin in coöperation with Prof. Willard G. Bleyer, of the Department of Journalism, have just been published in three pamphlets. The bibliographies have been prepared for college students of journalism and for newspaper workers who desire courses of reading on various phases of the journalistic profession.

The first of these bibliographies, "Daily Newspapers in the United States," prepared by Miss Callie Wieder, now librarian at Fond du Lac, Wisconsin, gives lists of books and articles that discuss newspaper editing, reporting and correspondence, the Associated Press and the United Press, the function of the newspaper, government regulation of the press, current criticism of newspapers, the ethics of journalism, and journalism as a career for men and women. All of the text-books and practical manuals on newspaper writing, editing and publishing, with the price and publisher of each, are listed in this pamphlet.

The other two pamphlets, "Masters of American Journalism," by Miss Julia Carson Stockett, and "Some Great American Newspaper Editors," by Miss Margaret Ely, consist of lists of books and magazine articles about the life and journalistic achievements of James Gordon Bennett, Sr., Charles A. Dana, E. L. Godkin, Horace Greeley, Joseph Pulitzer, Henry J. Raymond, Samuel Bowles, Sr., George W. Childs, Henry W. Grady, Nathan Hale, Whitelaw Reid, Carl Schurz and Thurlow Weed.

The three pamphlets have been published by The H. W. Wilson Company, of White Plains, New York, and form a part of the Practical Bibliographies Series.

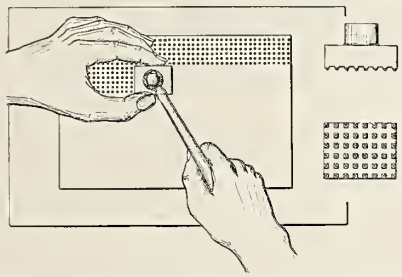
RECENT PATENTS

SUMMARIZED BY ALBERT SCHEIBLE, M.E.

Issued patents often antedate by many years the commercial development of the appliances or processes to which they relate, hence they are at least in part an index of what may develop in the practice of the coming years. The number given in connection with each is that of the United States patent thus reported for us by a well-known Chicago patent attorney.—The Editor.

Tool for Straightening Electrotypes.

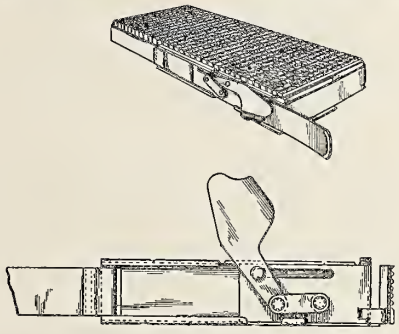
To level the printing-face of a plate, William J. Fraser, of Passaic, New Jersey, lays the plate face down upon a printers' flat and goes over the back of the plate with a tool which is tapped



lightly with a hammer. The tool used is of steel and has its face studded with uniformly spaced pyramids. Patent No. 1,196,942.

Type Tie.

A metal corner-piece fits against a corner of the set-up type and carries a tape which is run around the job and



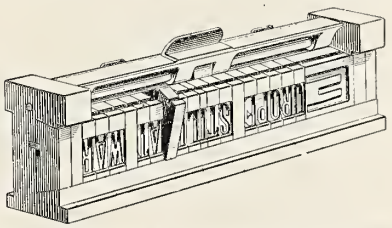
tightened by a slide and a lever. Harry Crawford, Toledo, Ohio. Patent No. 1,197,186.

Making Zinc Printing-Plates.

Since zinc can not readily be molded at ordinary temperatures, H. C. Powers presses it against a matrix while maintaining both at a temperature of about 212 degrees Fahrenheit. This being the temperature at which zinc becomes sufficiently plastic for molding, the zinc becomes softer than the matrix when thus heated. Patent assigned to D. L. Haines, of Brooklyn, New York. Patent No. 1,198,783.

Quad-Block for Linotype Machines.

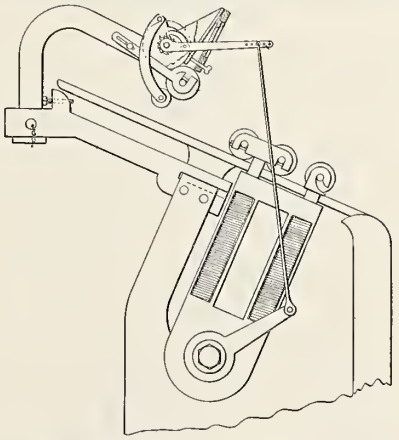
For display lines requiring type of a larger size than that of the regular matrices, D. S. Kennedy employs a holder carrying matrix sections which



may be removed or interchanged. Patent assigned to the Mergenthaler Linotype Co. Patent No. 1,193,269.

Ink-Fountain.

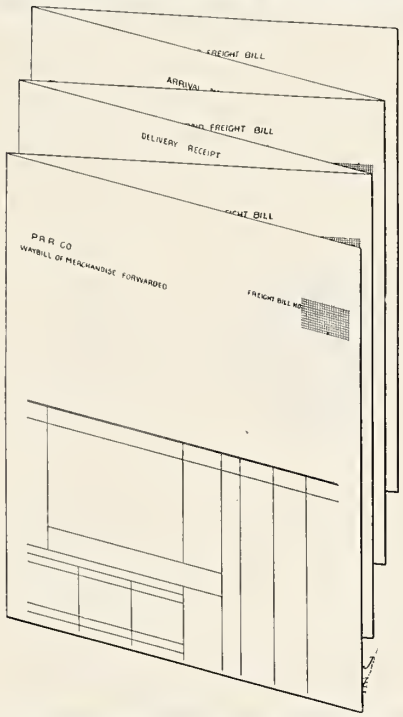
To secure an even film of ink on the form rollers without the use of complicated mechanism, Alton B. Carty,



of Washington, D. C., uses a composition roller for transferring ink to a metallic roller. This metal roller is then carried back by a swinging support as to be in a position where the uppermost of the form rollers will rotate it and will receive ink from it. Reissue Patent No. 14,165.

Expense Bill Form.

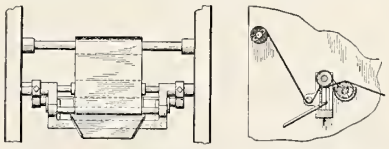
According to this patent, which may have other applications also, patches



of transfer-material are provided on portions of the sheet, so that certain items need be written only once on the folded sheet. Patent No. 1,198,326.

Ink-Saving Attachment for Embossing-Presses.

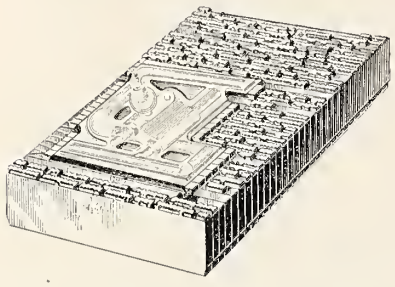
The ink is wiped from the die or printing surface by a strip of paper preparatory to making each impression. Then a solvent is applied to this



strip and it is passed between a backing roller and a blade which scrapes the loosened ink from the strip. Clyde T. Dean, Chicago, Illinois. Patent No. 1,198,198.

Typebar or Slug.

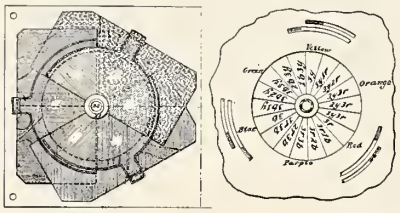
Where machine-set type-matter is to be used alongside of a cut, the Mergenthaler Linotype Co., as assignees



of this patent to Philip T. Dodge, use typebars upon which the cut rests, these bars being cast in sections with undercut tips which grip the printing-plate. Patent No. 1,197,718.

Color Comparator.

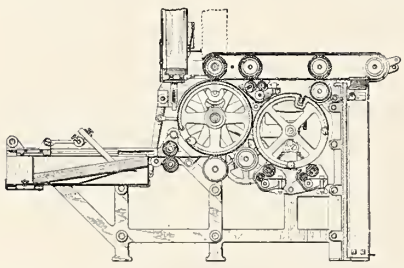
Transparent strips of the primary colors are mounted on a common pivot within a folder which has windows through which the overlapped strips



can be viewed. By varying the number of strips of each color opposite the window, different color combinations can be definitely reproduced. Caroline M. Riker, New York. Patent No. 1,198,770.

Offset Printing and Addressing Press.

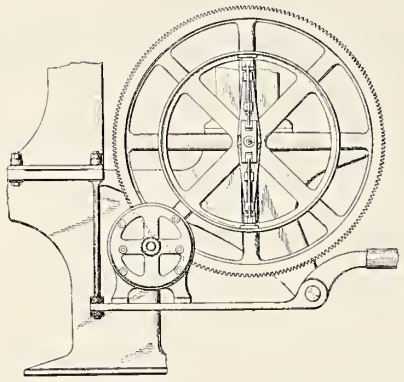
A press intended for printing addressed circulars or letters with a dif-



ferent address on each. At each rotation of the offset cylinder a number of different impressions are transferred to it from different plates, including interchangeable address-plates, and a part of these impressions (such as those comprising the address) are afterward rubbed off by a scrub roller. Patent assigned by Clifton Chisholm to the Planostyle Co., of San Francisco, California. Patent No. 1,197,182.

Drive for Linotype Machines.

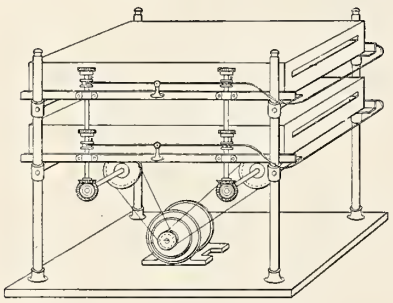
To overcome the noise due to the wearing of the gears, Fred C. Damm,



of Chicago, supports the motor on a platform which may be raised by a screw to adjust the position of the motor. Patent No. 1,193,669.

Apparatus for Etching.

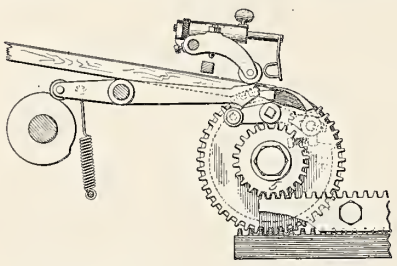
The plates are supported above the etching-fluid in trays which are given a circular vibration by a motor drive, so as to splash the fluid against baf-



fles which divide it into fine particles. Johannes Prigge, Munich, Germany. Patent No. 1,197,857.

Sheet-Feeding Machine.

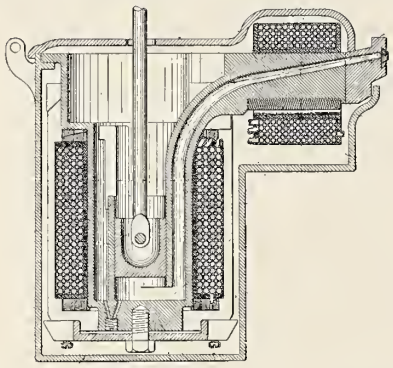
A sheet-feeder designed for giving the sheet a position which will not be altered by the variable springing of



the cylinder-driving mechanism due to different speeds of the press. The cylinder carries grippers which are closed on the sheet while the reciprocating cylinder is moving toward it and just prior to the end of this movement. Patent assigned by A. S. Grimmer to the Autopress Co., of New York. Patent No. 1,194,012.

Melting-Pot Heater for Type-casting Machines.

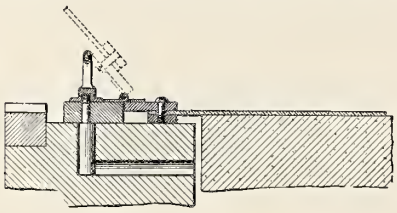
The heating is effected by induction and hysteresis in a cast-iron melting-pot which has coils wound around both the main pot and around the discharge duct. The coils are arranged in sec-



tions, so that the amount of heating may be regulated by using one or more sections. Wayne D. Ludwick, Tacoma, Washington. Patent No. 1,197,042.

Device for Registering Lithographic Stones.

A rail clamped to the table of the press has a transparent sheet, usually celluloid, hinged to it so that it can be swung over the stone. The registry marks on the stone are traced on this



sheet, and when a second stone is placed in the press it is shifted until its registry marks align with those on the sheet. Charles Wagner, of Grantwood, New Jersey, and August Hormel, of New York. Patent No. 1,197,874.

Photomechanical Printing.

Under this title, A. Keller-Dorian, of Lyons, France, has patented a screen for use in producing printing-surfaces. The screen consists of a uniformly transparent plate (of glass, gelatin, celluloid, or the like) which has been molded so as to have minute convergent optical elements of short and practically equal focal length distributed over one surface. British Patent No. 7540.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Process Plates and Grained Zinc for Lithography.

The Lutterman Process Company, 25-27 West Twelfth street, Cincinnati, Ohio, is putting out informing literature on process plates for lithographic purposes, which every concern operating the offset and lithographic processes should have, and it can be had for the asking.

Charles R. Foreman, Circulation Manager of "The Progressive Farmer."

Charles R. Foreman, formerly of the circulation department of the *New York Times*, has recently accepted the position of circulation manager of *The Progressive Farmer*, of Birmingham, Alabama. *The Progressive Farmer* is to be complimented upon its selection of such a man as Mr. Foreman to handle its subscription problems, as experience has well fitted him for the position. Prior to his connection with the *New York Times*, Mr. Foreman served for eight years in the circulation department of the *Kansas City Star*, and before that time was with the *Nashville American*. He is a native of Tennessee.

James Mack Company—Advertising Specialties.

The James Mack Company is a new concern, recently organized for the purpose of manufacturing advertising specialties, with a capital of $25,000, located at 18 South Fifth avenue, Chicago. The company has adopted the slogan, "Paper, ink, and brains combined, to help you make more sales." James McDowell, the promoter of the new company, is a clever advertising man, and is a pioneer in the offset-printing business. Several years ago he connected himself with the Lammers-Shilling Company, of Chicago, when that company first entered this branch of the printing business. Under his direction as sales manager and vice-president the sales have grown to a point requiring the erection of a seven-story building on Grand avenue, which the company will occupy on January 1. Mr. McDowell retains his interest and position with the Lammers-Shilling Company, but will devote his entire attention to the new

James McDowell.

concern. He carries into his new field the same geniality which has been so prominent a factor in his success of the past, and this, with his wide acquaintance among national advertisers, will no doubt build up his new business rapidly.

R. W. Anderson Now with Automatic Justifier Company.

The many friends of R. W. Anderson will be interested in learning of his new connection, as general sales manager, with the Automatic Justifier Company, manufacturer of the automatic justifier and metal-furniture caster for printers, Transportation building, Chicago. Mr. Anderson was formerly connected with the Anderson Folding Machine Company, of Lafayette, Indiana, and later with Barnhart Brothers & Spindler.

Advance in Price of Autopresses.

The American Autopress Company, Incorporated, the executive offices of which are at 110-112 West Fortieth street, New York city, has announced that it has been necessary to make a $200 advance in the prices of all models of Autopresses. The advance went into effect on October 1.

Charles H. Shepard, Manager Spokane Branch American Type Founders Company.

The American Type Founders Company has announced the appointment of Charles H. Shepard as manager of its branch at Spokane, Washington. Mr. Shepard has been connected with the Spokane branch for several years and is well qualified to look after the interests of the printers in the section of the country served by that branch.

"The Inland Printer" as a Permanent and Permeating Advertising Force.

In *The World Forum*, the house-organ of the employees of the *New York World*, appears the reproduction of a letter from Geelong, Australia, testifying to the merits of the Bonn mitering-machine, the invention of Francis J. Bonn, of the *World* composing-room. The editorial reference to the reproduction carries the heading "It Pays to Advertise," and goes on to state that the distribution of the Bonn mitering-machine to far-away Australia was due to an advertisement in THE INLAND PRINTER. Now, we are too busy trying to make this paper the best thing the printer ever had, to take much time in jollying ourselves in our own publication, but get this: THE INLAND PRINTER never grows old, its advertising is cumulative; the people who are reading it are the men worth while. Show us what a man reads and we will tell you what he is. If he reads THE INLAND PRINTER, depend on it he is worth cultivating. The *Forum* has given us this opening and it will hold you for a while.

The "Typo Index."

In the "Typo Index," issued by The Typo Alliance, of New York, is presented a service that should fill a long-felt need in the printing and allied trades. A copy of the Eastern Zone Edition of the index has been received, and the Central, Southern and Western Zone Editions, we are advised, will be issued at the earliest possible dates.

Managers of Central and South American Selling Houses at Plant of National Machine Company.

The Typo Alliance, the announcement states, is an association composed of only responsible houses identified with the paper, printing, publishing, stationery, lithographing, electrotyping, engraving, bookbinding, paper-box and kindred trades in the United States. It offers a means of coöperation between the buyers and sellers in these trades for their mutual benefit and profit. To its members and associate members it supplies an efficiency service, of which the "Typo Index" is the keystone. Membership in the association is of two classes—members and associate members. Manufacturers and jobbers are known as members, and other houses in the trade are known as associate members, but only those in good standing — responsible houses — are eligible to either class. Through this association and its various publications and service bureaus, every member or associate member can have at hand or can quickly secure all the information needed with reference to any department of his business, or relative to any article, machine or supplies that he may require.

The "Typo Index" is divided into seven sections, as follows: Section 1, an itemized and cross-indexed list of everything contained in the index. Section 2 lists every article, supply or machine sold or used by the trade, and the various kinds of trade work, with names and addresses of representative manufacturers and jobbers. Section 3, an alphabetical list of representative manufacturers and jobbers. Section 4, technical, statistical and general information. Section 5, a complete list of brands and watermarks of paper. Section 6, a list of trade-names applying to articles other than paper. Section 7, catalogue and advertising.

The offices of The Typo Alliance are at 160 Broadway, New York.

South American Representatives Guests of National Machine Company.

An event of vast importance to manufacturers of printing machinery and supplies — one that indicates the increasing interest on the part of the Latin-American countries in the various manufactures of this country — took place during the early part of October, when the managers of all the Central and South American selling houses of the National Paper & Type Company, the home office of which is located in New York city, visited this country and took trips to many of the paper-mills and machine-shops in the East. On Saturday, October 7, all the members of the party were the guests of the National Machine Company, of Hartford, Connecticut. The visitors were met at the Bond Hotel, Hartford, by William F. Loomis, secretary and treasurer of the company, and after lunch they were escorted around the city and to the company's plant in three automobiles by Mr. Loomis and S. M. Weatherly, president of the company. After being shown over the entire factory, during which they manifested great interest in the various operations incident to the manufacture of the machines, the visitors were treated to a demonstration of the complete line, all presses being shown in operation, and a detailed explanation being given of the important improvements on the Hartford and National presses. Before leaving the factory a photograph of the party was taken, a reproduction of which is here shown. The party left Hartford for the run to New York by automobiles on Sunday morning. The men expressed themselves as being confident of the ultimate proper settlement of the Mexican difficulty, and look forward to a great revival in American business within a few years. They also were confident that South American sales will not only continue good, but promise to be greatly increased.

In line with its policy of constantly improving its product, the National Machine Company has announced several important changes on its Hartford and National presses. Among these changes is a new scientific system of ink distribution with a wide range of variations and graduations of supply, giving the pressman absolute control in applying the precise amount of ink necessary to bring out the fullest artistic value of his subject, and enabling him to regulate the supply without stopping the press or moving from his position. Other improvements are: Adjustments for regulating the pressure of all distributor rollers and vibrators; instantaneous adjuster bar; unbreakable frisket frame with grippers depressible at any point; safety chase-latch; safety floor stand; hand lever and foot brake which can be operated with the heel on the floor; reset counter; new design box frame, reinforced to insure rigidity, etc. To comply with the laws of various States requiring safety appliances on platen presses of all kinds, the company has invented a new platen guard and a stationary flywheel and pulley guard. All of these improvements are fully described and illustrated in literature recently issued, copies of which will be sent on request.

The Chandler & Price Contest.

Printers throughout the country should be interested in the announcement of the contest being conducted by The Chandler & Price Company, of Cleveland, Ohio, which appeared on page 22 of our October issue. The company states that for years it has received reports of profits made and work done by printers using its presses, and that it knows there are many plants from which it has received no reports, and in order to secure the facts from such plants the contest is being conducted. True statements only, of not more than one thousand words, are wanted, covering either one of the following subjects: "How We Made a Small Gordon Shop Pay" and "How We Made Our Gordon Press Department Pay."

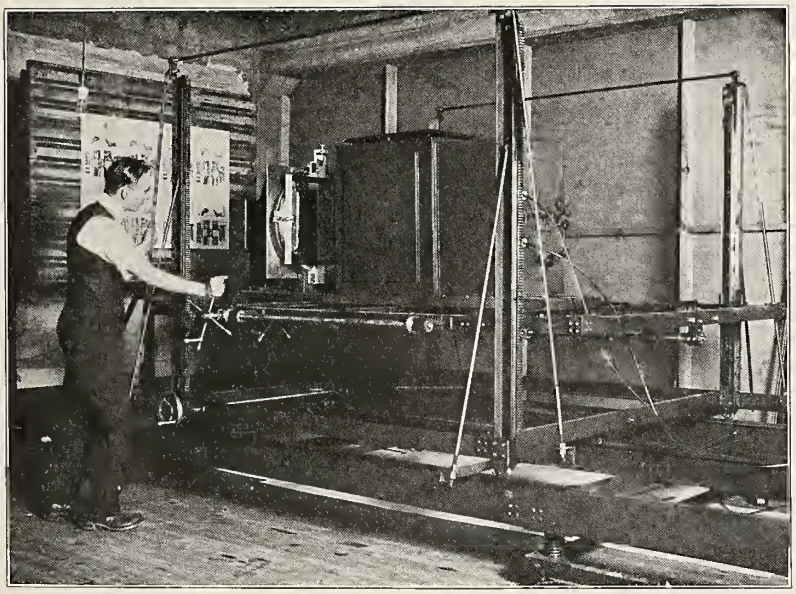
The contest is open to every printer, whether he is a shop owner or a Gordon-press operator. The company does not want idle praise — flowing language will not count so much as actual facts or figures and knowledge of the printing business. The following hints are given as to the kind of facts wanted: Size of shop; number of C. & P. Gordons; investment in Gordons; percentage of profit on Gordon work; amount turned out per year; kind of work; how you sell it and to whom; form work; advertising printing; imprinting; small runs; special work; make-ready; wash-up; repairs. The prizes offered are: For the best submitted, $100; for the second best, $50; for the third best, $25; for each of the next five, merit awards of $5.

The judges of the contest will be John Clyde Oswald, editor of *The American Printer;* A. H. McQuilkin, editor of THE INLAND PRINTER, and R. A. Loomis, secretary of the International Association of Teachers of Printing. The contest closes on January 1, 1917, and the names of winners and the winning articles will be printed in this journal as early as possible after that date.

The Boedicker Photolithographic Machine.

A new machine which promises to play an important part in the printing industry of the future has recently been put in operation in Minneapolis, Minnesota, and we have been favored by the inventor, H. C. Boedicker, with the following description:

"The machine, known as the Boedicker photolithographic machine, does away with the use of electrotypes and lithographic press transfers, for it prints directly from the original negative onto the zinc plate. Any size half-tone or line-plate may be made from the same negative, and any number of reproductions may be made on the same plate by the step-and-repeat method. This does away with the difficulty now encountered in getting absolute register when a number of electrotypes are used. The big advantage of the machine is that once a color-plate is made it can be reproduced exactly at any future time.



The Boedicker Photolithographic Machine.

"The machine itself is 18 feet long, 9½ feet high and 8 feet wide, and the apparatus for the entire process of preparing the negative for the press occupies a darkroom 22 by 30 feet in size. The secret of the success of the invention is the fact that it is built on springs which absorb every bit of vibration. The machine is micrometrically adjusted to the thousandth part of an inch in every movement, and by means of scales on every part of the frame and on every movable part it is possible to tell exactly the position of the negative when the reproduction is made.

H. C. Boedicker, the Inventor.

"By using the step-and-repeat method in making plates for typographic presses, the plate, after exposure, is treated the same as a photoengraving, etched and blocked on one block, giving absolute register. The plateholders in the machine are so built that the finest adjustments can be made in any direction. The light, also, is capable of adjustment in any way. The board which holds the metal plates on which the print is made is magnetic, so that a heavy zinc plate placed thereon stays in position without the use of any clamping devices. The board is also micrometrically adjusted, and a record is always made of the position of the plate on every job. By setting the machine at its greatest capacity the negative can be enlarged one hundred times — that is, ten times each way. An ordinary moving-picture film can be enlarged up to full poster size. For newspaper work, the machine has the advantage of speed."

Mr. Boedicker states that once the idea was conceived it required only three months to build the machine, but it took eight years and a great many headaches to think out the idea. The light used is 75,000 candle-power. The lenses consist of a condensing lens 14 inches in diameter, and a powerful projecting lens of high quality.

The Cootey Company and McGill Warner Company interests of the

Twin Cities, for whom the machine was built, and who control the patents on the photolithographic enlarging machine, intend to build and lease the machines in the near future.

New Monotype Catalogue.

An interesting catalogue has just been issued by the Lanston Monotype Machine Company, of Philadelphia, Pennsylvania, describing its unit system of construction. Like the monotype itself, this catalogue is arranged on the unit system; the ten most important advantages of the monotype are taken up in order and analyzed in a clear, common-sense manner, and without technical details. Then the different units comprising the monotype equipment are shown, with a brief description of the function of each attachment and its adaptability to work of every class handled in the composing-room. Every printer, publisher or advertiser who is interested in good typography, or who is considering spending money for type or typesetting equipment, should write for a copy of this new catalogue.

New Home of Leslie-Donahower Paper Company, St. Paul, Minnesota.

Closed-Shop Division of the United Typothetæ and Franklin Clubs of America.

The formation of the Closed-Shop Division of the United Typothetæ and Franklin Clubs of America was brought about on September 13, during the convention at Atlantic City, New Jersey. The membership is composed of closed-shop divisions of the local organizations affiliated with the parent body, and where there is no local, individual members who recognize the union in any of the mechanical departments. The object of the division is to handle all questions regarding union labor that are of national import or that are referred by local divisions. The officers elected are as follows: Chairman, W. Green, of New York; vice-chairman, J. W. Hastie, of Chicago; secretary-treasurer, E. F. Hamm, of Chicago. The Board of Governors is to consist of twelve members, as follows: For one year, E. R. Richards, of Chicago; Hiram Sherwood, of New York; G. H. Gardner, of Cleveland; Franc E. Sheiry, of Washington, D. C.; H. W. Moulton, of Seattle; H. P. Kendall, of Norwood, Mass. For two years, E. F. Hamm and J. W. Hastie, of Chicago; William Green and Frederick Kalkhoff, of New York; Morton B. Hirsh, of Philadelphia; Louis B. Woodward, of St. Louis.

Leslie-Donahower Paper Company in New Building.

On September 5 the Leslie Donahower Paper Company, of St. Paul, Minnesota, occupied its new building on the southwest corner of Ninth and Waconta streets. This move gives the company one of the most modern paper-plants in the country, and one of the largest west of Chicago. In erecting the new building the company has not overlooked a single detail to make it one of the most modern wholesale paper-plants in the country. The building is six stories, and is of reinforced concrete with brick facing. Automatic loaders, gravity chutes, cutters and rulers of the latest design, are a few of the things installed to make it up-to-date. A stock covering the entire six floors has been put into the building, and everything known to the wholesale paper business is on hand.

The company does a large business in St. Paul and Minneapolis, and, in fact, throughout the Northwest. Fred G. Leslie and Harry L. Donahower, president and vice-president, respectively, of the company, started business in a small way in February, 1903, on Third street. The constant growth of the business necessitated several moves to larger quarters, until the company finally moved to 252 East Fourth street, where it remained for ten years, until the building was destroyed by fire. The company is to be congratulated upon its rapid growth and its splendid new home, a half-tone reproduction of which is here shown.

J. L. Morrison Company Moves Chicago Office.

The J. L. Morrison Company, Incorporated, manufacturer of "Perfection" wire-stitching machines, bookbinders' and boxmakers' wire, etc., has announced the removal of its Chicago office to the northeast corner of Harrison and La Salle streets, the address being 116 West Harrison street. Extensive alterations are being made at the new office, and a complete line of machines and supplies will be carried in stock for immediate delivery.

Cleveland Folding Machine Company Opens New Branches.

The Cleveland Folding Machine Company, of Cleveland, Ohio, has opened branch offices in the Rand-McNally building, 532 South Clark street, Chicago, with J. W. Valiant in charge. Offices have also been opened in the Printing Crafts building, Thirty-fourth street and Eighth avenue, New York city, and in the Bourse building, Philadelphia, Pennsylvania. Folding-machines will be on exhibit in actual operation at each of the new branches.

Changes in Officers of New York "Evening Post."

Emil M. Scholz, publisher of the New York *Evening Post*, has been elected a trustee in the place of Horace White, who died recently. A former government statement showed Mr. Scholz a stockholder and bondholder of the *Evening Post*. He has been elected a director of the Fort Montgomery Iron Company, a New York

mining corporation, and, in addition to these new honors, he is vice-president and director of the Garrison Realty Company, as well as being secretary-treasurer and director of the Nation Press, Inc. Mr. Alexander D. Noyes takes the place of Horace White as vice-president of the New York Evening Post Company, and Harold Phelps Stokes has been elected a trustee to fill the vacancy made by the retirement of Gustave Ulbricht.

"Osco" Die-Stamping Press and Bench Routing-Machine.

From the Osco Machine Company, 185 Franklin street, Boston, Massachusetts, comes the announcement of two useful machines — the "Osco" die-stamping press and the "Osco" No. 3 bench routing-machine — both of which are being sold at moderate prices. The die-stamping press holds dies one-half inch thick, up to 2 by 3½ inch face. It is designed and constructed to insure the greatest durability and ease of operation. The company is making an attractive special offer in order to introduce this press.

The routing-machine is designed for wood or metal, with a capacity of any length if not over ten inches wide. It is furnished complete with electric motor. This model contains a number of improvements over the former No. 2 model. A straight-line gage has been added for beveling plates and routing ruled forms. Powerful quick-acting screw clamps, without key, and a grinder for sharpening tools, are among other improvements. Literature illustrating and describing these machines will gladly be sent on application to the company at the address given above.

New Officers of International Association of Electrotypers.

At the annual convention of the International Association of Electrotypers, held September 25 and 26, at Cleveland, Ohio, the following officers were elected to serve the organization for the coming year:

President, Harris B. Hatch, of the Royal Electrotype Company, Philadelphia, Pa.; first vice-president, Lionel E. Bush, of the Atlas Electrotype Company, Chicago, Ill.; second vice-president, J. E. B. Littlejohn, of Littlejohn & Vaughan, Toronto, Canada; secretary-treasurer, W. T. Timmons, of the Lead Mould Electrotype Company, New York; statistician, August D. Robrahn, 848 Transportation building, Chicago, Ill.

The chairmen of the principal committees are as follows: Membership, Fred J. Breuning, of the Raisbeck Electrotype Company, New York; Cost-Finding, E. G. J. Gratz, of the Standard Electrotype Company, Pittsburgh, Pa.; Publicity, Frank H. Clark, of the Eclipse Electrotype & Engraving Company, Cleveland, Ohio; Labor, August D. Robrahn, 848 Transportation building, Chicago, Ill.; Standards of Practice, Adam Suelke, of the Belz-Duncan Company, Philadelphia, Pa.; Research, Harry M. Blaetz, of the Royal Electrotype Company, Philadelphia, Pa.; Standard Scale, George H. Benedict, of the Globe Engraving & Electrotype Company, Chicago, Ill.

August D. Robrahn was engaged to act as international organizer for the coming year.

Printers' Paper Pricer and Time-Cost Computer.

This new and convenient device for computing time-costs and prices of paper, particularly broken reams, an illustration of which is shown, is the invention of Arthur R. Lawton, of Everett, Washington. It consists of two revolving cylinders containing a series of tables of quantities and prices, so arranged that any line of a table may become a top line, close to the headings, and may be read without difficulty. These cylinders are readily controlled by the handles at either end, the one at the left being attached to the inner cylinder, and the one at the right the outer cylinder.

The table on the outer cylinder is for flats, bonds and ledger stock, the weights running from 16-pound to 44-pound, and the prices from 7 cents per pound to 30 cents per pound. The fractional columns, ¼ cent, ½ cent, ¾ cent per pound, are placed in the center of the table for convenient use in conjunction with any other column.

The inner cylinder has a table of book-paper weights, running from 50-pound to 140-pound, and priced at from 7 cents to 16 cents per pound, with fractions as previously stated.

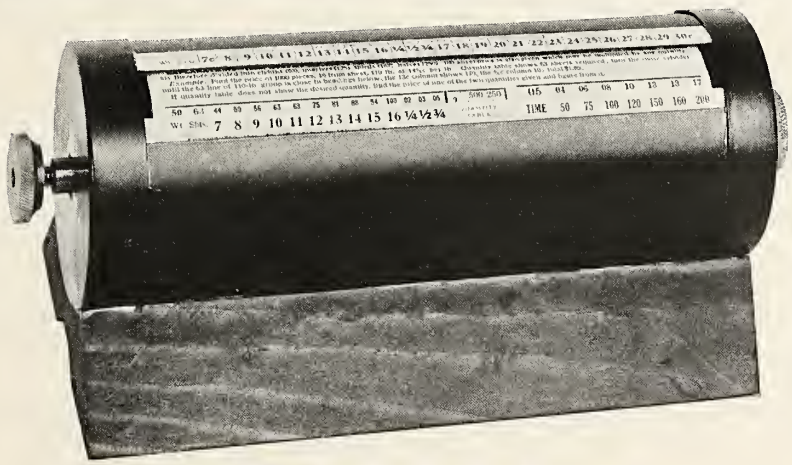
As paper is usually cut in two pieces or multiples, or three pieces or multiples, reams are divided into eighths (63 sheets), quarters (125 sheets), thirds (167 sheets), halves (250 sheets). Full-ream prices and 100-sheet prices are also given — the latter may be multiplied by any number of sheets not given on the machine.

A quantity table on the inner cylinder is compiled especially for this machine. By its use in connection with the price-tables the cost of a given quantity of cut paper may be found quickly and accurately, and with a minimum of effort. For example, find the cost of 1,000 pieces of 16 from sheet, 110-pound paper, at 13¾ cents per pound. Turn the quantity table to 16; this shows 63 sheets required to cut 1,000 pieces. Revolve the inner cylinder until the 63 line of the 110-pound group is close to the headings below; the 13-cent column shows 179, the ¾-cent column 10, total $1.89.

If the quantity table does not show the desired quantity, price one that is given and figure from it, namely, if the above problem was for 500 sheets instead of 1,000 sheets the process would be the same, except that after the price of 1,000 pieces is found you would take one-half of same for 500 pieces.

A standard device is made with seven columns of time rates, on inner cylinder, as follows: 50 cents, 75 cents, $1.00, $1.20, $1.50, $1.60 and $2.00 per hour, divided into tenths or 5-minute units, as preferred.

A special device is made with the same paper tables as the standard, but the table of time cost is printed to order — seven columns at any rate



Printers' Paper Pricer and Time-Cost Computer.

per hour, giving the purchaser his individual cost units in a very convenient form for rapid use.

Space being limited to seven columns of time costs, endeavor was made to use such prices as would best meet the requirements of the largest numbers; however, these rates are not the only ones that can be used conveniently, as combinations can readily be made. For instance, if a 60-cent rate is desired, take half of the $1.20 price; for a $1.25 rate, use the prices found in both the 50 and 75 cent columns, etc.

The device is for sale by The Inland Printer Company, and further particulars will be furnished on application.

Resignation of Wilfred Bancroft from the Monotype Company.

The Lanston Monotype Machine Company has announced that Wilfred Bancroft, who has been sales manager for a number of years, has tendered his resignation, and that it has been regretfully accepted. For many years Mr. Bancroft has been untiring in his efforts to broaden the scope of monotype usefulness and to generally advance the company's interests. Mr. Bancroft has not announced his plans. He leaves the company with its best wishes, and his former business associates wish him every success in his future line of endeavor.

New Officers and Committees of Machine Composition Division Franklin-Typothetæ of Chicago.

At the annual election of the Machine Composition Division of the Franklin-Typothetæ of Chicago, held during the early part of October, Jeremiah M. Cox, of the Chicago Typesetting Company, was elected chairman, and Fred Barnard, of Barnard & Miller, vice-chairman. Mr. Cox has announced the appointments for the various committees as follows:

Cost — J. H. Walden, chairman; L. M. Cozzens, E. J. McCarthy.

Organization—Local—Hugh Brady, chairman; D. W. Mathews, J. J. Smith.

Organization — National — E. J. McCarthy, chairman; John H. Crow, J. I. Oswald.

Metal — D. W. Mathews, chairman; O. M. Benedict, Sam Simons.

Trade Matters — Cecil Emery, chairman; J. H. Walden, E. J. McCarthy, D. W. Mathews.

Insurance — C. L. Just, chairman; Herman Grawoig, F. Barnard.

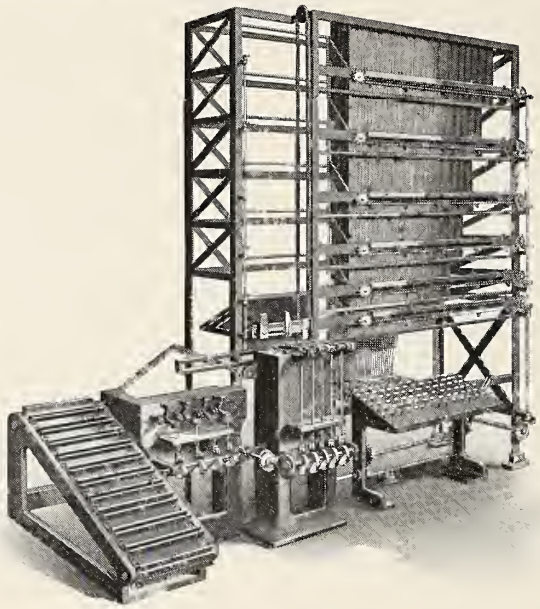
Depreciation — H. I. Wombacker, chairman; A. R. Buckingham, F. Hildman.

Credits — Samuel Simon, chairman; J. J. Smith, J. H. Walden.

Program — Walter Bleloch, chairman; Hugh Brady, Harry Hillman.

The Displayotype.

The Displayotype, a new typesetting machine which, it is claimed, will do practically everything with type that is now being accomplished by hand, is the product of the inventive genius of E. E. Wilson, 1514 Prospect avenue, Cleveland, Ohio. The accompanying illustration gives a general idea of the construction. The machine is designed to be built along entirely different lines from composing-machines now on the market. It is to be a display-letter slugcasting machine, arranged so that one machine may carry from 4 to 75 complete fonts of display-type matrices. Mr. Wilson is now organizing a stock company, to have a capital stock of $250,000, to build and place the machines on the market. He will forward literature giving full particulars regarding the machine and sale of stock in the company on application.



The Displayotype.

Saving Time on Composition of Ruled Blanks.

Time is the greatest factor in the cost of composition, and to the extent that a printer can reduce the time required on a job he can increase his profits on that job — and these days of keen competition in the printing business make it necessary for printers to study ways and means of reducing the time required on the various operations, and adopt methods and devices that will enable them to do so. Printers are all too familiar with the great amount of time consumed in spacing and justifying columns of figures for ruled blanks, and, therefore, the new "Rulotype" unit system of numbering lines — a brief notice of which appeared in this department of our last issue — should receive a hearty welcome. In this system is presented an entirely new principle in casting type-bodies — a principle that not only eliminates a great portion of the time spent in setting the figures, but also does away with the possibility of the figures pulling out when on the press.

The system consists of a series of numbers, from one up, each number cast on a single body, with justifiers ranging from two to fourteen points, making it possible to easily space the figures for any width of ruling. Both the figures and the justifiers are grooved at the sides, as are also the end pieces, so that when the string is once tied around the column it remains there until the form is ready for distribution. The grooves are of sufficient depth to permit perfect contact of the furniture and type, and the string, being left around the column, makes it impossible for any of the figures to be pulled out by the suction of the rollers.

The great saving of time is self-evident, as, instead of having to justify each number in a column, the compositor has only one hundred pieces of type to handle when setting a column of from 1 to 50 and spacing it to fit the ruling.

The "Rulotype" system is the product of Barnhart Brothers & Spindler, typefounders, Chicago, and is carried in stock by all the leading dealers in printing material. Printers should write for illustrated literature giving complete information, together with prices.

Persons' "Words-O'-Type."

In Persons' "words-o'-type" is presented a system of logotypes consisting of over eighty words, syllables, prefixes and suffixes, each cast on one body, which should prove a great time-saver for newspapers on which the composition is done by hand. In setting words the logotype can frequently be used, thereby doing away with the necessity of picking up each separate letter. For instance, when setting the word Wednesday, instead of picking up the nine separate pieces of type the compositor first takes the logotype "Wednes," and then "day," two pieces only. Additional words and syllables are being considered, and the company solicits suggestions from working compositors. Full particulars will be furnished upon request to the Empire Type Foundry, Buffalo, New York.

F. Wesel Manufacturing Company Building New Rotogravure Press.

The F. Wesel Manufacturing Company, of Brooklyn, is building a new style rotogravure press, which has on it new and original features. The company states that it is a high-speed press, running at a uniform rate of five thousand an hour, and will be moderate in price in comparison with the foreign machines, while the printed product will be fully equal, if not better.

The press has several patented features on it, which makes it a most desirable machine for this class of work — in fact, it is the very latest improvement in a rotogravure press. The experimental stage is over, and the company will make the first delivery between November 1 and 15. The company installs the entire system, including the photoengraving outfit, with its presses.

Complimentary Dinner in Honor of C. D. Traphagen.

When C. D. Traphagen, the newly elected president of the United Typothetæ and Franklin Clubs of America, arrived at his home after the convention he was treated to an additional surprise. He was hurried to the leading hotel in Lincoln, Nebraska, where a complimentary dinner was spread by the employees of the State Journal Company, of which he is president. One hundred and two members of the Journal family were present to welcome and congratulate him, and to encourage him in the heavy duties that the new office carries. That Mr. Traphagen's heart was touched by this mark of good fellowship on the part of those with whom he comes in daily contact, was evidenced by the fact that he experienced great difficulty in finding words with which to express his feelings, and when "Trap," as he is familiarly known among his associates, finds it hard to express himself it is certain that he is in an abnormal frame of mind.

Mr. Traphagen went to Lincoln thirty-eight years ago and entered the employ of the State Journal Company at a weekly stipend of $2.50. That he has traveled some distance in these thirty-eight years is self-evident.

On Monday evening, October 2, the local branch of the Typothetæ staged a real home-coming feast, and the bars were down to those outside the craft. Approximately 250 ladies and gentlemen attended, all voluntarily, no effort being made to pack the house. The governor of the State, the mayor of Lincoln, and other prominent persons were present, and the local printers turned out en masse. To these was added a goodly number of employing printers from over the State — all gathering to honor and congratulate Mr. Traphagen.

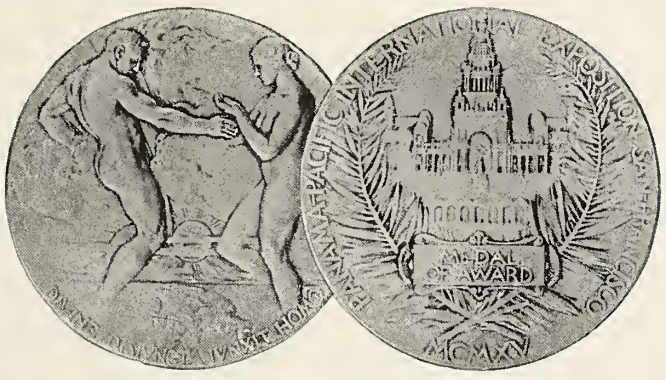
Samuel W. North, of Jacob North & Co., printers and binders, of Lincoln, to whom we are indebted for the details of these receptions in honor of Mr. Traphagen, writes: "I saw 'Trap' the next day (October 3) and, as I expected, he was wearing the same hat. When I look back over the years I have known Mr. Traphagen, and when I consider conditions as they existed even so late as ten years ago, and then compare the standing of the printing business of that time with what it is to-day, my hat is off to Mr. Traphagen. For to him, more than to any other man, is due the credit for the higher (I can almost say high) position the craft now enjoys in this community.

"We, here in Nebraska, appreciate the fact that we are far outside the center of the printing industry, and for this reason feel doubly honored that one of our members was chosen for the high office of president. But, though this is true, we feel also that while we have been honored by the selection of Mr. Traphagen as president, the United Typothetæ and Franklin Clubs of America has honored itself.

"That he will make good is a foregone conclusion. We who 'know him best, love him most,' and we are confident that the interests of the association over which he will preside for the coming year will be advanced and raised to a higher level because of his election."

Challenge Paper-Cutters Receive High Honors.

The Challenge Machinery Company, of Grand Haven, Michigan, points with pride, and justly, to the high honor conferred upon its machines — the award of the gold medal and certificate of award — by the International Jury of Awards of the Panama-Pacific Exposition. The machines on exhibition were the Advance lever and the Diamond power paper-cutters, forming a part of the exhibit of The Norman F. Hall Company, dealer in bookbinders' machinery, of San Francisco. These cutters were viewed by a large number of bookbinders and printers from all parts of the globe and elicited the most favorable comment, the Advance for its easy-cutting



Reproduction of the Gold Medal Awarded the Challenge Machinery Company.

qualities and the Diamond for its neat design and splendid performance under full load. The Challenge Machinery Company is to be congratulated upon the conferring of this honor upon its machines.

Interesting Booklet of Types, Border, Etc.

"Adstyles and the New Art" is the inscription on the envelope which carries a new booklet issued by Barnhart Brothers & Spindler, Chicago, showing the nine versatile units of the Adstyle family of types produced and sold by that typefoundry. In combination with the type, which is arranged in practical examples throughout, are shown strong borders, both brass-rule and type-cast, and decorative units which are particularly adapted to use with the type shown. The object sought for and obtained is that strong, virile effect, instituted by the German artists, which has found favor in the eyes of many artists, advertisers and printers in this country. R. M. McArthur, advertising manager, writes: "We are the first typefoundry to recognize the trend of modern commercial art toward the strong, simple geometric styles in decoration, the practical picture of but little detail that makes a more compelling impression than any realistic picture could — and we are producing type-faces and materials in accord with the vogue."

Those of our readers who have witnessed this trend toward strong, black effects, and admire the style, should write Barnhart Brothers & Spindler, Monroe and Throop streets, Chicago, for a copy of this booklet.

Annual Meeting of Franklin-Typothetæ of Chicago.

An event of great interest to employing printers of Chicago took place on Thursday evening, October 19, at which time was held the second annual meeting of the Franklin-Typothetæ. Reports were read by all officers and chairmen of committees, showing the organization to be in a flourishing condition both financially and from the standpoint of actual service rendered the members and the trade in general. The officers elected for the coming year are: President, J. Harry Jones, vice-president Marshall-Jackson Company; vice-president, W. E. Faithorn, president The Faithorn Company; treasurer, Charles H. Kern, secretary-treasurer Glennon & Kern Company.

The outgoing president, William Sleepeck, was made the recipient of the "surprise of his life" when J. W. Hastie, on behalf of the membership, presented him with a handsome silver tray as a token of appreciation and esteem. The gift was fittingly engraved with the following wording: "A testimonial of fellowship and esteem from the membership of the Franklin-Typothetæ of Chicago to their first president, William H. Sleepeck, October 19, 1916." In presenting the token, Mr. Hastie made a few fitting remarks, calling attention to the progress made under Mr. Sleepeck's direction, and to the unselfish manner in which he has given his time to the work, in many instances sacrificing his own personal welfare in order to promote the best interests of the organization. Mr. Hastie called attention to the fact that out of all the meetings of the organization, the executive board and other committees at which the president is expected to be present, and they are many, Mr. Sleepeck has missed but one.

Following the business session an extremely interesting address on the subject, "Keeping Step with the Times," was delivered by Harry Newman Tolles, founder of the Executive Club movement, and vice-president of the Sheldon School.

The organization's school of estimating, cost-finding and salesmanship held its first session on Tuesday, October 24, at the John Marshall Law School, 35 North Dearborn street. The classes will meet from 6:30 to 8 on the second and fourth Tuesdays of each month during the winter, or until further notice. The instruction is given free of charge to all book and job printers of Chicago and vicinity, their salesmen, estimators and bookkeepers. Students are required to pass written examinations on all subjects, which will be graded by the United Typothetæ and Franklin Clubs of America School of Printing at Indianapolis, and a certificate of graduation will be issued to those obtaining ninety per cent in all subjects. Attendance at the classes is not limited to members.

Typothetæ of New York in Regular Monthly Meeting.

Members of the Typothetæ of the City of New York had a busy time on the evening of Tuesday, October 17, at the regular monthly meeting of the organization, held at the Salmagundi Club. There was a large attendance, and many matters of interest and vital importance to the whole trade were discussed. The famous artists' club readily lends itself to geniality, and good fellowship is now a prominent feature of the meetings. Following the reading of the minutes and the treasurer's report, which showed the association's finances to be in a splendid condition, President Alfred called upon William Green for a report on the thirtieth annual convention of the national organization.

Charles Francis, chairman of the Committee on Shortage of Dyestuffs, reported the work of the All-Industries Committee in seeking the protection by the Government of domestic manufacturers of dyestuffs. He told of a western ink-manufacturing company's development, at a cost of $500,000, of a color-making annex to its plant, and its anxiety as to whether the incipient industry would be protected at the end of the war. He also stated that the Executive Committee of the Typothetæ had voted its share in the printing industry's expense of the general committee, and that there had been some reductions in the cost of inks.

It was announced that the prize scholarship established by the organization in the printing department of the Carnegie Institute of Technology had been awarded to Valentine C. Ritter, an apprentice in the Fairchild Press, and that he is now in Pittsburgh at the Institute.

The Typothetæ School of Estimating and Cost, which opens on Monday evening, November 6, has over sixty enrolments, and the chairman, G. Frederick Kalkhoff, stated that it was apparent so many would be received it would be impossible to accommodate all. The course consists of lectures and written examinations combined with practical estimating.

Of great interest to the members and the trade in general was the report of the chairman of the Committee on Consolidation of Local Printers' Organizations, Mr. Rudge, who stated that the action of the Printers' League was unanimous in the adoption of the Constitution and By-Laws of the consolidated association. The officers of the Typothetæ were authorized and directed to take all necessary steps in connection with representatives of the Printers' League to carry the consolidation into effect.

Many other matters bearing on the advancement of the best interests of the industry were disposed of, and three houses were unanimously elected to active membership, and four to associate membership.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 58. NOVEMBER, 1916. No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & CO., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

ADVERTISING SERVICE.

MY PLAN produces Platen-Profits permanently. Write BURTON BIGELOW, Indianapolis.

ADVERTISING SPECIALTIES.

ART BLOTTERS, mailing-cards, folders, novelty cards, book-marks, advertising specialties for every business. Sample line, 25 cents. MacTAGGART, 1237 Arch st., Philadelphia, Pa.

BUSINESS OPPORTUNITIES.

FOR SALE — Modern printing-plant in Denver, Colorado, doing a specialty and mail-order business, together with a very good local run of work; established for 15 years; yearly sales approximately $20,000; here is an opportunity for a buyer to make money from the first day of possession; present owners have other business that demands their attention after January 1, 1917, when we wish to give possession; full particulars will be given upon request. N 241.

FOR SALE — Job-printing plant in city of 30,000; lease runs 12 years yet; pony cylinder and 4 jobbers, large wire-stitcher, large paper-cutter; been established 16 years; always busy; lots of type; office in fine shape; machinery driven by individual motors; owner's health too poor to go through strenuous business this winter; excellent for somebody; investigate this offer. N 30.

GREATEST OPPORTUNITY for practical printer and pressman in established business in large western city; capitalized at $15,000 and now worth more; present owner wants to retire from all business; if you have a few thousand dollars and desire to get into a safe and prosperous business, don't delay in investigating this. N 247.

NEW YORK CITY JOB OFFICE, equipped to handle only the best grades of work; 2 cylinders, 5 jobbers; established 11 years; prestige and good trade; owners retiring, but will remain with purchaser for a limited time if desired; principals only — dealers ignored. N 240.

WANTED — An A-1 printer who knows the printing-plant from A to Z, to interest himself with a small financial investment and in turn for same receive a large share of the profits and manage one of the best plants in the West. For further particulars, address N 977.

FOR SALE OR RENT — Job-printing shop in thriving Illinois manufacturing town; completely equipped with C. & P. presses, Babcock Optimus 43, folders, perforators, cutters, etc.; yearly business averages $8,000; reasonable price and terms for quick sale. N 263.

WANTED TO LEASE — Job or weekly newspaper and job office, with good equipment, by printer of several years' experience; privilege of buying on easy terms; state proposition in first letter. N 251.

BOOKBINDERY, equipped for all branches; good chance for one or more young men. GEO. A. FLOHR, Commercial Tribune bldg., Cincinnati, Ohio.

PRINTING-PLANT, job office and weekly newspaper, established 30 years, must be sold on account of illness; suburb 12 miles from Chicago. N 252.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; $3,500; reason — age of owner. N 130.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

SMALL-TOWN DAILY PAPERS NOTICE — We have a Scott rotary web printing-press (class Q. C.) that will print sheets 22 by 30 up to 46 by 60, two colors on one side and one color on opposite side, with running speed of 6,500 per hour; we are not commercial printers and have no work for this press, having discontinued the department where this press was in use; therefore *you can buy it cheap;* it's a money-maker in any pressroom where there are long runs of magazines, catalogues, periodicals, time-tables, newspapers, etc.; we have also one 33 by 45 Brown folder, practically new, which we will sell at a substantial discount. N 256.

THE PROGRESSIVE PRINTER

Should use modern methods in preparing his half-tone overlays. The DURO OVERLAY PROCESS produces an indestructible overlay made from a firmly coated board, which dissolves and leaves the various shades of a cut in proper relief. This overlay has stood the severest test on long runs and should not be confused with the so-called Powder Processes.

All Progressive Printers investigate. Shopright reasonable.
Send for sample and terms.

DURO OVERLAY PROCESS

121 Oklahoma Ave., Milwaukee, Wis.

FOR SALE — No. E-1 Harris Automatic card and envelope press; this machine has just been thoroughly overhauled, all worn parts have been renewed; entire new throw-off mechanism and new clutch have been installed; grippers and gages have been replaced, and in some instances parts which wore away quickly have been replaced by hardened tool steel or bronze; in fact, this machine is as good as new; while this press is equipped for printing envelopes, it has no reverse feed; the press can be seen running at any time; price, $750, on our floor. A. JOSEPHSON, 407 Broome st., New York.

BOUGHT FOR A JOB WE LOST, SO WANT TO SELL a No. 190 Dexter folder with pile feeder attached; will handle sheets 14 by 19 up to and including 36 by 48; will fold 14 by 19 into 8's, 16's, 24's or 32 pages, all at right angles; has parallel attachment to third right-angle fold so it will fold a 14 by 19 sheet into 24 or 32 pages, making last fold parallel to the third fold; the feeder will handle a 14 by 19 up to 36 by 48 inch sheet; this machine is a standard Dexter book jobber in very good condition; the original cost was $2,000; price, $1,000 net cash on our floor. McGRATH-SHERRILL PRESS, Boston, Mass.

FOR SALE — Century View, 11 by 14 camera, $65; new large printing-frame, 12 by 15 (Ideal), for printing full-size zinc plate, $25; silver bath (filled), $20; composition roller, used in rolling ink, $3; 1 Murray radial router, $150; 1 etching-tub, $5; 1 lot of zinc, $3; 2 arc lamps, $20; 1 motor, $70; 1 plate whirler, $5; 1 lot of chemicals, etc., used in zinc-etching process, $20; we are anxious to close this out and will sell the entire lot for $200. N 243.

FOR SALE — One Brown & Carver Oswego 38-inch paper-cutting machine and one 38-inch Seybold paper-cutting machine; first in good condition, second excellent. Parties interested address THE SPIRELLA COMPANY, INC., Gluck bldg., Niagara Falls, N. Y.

FOR SALE — Scott all-size rotary press; cut-off, 19 inches to 38 inches; width between bearers, 50 inches; 7 pieces stereotype machinery; will be delivered suitably boxed, f.o.b. Elmira, if purchaser desires. AMERICAN SALES BOOK CO., LTD., Elmira, N. Y.

FOR SALE — One Harris S-1 press with envelope and sheet feed attachments, also numbering and perforating attachments; press is in first-class condition; price, $1,000. HESSE ENVELOPE COMPANY OF TEXAS, Dallas, Tex.

REBUILT PRESSES, capacity of all sizes of newspaper and job work; write me your requirements, and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose st., New York city.

JOB-PRINTING PLANT for sale in California town of 40,000; a two-man shop netting from $250 to $400 per month; can be made to pay better by soliciting business; will sell for invoice price on account of health. N 248.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

FOR SALE — One Miehle pony, bed 26 by 34, and one No. 4 Miehle, bed 29 by 41; these presses are nearly new, in excellent condition, and absolutely guaranteed to be in perfect register. N 236.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — One 42-inch Kidder slitting and rewinding machine, style S. L.; complete equipment and accessories; good as new; price, $600. N 246.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

HELP WANTED.

Composing-Room.

WANTED: A TYPOGRAPHIC LAYOUT AND COPY MAN — We require a typographic layout man who can write copy for our service department; copy requirements secondary; he must be, first, a printer-craftsman who can impart the art quality to our product and set high standards for our force to attain; if he can write good copy, all the better; he must be a man who has worked into advertising after becoming a real printer, rather than one who has gleaned all his knowledge of printing from the advertising business; we are in the service printing business; we conceive that to mean imparting artistic merit and sales punch to the sales literature of our clients; we produce direct-advertising literature; the more a man can help us do it, the more we can pay him; inquiries in confidence. H. A. BLODGETT, president, Brown, Blodgett & Sperry Co., St. Paul, Minn.

MACHINIST-OPERATOR — Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition efficiently and economically; location, town of 15,000 in Central Western State; non-union. N 106.

WANTED — Compositors and linotype operators who are band men, especially clarinet players; good opening for competent band director. KABLE BROTHERS CO., Mt. Morris, Ill.

WANTED — Combination monotype man for open shop; state wages wanted and full particulars. GEORGE RICE & SONS, Los Angeles, Cal.

Electrotypers.

WANTED — Combination electrotype molder and finisher; expert on nickel-steel process; capable of turning out all grades of work at minimum expense; union. BOX 678, Troy, N. Y.

Managers and Superintendents.

COMPOSING-ROOM FOREMAN — Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location — town of 15,000 in Central Western State; non-union. N 107.

Secretary.

PAID SECRETARY WANTED — Printers' organization in city of 120,000 population is looking for capable man; salary $40 per week first year. N 261.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (speeial), 9 hours daily, 6 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

MISCELLANEOUS.

INFORMATION WANTED FROM MANUFACTURERS regarding machines suitable for the following purposes: For putting metal rims on tags, for stringing and wiring tags, for making small, flat bags for powders, for making clasps for closing small bags, for placing steel barb and string on tags; and all particulars regarding machines for tags, labels, jewelry tags, etc. THE AMERICAN TAG MANUFACTORY, Boulogne-sur-Mer (near Calais), France.

SITUATIONS WANTED.

All-Around Men.

PRACTICAL PRINTER EXECUTIVE of 24 years' experience is open for position; qualified for foremanship, superintendency or management; high-grade producer; good salesman; non-union; married; references; East preferred. N 238.

Bindery.

POSITION WANTED — A first-class all-around bookbinder with long experience as manager of small shops; familiar with paper stock, and estimating on all kinds of printing and bookbinding; references exchanged. N 260.

BINDERY FOREMAN, a finished mechanic in all departments of bindery, is open for position; A MAN OF EXCEPTIONAL ABILITY; 33 years of age; references the best. N 152.

SUPERINTENDENT OR FOREMAN, practical ruler, forwarder and finisher, successful manager of men; accurate in estimating and not addicted to the drink habit. N 220.

Composing-Room.

YOUNG MAN, age 24, desires a steady position with an old-established firm without layout man, doing good printing; able and steady, with very good experience on blank-books, general job composition and ads.; union. N 250.

WANTED — Foreman seeks change; 21 years old; fast and original compositor, job and ad.; executive ability; graduate I. T. U. Course; make good anywhere; no liquor or tobacco; references. N 258.

COMPOSING-ROOM FOREMAN — Twenty years' book, catalogue, job experience; 8 years last position; can get results; married; references. N 259.

SITUATION WANTED by a printer accustomed to handling high-class display; prefer Indiana or Illinois; temperate; married; union. N 149.

POSITION as foreman of daily newspaper composing-room; thorough printer, make-up, executive; go any place; young man. N 104.

Managers and Superintendents.

PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium-size, modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical, A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits; Middle West preferred. N 210.

SUPERINTENDENT, with practical experience in all branches of printing and binding, desires change; best of references as to character and integrity; would consider proposition of investment in business if mutually satisfactory; also experienced in newspapers; West or Middle West preferred. N 201.

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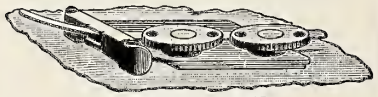
VISE GRIP
Send for booklet this and other styles.

SUPERINTENDENT OR DESK FOREMAN seeks change; 20 years' experience; thoroughly qualified to assume entire management; competent estimator and reader; high, dry location essential, owing to wife's health; no objection to small city or town; gilt-edge references. N 237.

SUPERINTENDENT desires position with progressive concern doing high-grade color and process work; PRACTICAL MAN in all departments; estimating and buying; experienced also in offset and lithograph work. N 254.

SUPERINTENDENT, now employed, but desires change; competent to assume full responsibility of mechanical end; first-class detail and utility man; married; clean habits and good record. N 253.

WANTED — Position as superintendent or foreman of composing-room by man with exceptional experience in the production of high-class work; good estimator; Middle West preferred. N 242.

PRESSROOM FOREMAN wishes position; 15 years' experience in handling best grades of catalogue work; good executive ability; good references. N 239.

Pressroom.

PRESSROOM FOREMAN (non-union), capable of producing high-grade half-tone, catalogue, color, booklet and commercial presswork; a thoroughly competent mechanic and executive in the fullest sense of the word; best references; would accept foremanship of a medium or large pressroom anywhere. N 192.

YOUNG PRESSMAN, experienced on cylinder and platen presswork, seeks place in union shop doing high-grade printing and colorwork; 9 years at trade in Western shops; would like to serve apprenticeship in Eastern shops for about a year. N 224.

SITUATION WANTED by man who is expert on fine half-tone and best grade of color-printing; thorough knowledge of one, two and three color presses; 15 years' experience; A-1 references; can take charge of shop. N 249.

CYLINDER AND JOB PRESSMAN wants steady position; Middle West preferred; 18 years on best grade of work; married; does not drink; best references; union. N 245.

COMPETENT PRINTING PRESSMAN desires position with responsible firm; prefers to assume charge of a small plant; can furnish references. N 257.

PRESSMAN, competent, reliable, Duplex and cylinder, desires permanent position; married; union. N 255.

WANTED TO PURCHASE.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used linotype machines.

WANTED — Two New Era multicolor presses (Regina), either large or small. N 244.

WANTED — Secondhand chalk-plate outfit. CARDINAL, Madison, Wis.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

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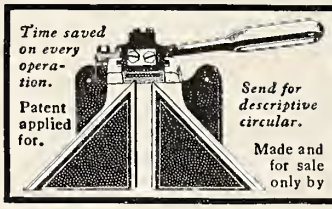

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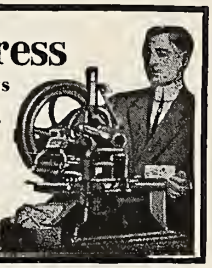

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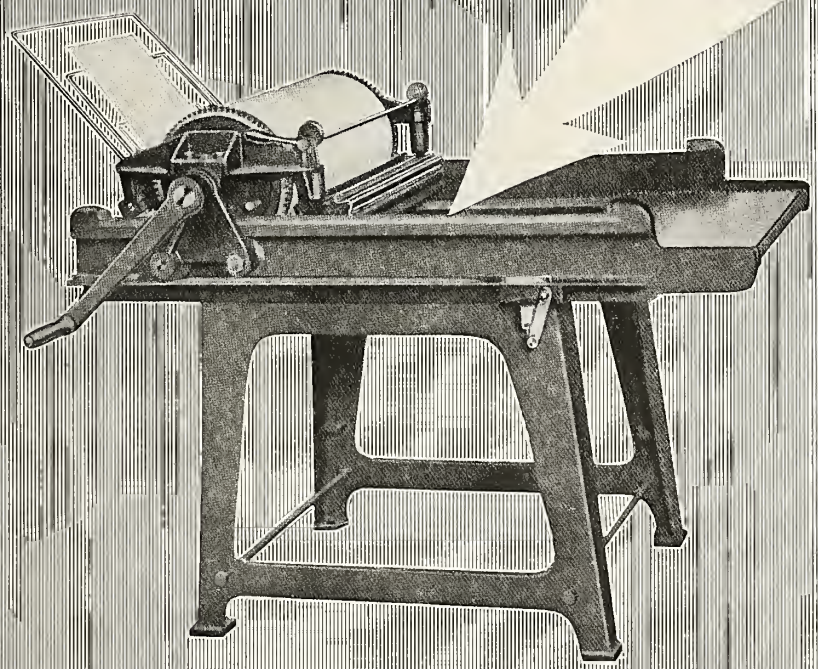

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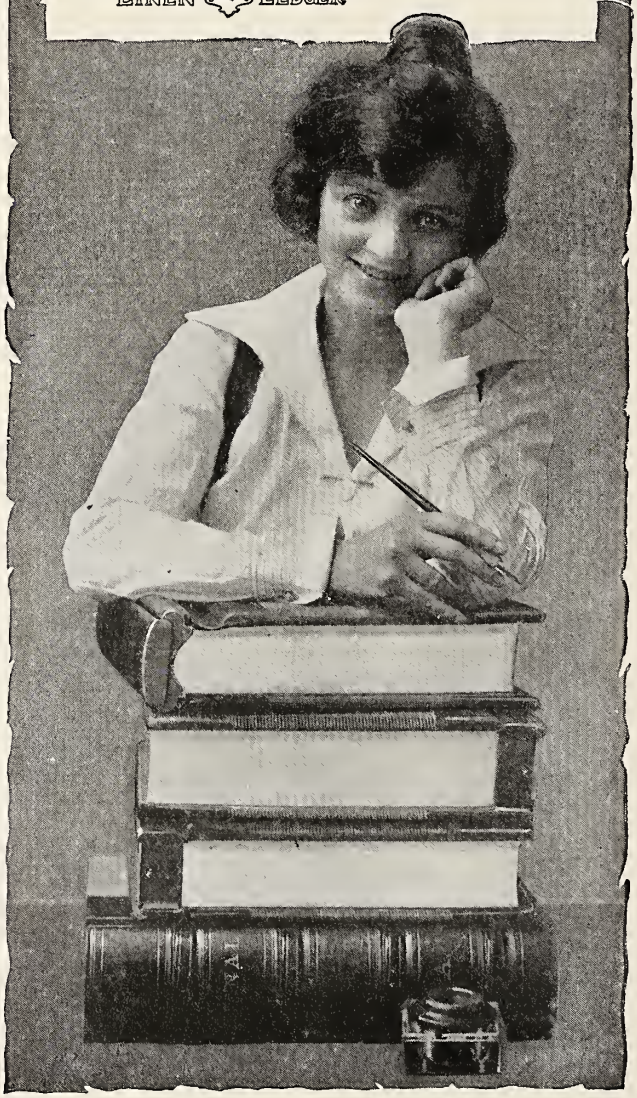

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Increases the capacity of job presses for larger work and improves the quality of all work

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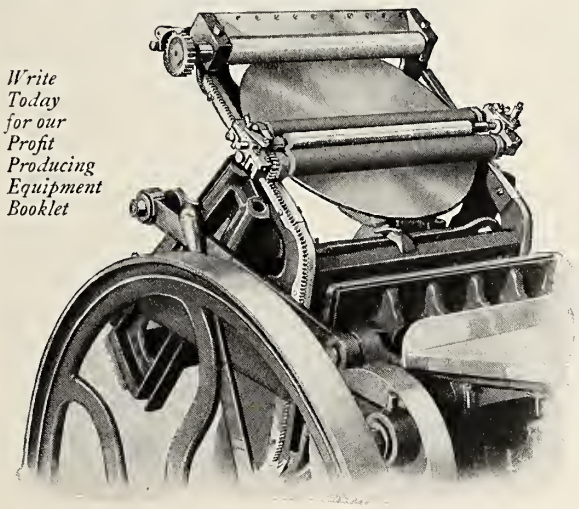

THE DOYLE-ALLEN *Ink Distributor* is the only Vibrating Distributor for Job Presses on which the metal vibrating roller is *positively* driven by gears in combination with a rack at the side of the press.

It has been fully tested and the experience of practical printers, who are now using it, proves that it not only saves time, ink, machinery and money, but also produces cleaner and better results on all work.

The fact that there are some seven hundred DOYLE-ALLEN *Ink Distributors* in operation in approximately five hundred plants, shows that a large percentage of our business has been repeat orders, and that there is real merit in this money-making and time-saving device. Have your job presses equipped with DOYLE-ALLEN *Ink Distributors* if you want them to produce better and more profitable work.

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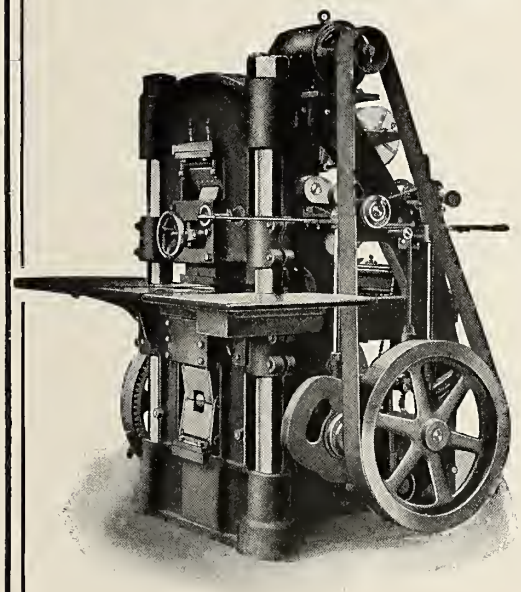

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They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

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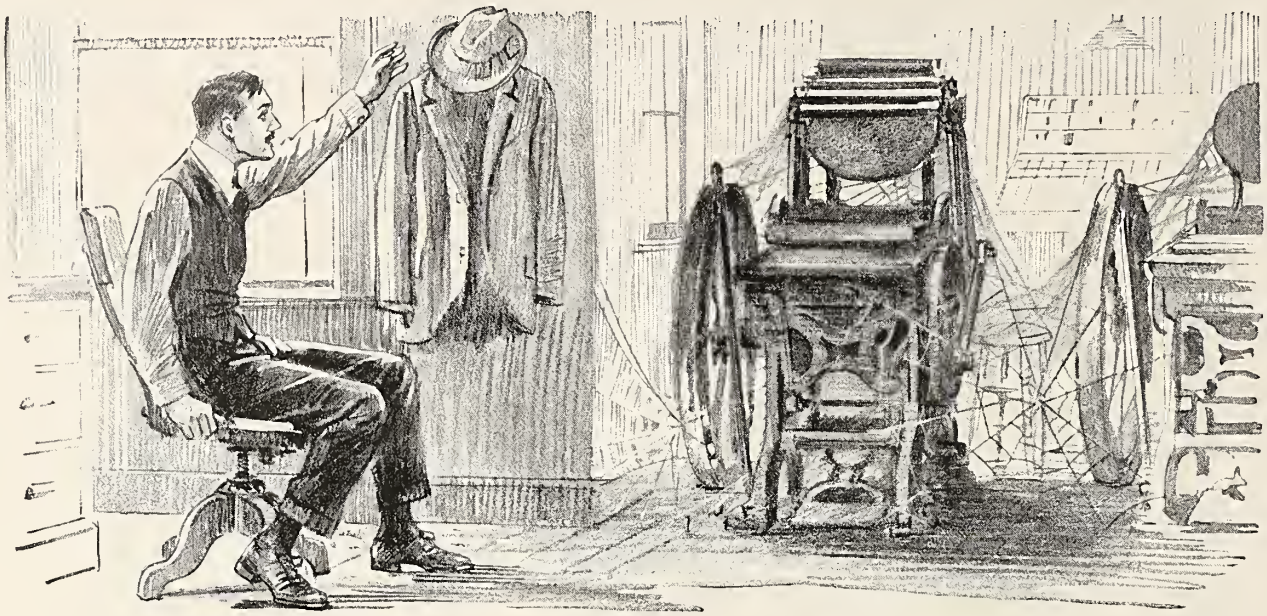

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Every printer has in the course of the year a dead season. A time of yawning presses.

Why?

Because every business, except newspapers and magazines, has a season when it does not demand printing.

The remedy?

Secure a customer who wants printing when others do not. Such business exists—obviously—all business does not demand printing at the same time.

In fact, the business for the dead season is easily findable. Getting it as a customer is more difficult.

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Each portfolio is founded on experience in the line of business it is designed to fit. Each portfolio is an excellent exhibit, an order-pulling suggestion to open up before the customer.

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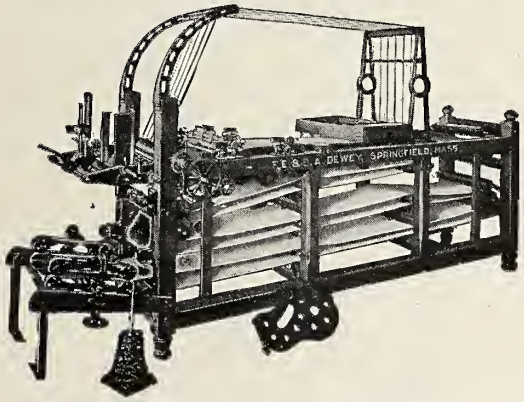

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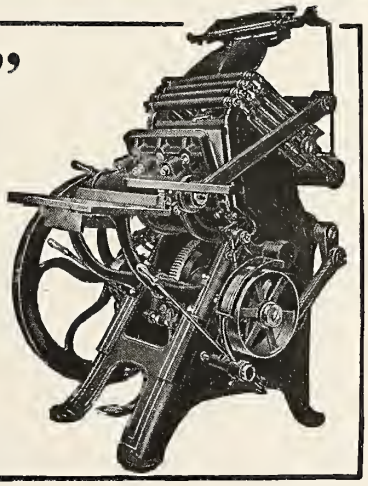

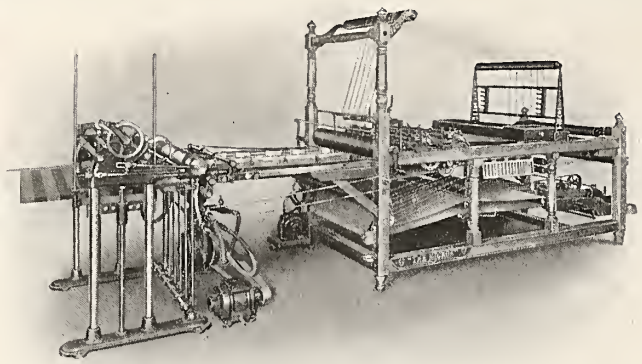

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of (insert title of publication) THE INLAND PRINTER, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Illinois, for (state whether for April 1 or October 1) October 1, 1916.

State of Illinois, } ss.
County of Cook. }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared A. H. McQuilkin, who, having been duly sworn according to law, deposes and says that he is the (state whether editor, publisher, business manager or owner) editor of (insert title of publication) THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Name of	Postoffice Address.
Publisher — The Inland Printer Company	Chicago, Illinois.
Editor — A. H. McQuilkin	La Grange, Illinois.
Managing Editor — A. H. McQuilkin	La Grange, Illinois.
Business Manager — H. S. Browne	Evanston, Illinois.

(If there are none, so state.)

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Estate of Henry O. Shepard, Deceased, for the benefit of Mrs. Jennie O. Shepard, 635 S. Ashland ave., Chicago; Mrs. Clara J. Shepard, 635 S. Ashland ave., Chicago.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are (if there are none, so state):

There are no bonds or mortgages outstanding.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

(Signed) A. H. MCQUILKIN, *Editor.*

(Signature of editor, publisher, business manager or owner.)

Sworn to and subscribed before me this 18th day of September, 1916.

[SEAL.] (Signed) HARRY H. FLINN,

Form 3526 — Ed. 1916. (My commission expires March 31, 1920.)

NOTE.— This statement must be made in duplicate and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the postoffice. The publisher must publish a copy of this statement in the second issue printed next after its filing.

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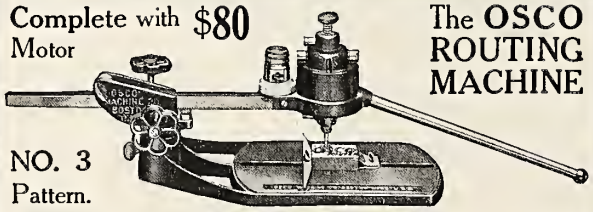

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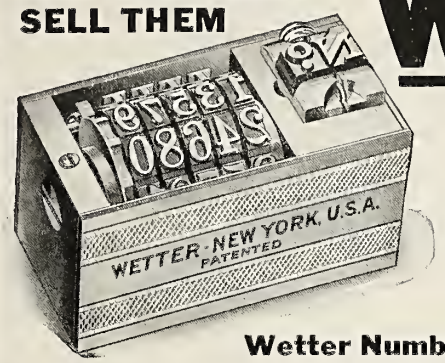

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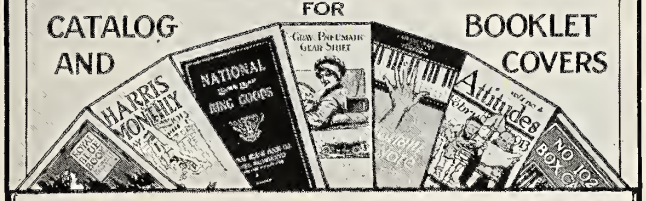

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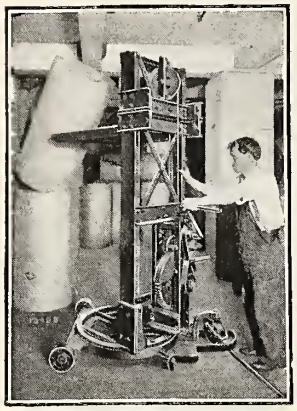

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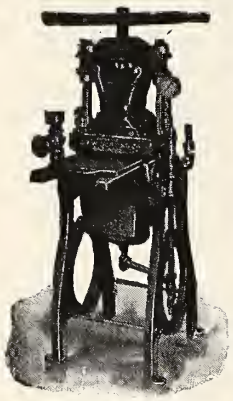

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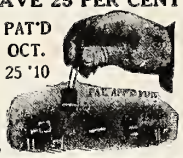

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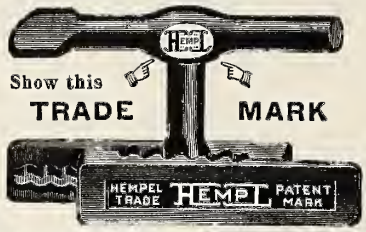

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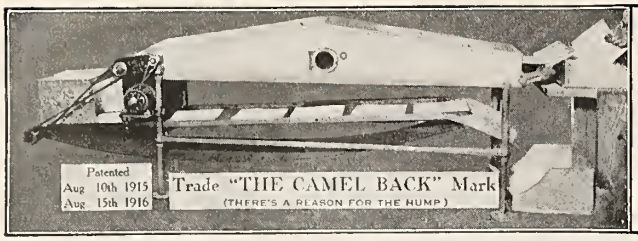

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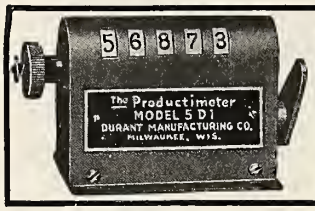

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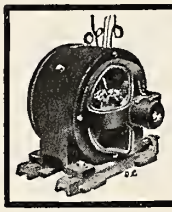

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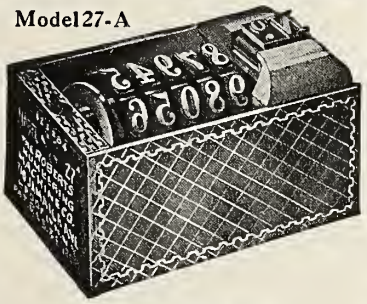

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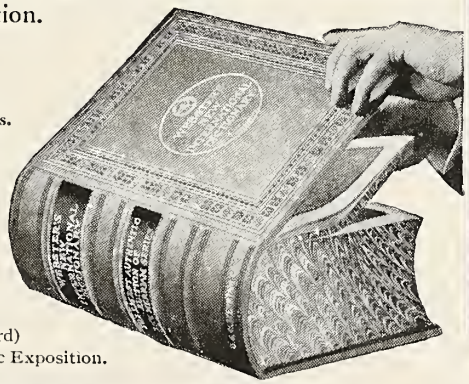

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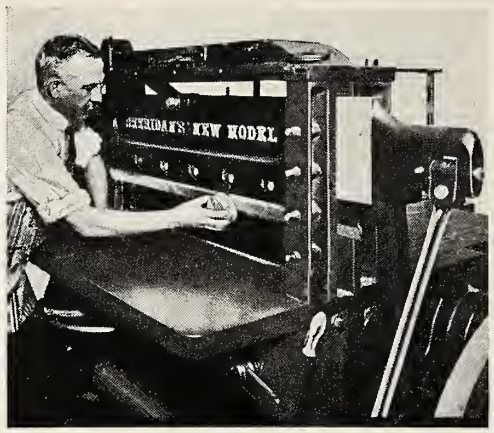

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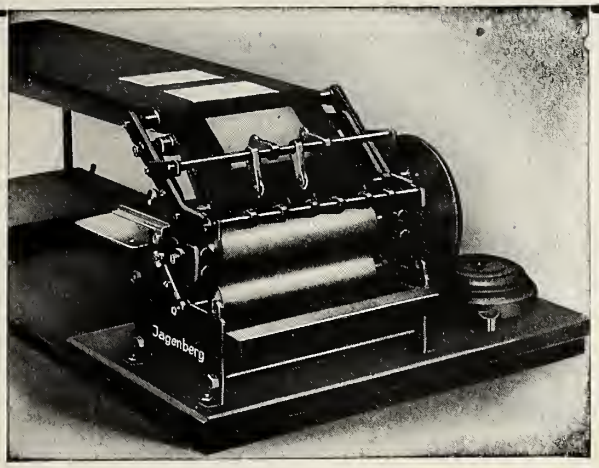

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Write for full particulars and terms, stating if for Correspondence Course or Shop Classes

E. P. MICKEL, Secy., 42-43 Noel Block, Nashville, Tenn.

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Combining the raw materials—pigments, vehicles, driers—is but part of the manufacture of

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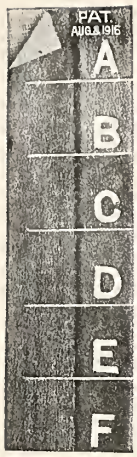

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By this improved method index tabs are furnished in strips, each letter is in rotation from A to Z and each tab (slit for separation) is uniform in size. Re-sorting and all chance for mistakes are eliminated.

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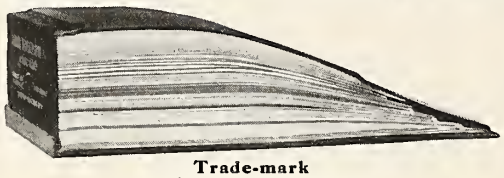

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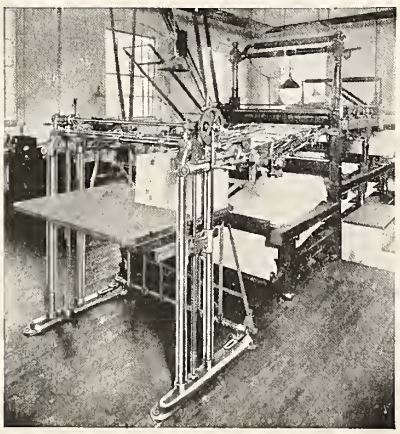

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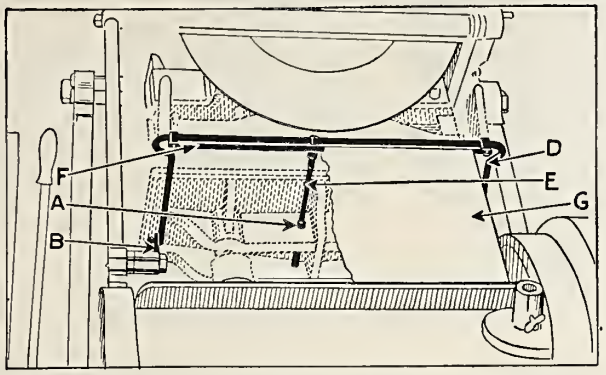

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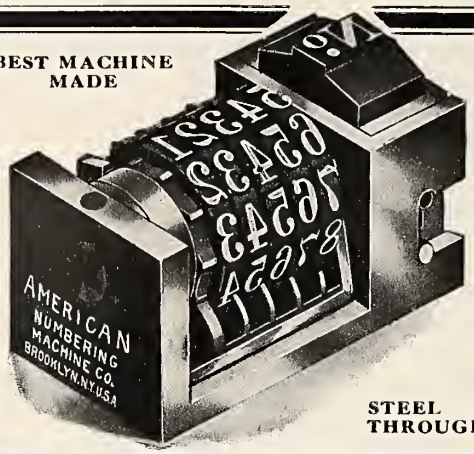

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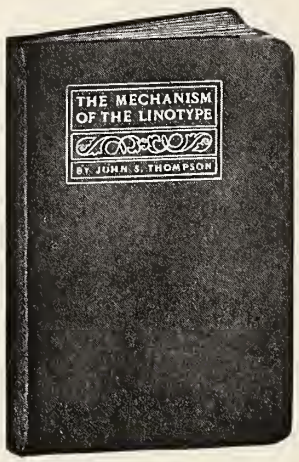

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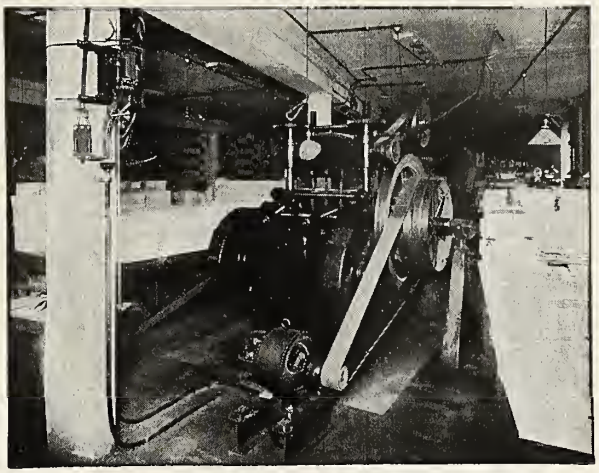

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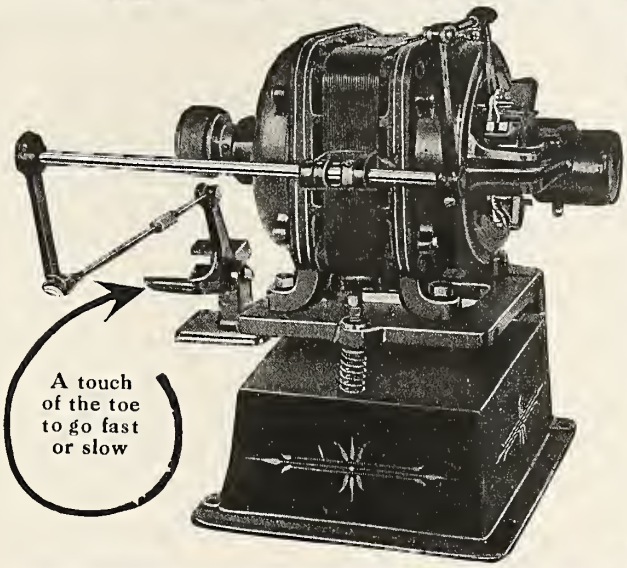

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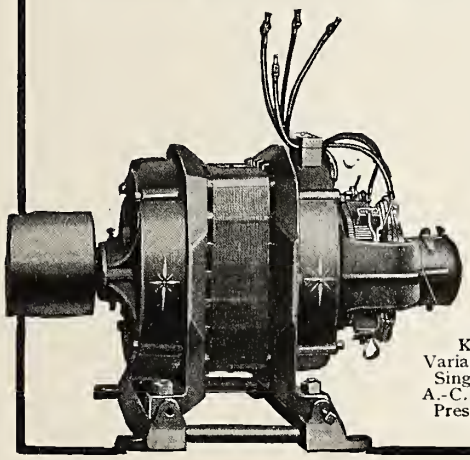

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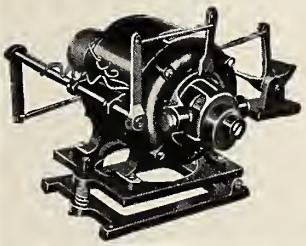

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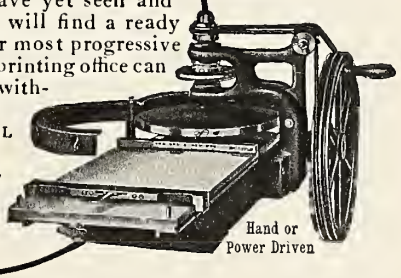

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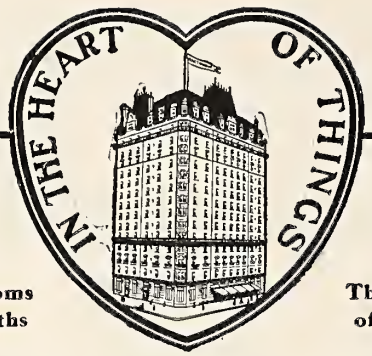

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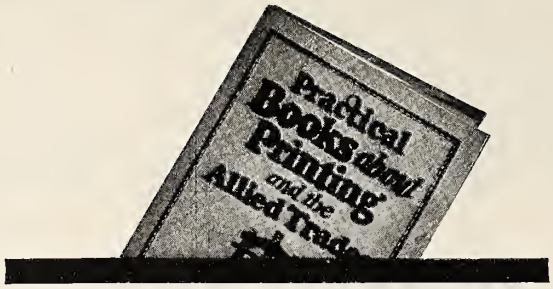
The restaurant prices are most moderate. Equally convenient for amusements, shopping or business. One block from Penn's station.

When in New York, Stay at the Martinique—the Businessman's Hotel



Send for a copy—it's free

Whether you are an employer or employee, foreman or apprentice, or simply interested in printing from the "user's" standpoint, you will find at least one book listed in this catalogue that will be worth many times its price, in the practical suggestions it offers for making your work easier and more profitable.

The INLAND PRINTER CO.
632 Sherman Street, Chicago

The Printing Art

"The Fashionplate of Printerdom"

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9x12 inches. It has over one hundred pages every month. The annual subscription price is $3 in advance; single copies 30 cents. Foreign price, $5 per year, including postage. Canadian subscriptions, $3.75 per year.

SPECIAL OFFER

In order to acquaint you with The Printing Art, send 10 cents in postage and mention this advertisement and we will mail you a specimen copy.

ISSUED BY

THE UNIVERSITY PRESS
CAMBRIDGE, MASS.

TO WHOLESALE BOOKBINDERS, PUBLISHERS, LIBRARIANS, Etc.

The British and Colonial Printer and Stationer

NOW INCLUDES A SPECIAL ILLUSTRATED

Bookbinding Trade Section

ISSUED MONTHLY

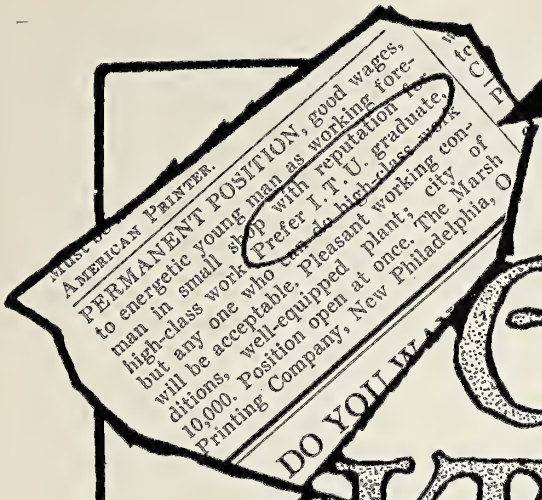
SUBSCRIPTION for twelve issues containing the BOOKBINDING SECTION (covering a year), 85 cents, including postage.

ADVERTISEMENTS. The BOOKBINDING SECTION forms an excellent medium for the insertion of trade announcements, as its circulation covers not only users of bookbinding, publishers, librarians, etc., but also the trade binding houses, and the bookbinding industry in general.

Rates and free specimen copy on application to the Publishers

STONHILL & GILLIS
58 Shoe Lane, London, E. C.

LOCKWOOD TRADE JOURNAL CO., 150 Nassau St., New York



Prefers Graduate of I.T.U. Course

This want-ad appeared in a recent number of a prominent printing-trade journal. It is not the first advertisement of like tenor to appear and it will not be the last one. It proves beyond a shadow of a doubt that

It Pays to Take the I. T. U. Course

Employers want graduates of this Course because they know such men are equipped with knowledge and experience which enables them

—to design attractive printing, properly and forcefully displayed.

—to print those designs in colors which harmonize. (The subject of color is thoroughly treated in five lessons of the Course.)

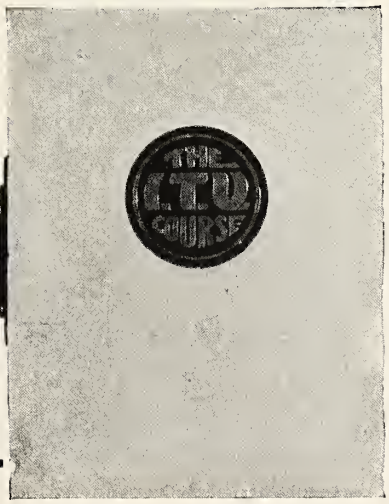
—to select stock which causes those designs to show to the very best advantage, and

—*to get the work out quickly.* The I. T. U. Course does not teach fast typesetting, but its instruction is based on the infallible principles of design, an understanding of which enables the compositor to visualize the finished appearance of his work before a line of type is set. This eliminates all guesswork, experimentation and also changing after the work is in type.

OTHER GOOD POSITIONS WILL BE OPEN IN THE FUTURE

Prepare yourself for one of them. The long winter evenings are at hand when you will stay inside to escape the discomforts out of doors. Capitalize these evenings by studying the lessons of the I. T. U. Course, which will make your work more pleasant and profitable. The cost is trifling in view of the benefits to be derived from interested work on these lessons. The price is $25.00 for cash, and $30.00 in instalments. The book illustrated alongside contains full and detailed information and an interesting story for printers as well. A copy will be mailed you upon written request to

This beautiful book starts *you* on *your* way.
Write for it to-day.



THE I. T. U. COMMISSION

626 SHERMAN ST., CHICAGO, ILL.

Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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Proof That It Does The Work

Carrara Coated Blank

Convincing pictorial evidence.—What do you say? "Butler" recommendations are based only on this sort of definite knowledge—what "Butler Brands" have done under certain conditions, and hence should do again under similar circumstances. There are thousands of Carrara Coated Blank Street Car signs attesting daily to the perfect qualifications of this stock for street car card advertising of which the above group is merely suggestive. While Carrara Coated Blank has that rich, attractive outward appearance which is a necessary background for the printing of Street Car Card Advertising, Cut-Outs, Store Signs, etc., it is backed by a quality of material "inside" that gives it stamina and long life.

If you have an advertising customer who is figuring on getting out something requiring a coated blank, by all means secure samples of Carrara Coated Blank, and consider this stock before placing your order. Carrara Coated Blank positively gives "class" to printed matter in which it is used, and consequently is a factor in increasing the advertising value from a business-getting standpoint.

Carrara Coated Blank should always be used in advertising that must earn its living. *Write US.*

Distributors of "Butler Brands"

Standard Paper Co. . . . . Milwaukee, Wis.	Sierra Paper Co. . . . . Los Angeles, Cal.
Missouri-Interstate Paper Co. . . Kansas City, Mo.	Central Michigan Paper Co. . . Grand Rapids, Mich.
Mississippi Valley Paper Co. . . . St. Louis, Mo.	Mutual Paper Co. . . . . Seattle, Wash.
Southwestern Paper Co. . . . . Dallas, Texas	Commercial Paper and Card Co. . . New York City
Southwestern Paper Co. . . . . Houston, Texas	American Type Founders Co. . . . Spokane, Wash.
Pacific Coast Paper Co. . . . San Francisco, Cal.	National Paper & Type Co. (Export only) . New York City
	National Paper & Type Co. . . . . Havana, Cuba
	National Paper & Type Co. . . . . City of Mexico, Mexico
	National Paper & Type Co. . . . . Monterrey, Mexico
	National Paper & Type Co. . . . . Guadalajara, Mexico
	National Paper & Type Co. . Buenos Aires, Argentine Republic

BUTLER·BRANDS PAPER THE BEST

ESTABLISHED 1844

J·W·Butler Paper Company Chicago

The Standard Paper

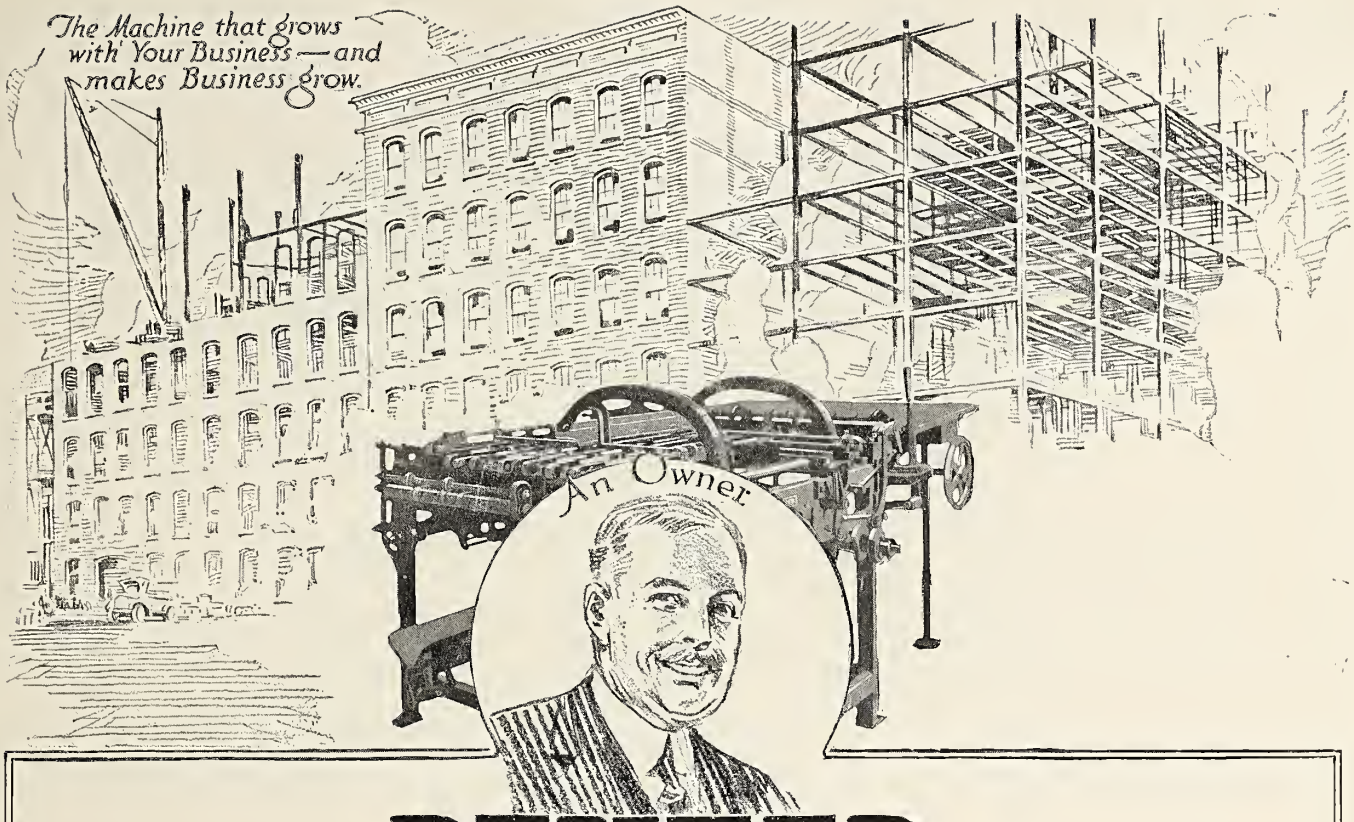
for Business Stationery

Sends season's greetings
to its many friends with
hearty wishes for success
and continued prosperity.

Hampshire Paper Company

THE ONLY PAPER MAKERS IN THE WORLD
MAKING BOND PAPER EXCLUSIVELY

SOUTH HADLEY FALLS, MASSACHUSETTS



DEXTER

FOLDER No 189

Build on to it! That's one of the two BIG ideas back of Dexter Folder No. 189 which every progressive printer and binder will appreciate.

First, it is constructed in UNITS or sections—seven altogether. You can buy one or more units according to present needs, and add any or all of the extra six units as your range of work requires.

You *don't* have to buy *more* than you need and tie up your capital uselessly. You don't have to trade it in a few years hence, possibly at a loss. *You can't outgrow the No. 189.* It keeps pace with the growing business and makes business grow.

It's a WORKER, progressive in its idea, aggressive in its performance—a dependable money-maker every day in the year, every year of your business

The second BIG idea back of No. 189 is, *it fits your standard needs*—turns out the class of work which brings you surest profits.

You will recognize that it isn't alone a machine's *abilities* that make it yield the maximum profit—but rather *the constant* DAILY USE *you can make of those abilities* over a long period of years.

That's the dominant idea back of ALL Dexter construction. We build not for novelty, but for SERVICE.

The *basic* unit of No. 189 handles sheets 8½ x 11 to 28 x 42 inches, folding into 4- to 32-page right-angle forms. Other units enable you to fold 6-, 8-, 12- and 16-page parallel forms, and so on.

If you would like to receive more information and sample folds made by No. 189, just send us a postal card.

Dexter Folder Company

Folding, Feeding, Binding, Cutting Machinery

New York **Chicago** **Philadelphia** **Boston**
Detroit **Atlanta** **Dallas** **San Francisco**
Toronto

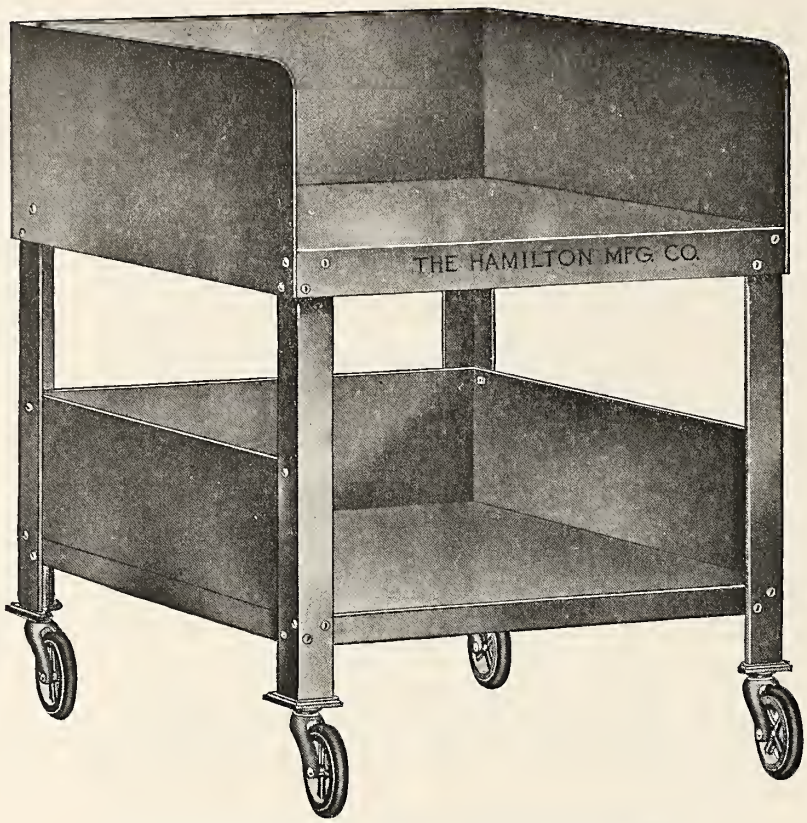


Table No. 790—30x30 inches with rubber-tired casters, side boards No. 790A and tray No. 790B.

Work Tables and Trucks

For all Departments of the Printing Plant

For— Hand Folding
Gathering
Folding Machines
Stitchers
Job Presses
Make-Ready
Shipping
Composing Room

THEY WILL INCREASE THE EFFICIENCY OF YOUR PLANT

Send for Complete Illustrated Circular.

The Hamilton Manufacturing Company

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

THE SCOTT

Two-Color All-Size Rotary Perfecting Printing-Press

is a machine that meets the demands of printers who have a varied line of work and long runs of presswork. It cuts off any length of sheet from 20 to 46 inches and any width of paper up to 50, 60 or 70 inches, as desired. The press prints two colors on each side of the sheet. This machine is especially adapted for mail order catalogues and fine magazine printing.

EVERY LARGE PRINTING-OFFICE

can use one of these machines to advantage. In New York City there are four of these machines in operation; in Philadelphia, five, and others are scattered all over the country.

THERE ARE A GREAT MANY PRINTERS

who could use one of these machines, but unfortunately they do not know just what the machine is and what it is capable of doing. Our special representative will be pleased indeed to call and confer with you at any time that suits your convenience, or drop us a line and we will forward catalogue and descriptive matter about these machines.

SHALL WE HEAR FROM YOU?

WALTER SCOTT & COMPANY

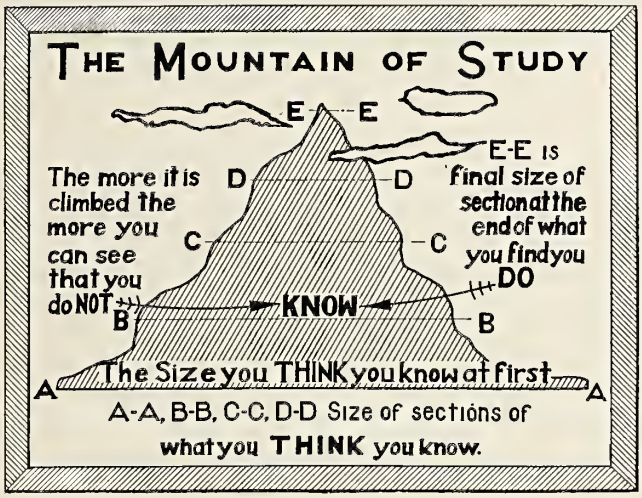
DAVID J. SCOTT, General Manager

NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway, at 42d St. CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

A Fable of a Certain Man



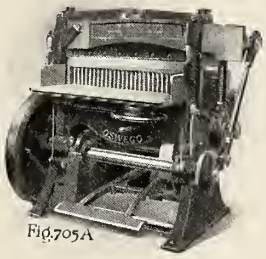
And it came to pass that a Certain Man engaged in Business, and, being a Wise Man (that is what He thought), He decided that He Knew it All.

He decided that He Knew (without even turning over his mind) All About the Best Processes and what the Best Machinery and Best Equipment were necessary to secure them.

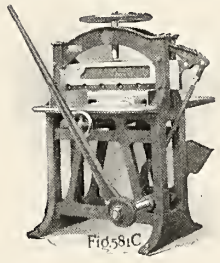
(But had He known All That, He would not have had to work for Food—NO INDEED.)

There was another Certain Man, however, who by careful Climbing up the Mountain of Learning had found that No One Man could Know it All, and He took advantage of the offer of Specialists in Various Lines to Study His Particular Problems and Put Him Wise to the best ways they had found to GET THE GOLD, and before buying He made a Full Investigation of Claims (from which He carefully separated the Facts).

The Wise Man who thought He Knew it All, therefore, was Far Excelled in His Work and Profits by the More Modest Man who was willing to learn from the Experience of Others, and who before purchasing Investigated, and let Others Investigate for Him.



OSWEGO AUTO



OSWEGO LEVER

The Oswego Service consists, first, of an Engineering Staff who will investigate your problems and recommend the best cutting machine attachments and appliances for your work. Their services are at your command, whether you are an Oswego user or not.

The Oswego Service consists, second, of Oswego Service Stations in many States and other countries, where Oswego users may command expert repair and instruction-service to keep their cutting room equipment at top-notch condition.

Your communications are cordially invited. They will have immediate and best attention.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

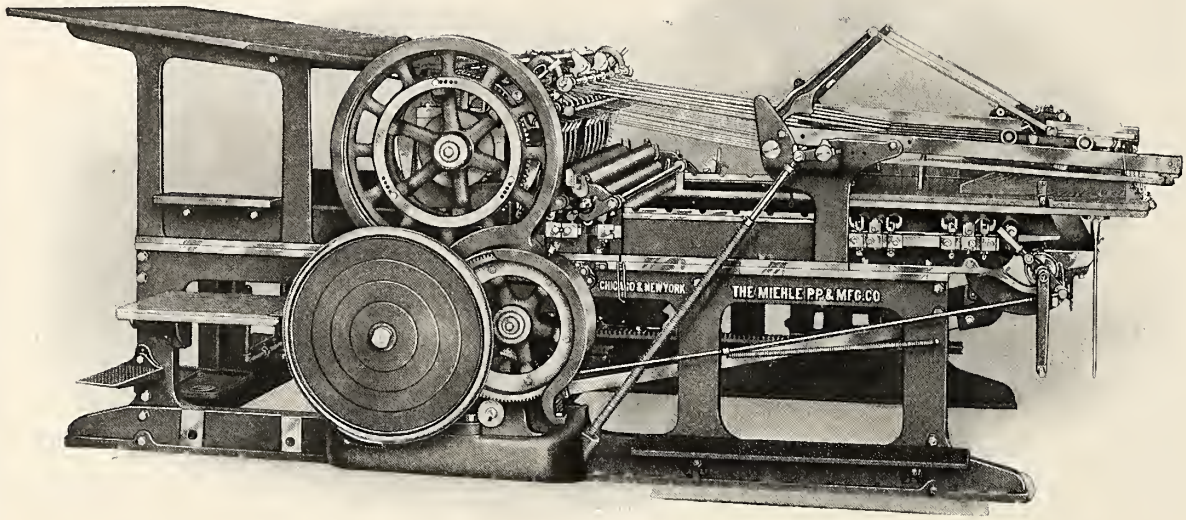
OSWEGO, NEW YORK, U. S. A.

NEW YORK OFFICE, Room 2720, Grand Central Terminal

Cutting Machines Exclusively

Ninety sizes and styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 108-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

The Miehle



What Does Your Old Press Cost You?

You may have settled the original bill for your old press twenty years ago, but you are still paying for it every day.

You are paying the cash value of the difference between its output and the output of a Miehle.

Have you ever figured up the total cost of your old press to date?

The Miehle will begin to pay *you* money the first day you have it, and no one can tell you the limit of its usefulness.

During the month of October, 1916, twenty-seven Miehle presses were purchased by printers who had never before used Miehles.

You never heard of a Miehle being scrapped.

Miehle Printing Press & Manufacturing Company

Manufacturers of "THE MIEHLE" and "THE HODGMAN" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

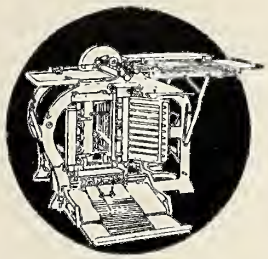
SALES OFFICES IN THE UNITED STATES

Chicago, Ill. . . . 1218 Monadnock Block	San Francisco, Cal. . . 401 Williams Building
New York, N. Y. . . . . 38 Park Row	Atlanta, Ga. . Dodson Printers Supply Company
Dallas, Texas . . . . 411 Juanita Building	Philadelphia, Pa. . Commonwealth Trust Building
Boston, Mass. . . . 176 Federal Street	

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

Eliminate Spoilage

The following unsolicited letter from a large Philadelphia printing company (name on request) is typical of records made by many owners of "Cleveland" Folders, where spoilage has been practically eliminated; and Speed, Accuracy, and Economy have not been sacrificed:—



"It may interest you to learn that we recently folded a job of 65,000—24-page right-angle forms on our Model "B" Cleveland Folder in 26 hours, and that the spoilage on the entire job was only 11 sheets. We also folded 65,000 covers for the above job in 9 hours."

An average of 2,500—24-page right-angle forms folded per hour, with spoilage of only 1 sheet in 5,909. The *"Cleveland"* will make parallel, oblong and right-angle folds with equally satisfactory results—it is the *ideal machine* for *all kinds of folds,* and for *minimum folding costs.*

The New Book of Cleveland Folding Machines will interest you—ask for a copy!

The CLEVELAND FOLDING MACHINE Company General Offices and Factory: CLEVELAND

PRINTING CRAFTS BUILDING
NEW YORK

THE BOURSE
PHILADELPHIA

532 S. CLARK STREET
CHICAGO

The Circle below contains some very interesting data on the

KIMBLE

VARIABLE SPEED A. C. PRINTING PRESS MOTOR

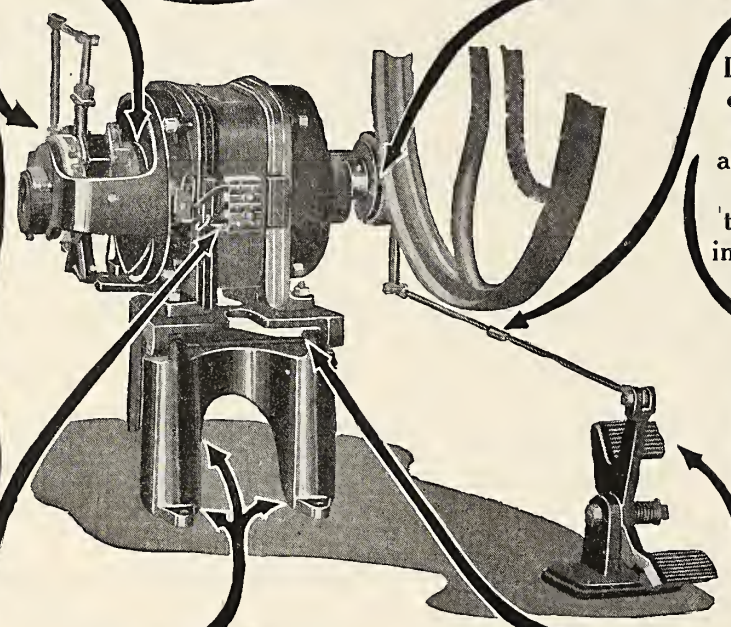
This motor embodies a remarkable flexibility of speed-control, as operated by the press-feeder's foot lever.

And it has the further unique feature of reducing the consumption of current in almost a parallel line with each reduction in speed.

Open construction makes brush inspection simple and quick. Only two brushes are used.

Friction pulley drives press fly wheel without belts.

Self-contained switch, operated by foot pedal, makes it impossible to allow motor to stand idle with current "on"



Insulated coupling makes accidental shock to feeder impossible.

Only two wires to connect. Nothing could be simpler.

Foot pedal is only controller used. No outside resistance boxes or regulators necessary

Three-legged base insures Solid floor contact in spite of irregularities in the floor and makes sweeping easy.

Hinged base with take-up spring guarantees uniform friction contact between fly wheel and pulley.

About 3000 of these motors are now in use in printing offices in the United States and Canada.

Some of them with a record of 12 years' continuous service.

EASY TO SELL, BECAUSE

1—Already standardized in the industry

2—Obviate the use of motor-generator sets or other costly devices for securing speed-control with alternating current electricity

3—Give the printer both higher and lower effective speeds than he can secure from any other motor

4—Cost *less* to operate

Send for Bulletins, Blue Prints, prices, discounts to Dealers, and other data.

Kimble Electric Company, 635 N. Western Ave., Chicago

Relief · Printing

The most remarkable improvement in the art of letterpress printing as well as in the manufacture of printing inks that has been produced since the invention of engraved plates.

AT LAST—*You can produce all the effects of plates or dies even to the reverse indention without any other operation than the usual impression.* Relief Printing is exactly that. It is not a "Process," requires no powdering, no special heating machine, no extra operation. Simply print as usual with the same press, the same type or cuts, the same make-ready. Everything the same except the

RELIEF PRINTING INK

The Relief is in the Ink—it contains a chemical, the action of which draws the printed characters above the surface of the sheet printed.

RELIEF adds the touch that gives it value. It means Better Work without extra labor; Better Prices without extra cost.

Manufactured in Dull Black, which produces the rich velvety softness of tone and depth of color of engraving, and in Bright Gloss Black reproducing the steel die effects.

We also manufacture an ink for LITHOGRAPHIC and OFFSET effects which has the same qualities as to tone and depth of color, but it does not produce the relief. It is the *first* ink manufactured for the letterpress that equals in *Color* the jet black of engraving and lithographing. Also a bright gloss ink without the relief. These inks are designed for the better class of general job and commercial work, and they can be used on platen or cylinder presses with equal facility.

Sent to any address upon receipt of price:

Gloss Relief Ink, black, $1.50 per pound	Litho Effect Ink, black, $1.00 per pound
Dull Relief Ink, black, $1.50 per pound	Gloss Ink, black . . . $1.00 per pound

SPECIAL TRIAL ORDER

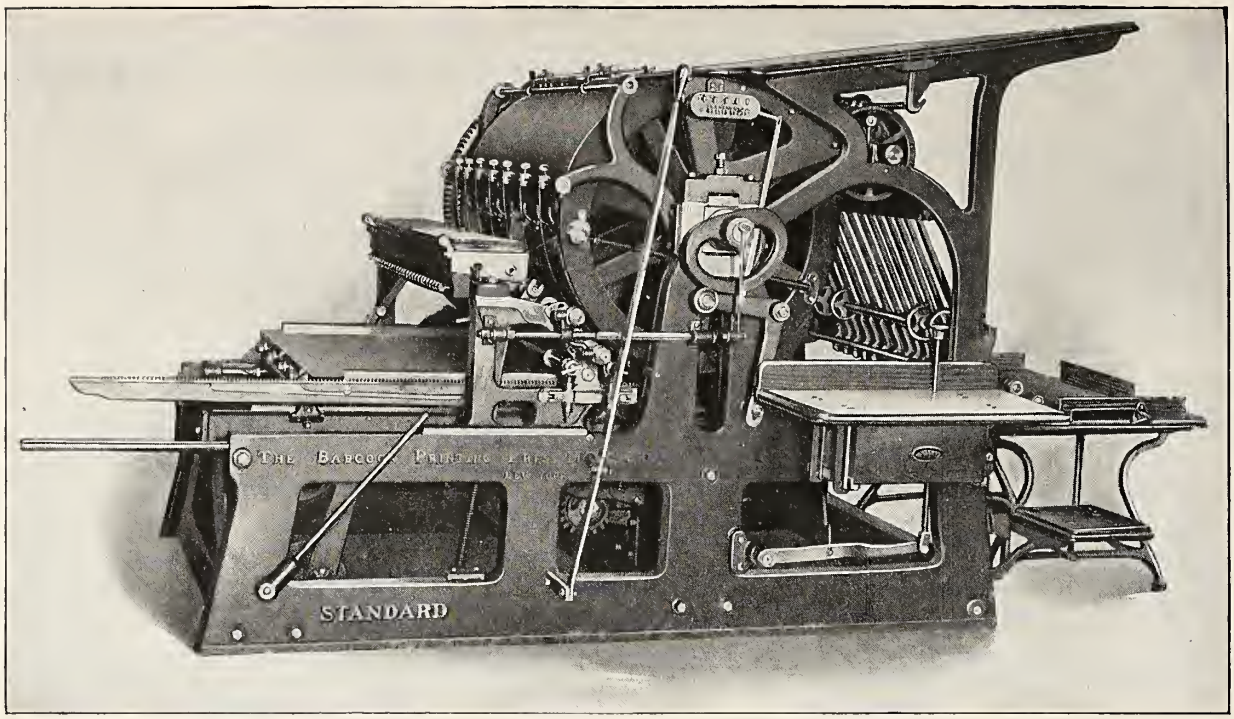
We will send one pound of each of the above inks, four pounds, standard price, $5.00, at 10% discount. This applies to your first or introductory order only. Smaller orders are net.

RELIEF PRINTING INK COMPANY

117 North Fifth Ave., Chicago, Ill.

NOTICE—The Relief Inks manufactured by this company, *and the Product thereof*, are protected by a series of applications for patents lodged with the Patent Office of the United States and Principal Foreign Countries.

Babcock One-Revolution Presses



For letter-press work not requiring exceptionally heavy distribution

Babcock One-Revolution Presses

are unequalled.

They combine low first cost with low running expense.
There are few adjustments and these of the simplest character.
They are conveniently operated and easily "washed up."

Our Salesmen will be glad to explain just what

The Babcock One-Revolution Press

will do for you.

Manufactured in two and three roller sizes with either rack and screw or table distribution.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

A few Monotyped Magazines of International Circulation

It is not only the *Quality* of Monotype Composition that makes it the choice of these great magazines, but also its *Economy*

MONOTYPE

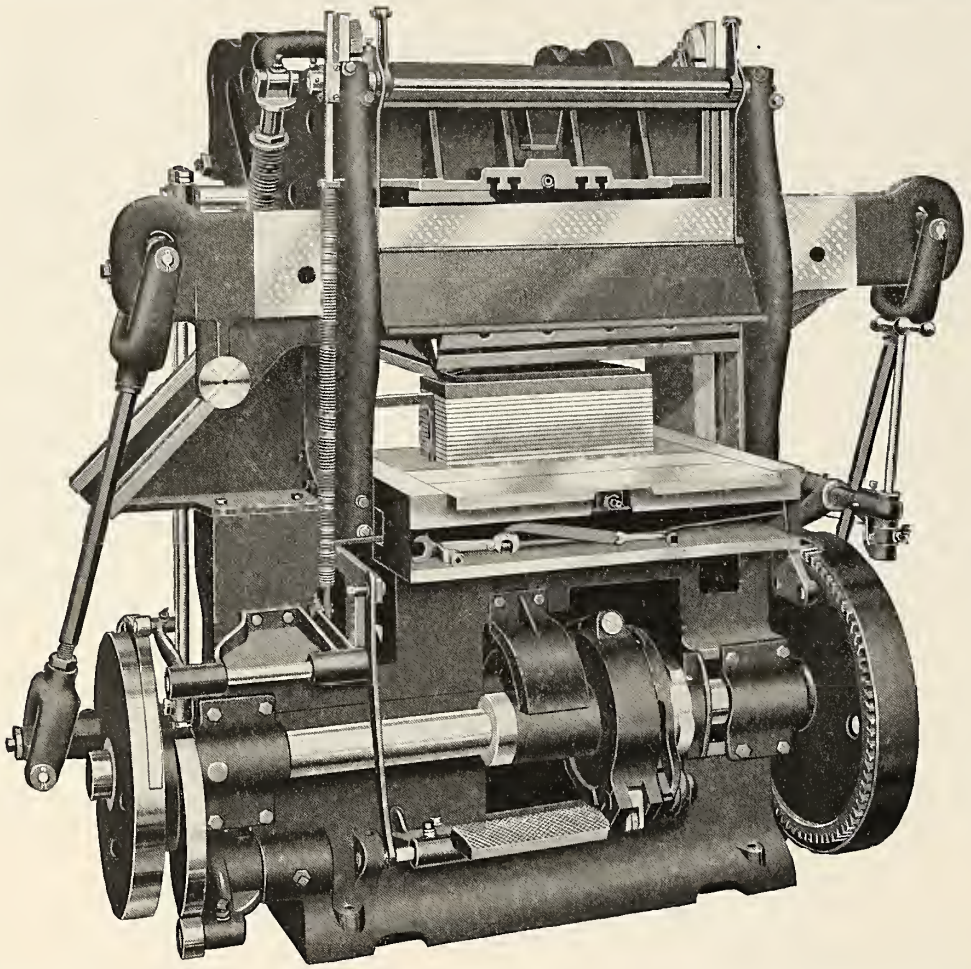
LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

NEW YORK: World Building
BOSTON: Wentworth Building
CHICAGO: Rand-McNally Building
TORONTO: Lumsden Building

A. T. L. NUSSA: Aguiar 110, HAVANA, Agent for Mexico, Central America, and the West Indies

This ad is composed in Monotype No. 38 Series and Monotype Rule and Border

The Seybold "Dayton" Three Knife Book Trimmer



The Seybold "Dayton" Three Knife Book Trimmer has proven itself the most practical labor-saving piece of cutting machinery ever placed on the market.

It can be efficiently and economically used on both long and short runs, for, in a few minutes, it can be changed from the smallest to the largest size, requiring practically no more time to make the change than is consumed in setting the sectional back gauges on an ordinary cutting machine, and its capacity is greater than that of two regular cutting machines. This machine, in one operation, will accurately trim three sides of books ranging in size from 2½ x 5 inches to 12 x 24 inches.

Literature and demonstration on request

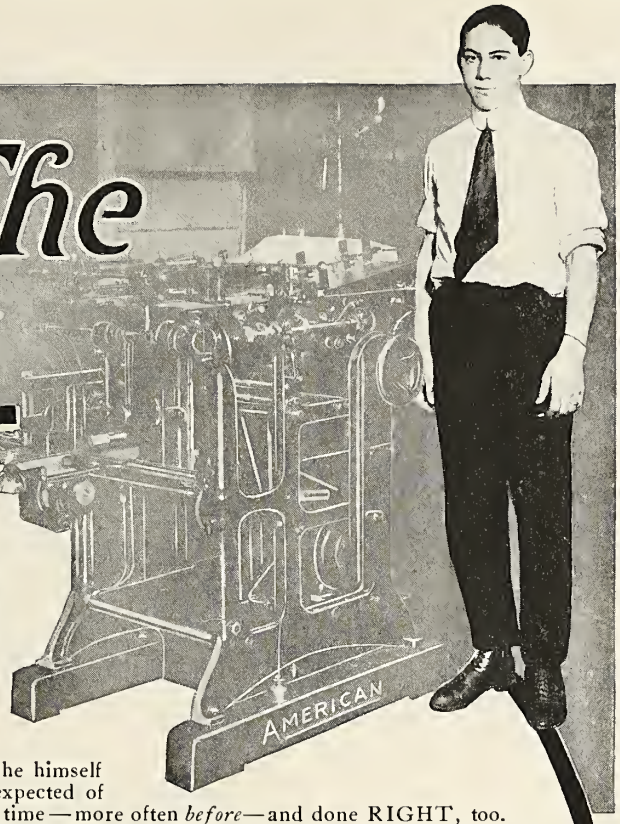
THE SEYBOLD MACHINE COMPANY

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

New York	151-163 W. 26th Street
Chicago	112-114 W. Harrison Street
Atlanta, Georgia	J. H. Schroeter & Bro.
Dallas, Texas	Barnhart Bros. & Spindler
San Francisco, Cal.	The Norman F. Hall Co.
Toronto, Ontario	The J. L. Morrison Co.
Winnipeg, Manitoba	Toronto Type Foundry Co., Ltd.
London, England	Smyth-Horne, Ltd.

This Is The Boy



In the busy shop of the National Stockman and Farmer Publishing Co., Pittsburgh, Pa., you can see him, running their "American" Folding machine.

Although only 16, he operates, sets, oils, feeds (at 5,000 to 7,000 an hour) and otherwise attends the folder, and the genial foreman, Mr. Stork (whose outlook on life is as big as he himself is physically), will tell you that the work expected of that particular machine is invariably done on time—more often *before*—and done RIGHT, too.

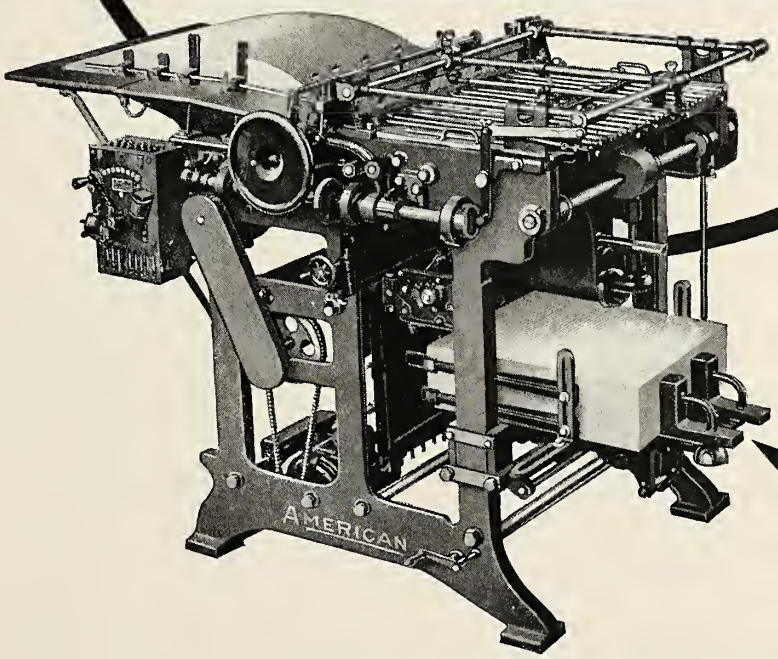
The fact that he is just an ordinary boy—no mechanical prodigy—speaks volumes for the simplicity, accuracy and reliability of the

AMERICAN FOLDING MACHINE

And here's another thing: we will put the new "American" on any floor alongside *any* other machine, at any time, and prove beyond a doubt that the "American" will beat the other machine for output, accuracy, minimum spoilage, ease of setting, kind of stock to be folded and ease of feeding. And the "American" will make every practical fold. *Try the machine out in your own shop at our expense. That's our standing offer to any prospective buyer of a job folding machine.*

Write us TO-DAY

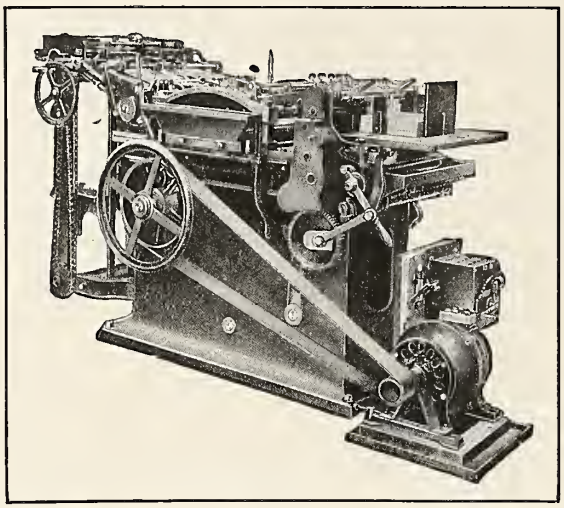
American Folding Machine Co., Warren, Ohio

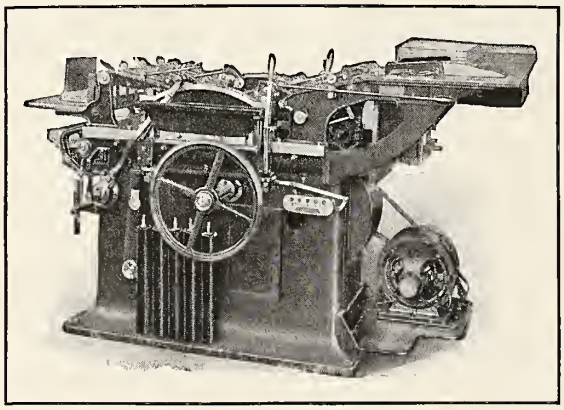


This Is The Machine

It Packs

Presses that Pay their Own Way





The Model "A" Autopress

Size of sheet, 11 x 17 inches. A wonderful automatic press that runs at a guaranteed speed of 5,000 impressions an hour. Unequaled for long runs, and will handle the occasional series of short runs encountered. Indispensable for the printshop where long runs lead.

"The Baby" Cylinder

Size of sheet, 11 x 17 inches. A semi-automatic press that any man, boy, or girl in your plant can hand-feed at from 3,500 to 4,800 impressions an hour. Especially designed for the "short-run" printer, but can profitably handle whatever long runs come along.

THE two machines above illustrated, as well as our Model "CC" AUTOPRESS, 14 x 20 in. size of sheet, will—any one of them—more than pay their own way from month to month in the printshop that can keep them busy for reasonable periods. Their great speeds, excellent printing qualities, low cost of maintenance and operation tend to cut down overhead charges; they permit of a bigger and better output in quicker time at lesser cost.

Not alone that, but for those printers who prefer it we arrange a plan of monthly payments scarcely felt, so that the presses may be said to really and truly "pay their own way."

Write for descriptive matter and terms on any press or all models of our manufacture.

ADDRESS THE

AMERICAN AUTOPRESS COMPANY

(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

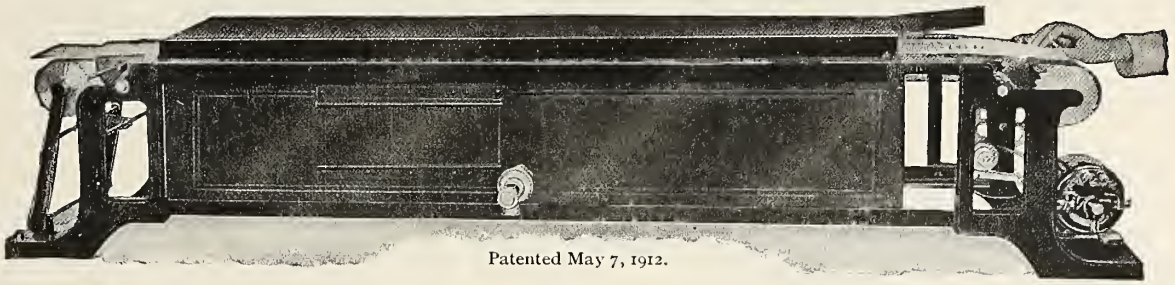
WHO PAYS YOUR BILLS?

There are plenty of people who are always willing to give you advice—we want to pay your bills.

It doesn't cost the other fellow anything to give the advice, and it doesn't cost us anything to pay your bills, because we

LET THE EMBOSO PROCESS DO IT

If it sounds interesting, write for information about this machine.

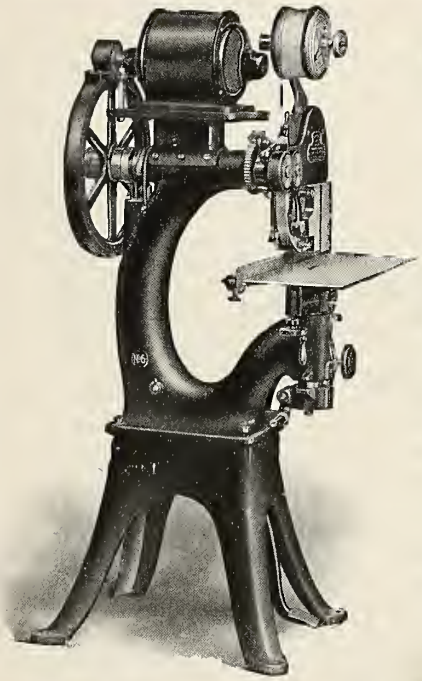


Patented May 7, 1912.

Whether you have a big shop or a little one, you will be surprised to learn how easy it is to increase the profits on the work you already do and how easy it is to get the machine that does it.

EMBOSO SALES COMPANY

RIGGS BUILDING, WASHINGTON, D. C.



PERFECTION No. 6

THE Stitcher for General Utility

By general utility we mean a machine adaptable to every need of the average shop.

A machine that can *instantly* be regulated to any desired thickness within its wide range of capacity—two sheets to 7-8 inch.

A machine that will take round wire 20 to 28 gauge, or any combination of flat wire between and including these sizes, and a machine that can not be put out of order by ignorance or mistreatment.

There are many exclusive features characteristic of every **Perfection** Model. This is why they have met with such a great popular demand for the past 30 years.

These exclusive features and other interesting details are described and illustrated in an attractive booklet we would like to send you. Ask for a copy to-day.

THE J. L. MORRISON COMPANY, Inc.

NEW YORK CITY
151-153-155 W. 26th Street

CHICAGO
116 W. Harrison Street
Phone, Harrison 6045

NIAGARA FALLS, N. Y.
Home Office and Factory

U. P. M.—*The Trade-Mark of Quality*

Berwick & Smith Co.

are one of the oldest and best known book printers in the country. Their plant at Norwood, Mass., has long been recognized as a model one. In fact, one of the largest pressrooms in the world is to be found at

The Norwood Press

Years ago static electricity caused constant trouble in their pressroom. Waste was high and the quality and quantity of production uncertain.

Chapman Electric Neutralizers

were installed. Maximum production, minimum waste and highest quality work immediately resulted. To-day forty-eight presses are equipped with Chapman Neutralizers running the year round.

Send for circular No. 63. It tells of other prominent printers and publishers to whom the Chapman Neutralizer is indispensable.

The U. P. M. Trade-Mark of Quality is also found on our Vacuum Bronzer and Automatic Feeder.

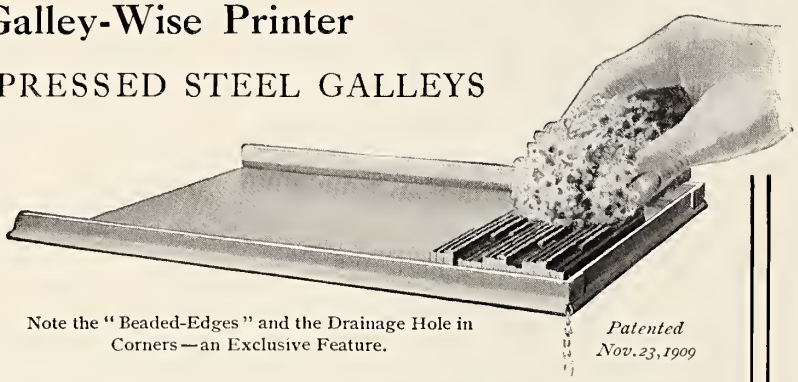
United Printing Machinery Company

116 East 13th St. New York | *100 Summer St.* BOSTON | *325 S. Market St.* Chicago

Challenge Pressed Steel Galleys

The Choice of the Galley-Wise Printer

THE reason CHALLENGE PRESSED STEEL GALLEYS are specified by *galley-wise* printers the country over is because they give satisfaction. Their sale is great because they give dollar-for-dollar value.



Note the "Beaded-Edges" and the Drainage Hole in Corners—an Exclusive Feature.

Patented Nov. 23, 1909

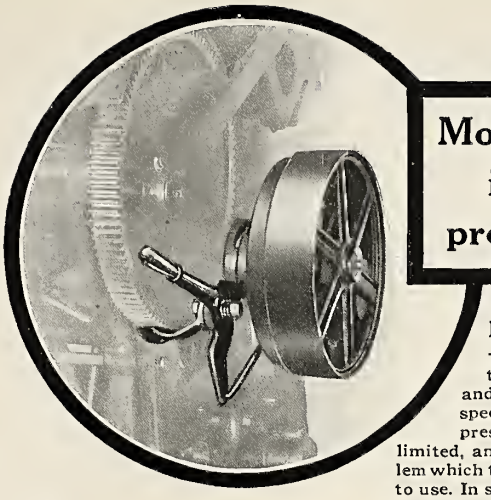
CHALLENGE PRESSED STEEL GALLEYS are the only galleys which *provide for drainage of cleaning fluids* (a patented feature), eliminating danger of rust or corrosion. They cost no more than others but are worth more—*much more.* Send in a trial order to your dealer, boldly *specifying* CHALLENGE PRESSED STEEL GALLEYS, and get acquainted with *real galley satisfaction*, once and for all.

A small sample Challenge Pressed Steel Galley complete with new improved Challenge Galley Lock mailed free to established printers upon request.

THE CHALLENGE MACHINERY CO.

Main Office and Factory, GRAND HAVEN, MICH.

Chicago: 124 So. Fifth Ave. New York: Tribune Bldg.



More profit in job presswork

FAST OR SLOW—the variation between the maximum and minimum degrees of speed at which your job press can be run is very limited, and it's often a problem which to instruct the feeder to use. In some cases, fast feeding means poor quality, and slow feeding results in no profit.

A HAPPY MEDIUM—*the speed at which you can run your presses and get both quality and profit out of every job*—is possible with

HORTON VARIABLE SPEED PULLEY

This simple appliance gives the feeder absolute control of the speed of his press at all times.

It places a lever within easy reach of the right hand, and it's just a matter of pushing this lever up (fast) or down (slow) to get any degree of speed, from a dead stop to the maximum.

But this is not the only advantage. It also releases the clutch and applies the brake in the same operation. It eliminates belt shifting, and prevents jerky motion and fuse-blowing.

It takes the place of drive pulley, loose pulley, belt shift and brake, and does away with an expensive variable speed motor and starting box. It can be used with any kind of power, belted direct or to line shaft.

Write and ask for details about a 30 days' free trial offer

HORTON MFG. CO.
3012 University Avenue, S. E.
MINNEAPOLIS, MINN.

An increase of 1000 impressions per day is the average for each cylinder press equipped with a

ROUSE PAPER LIFT

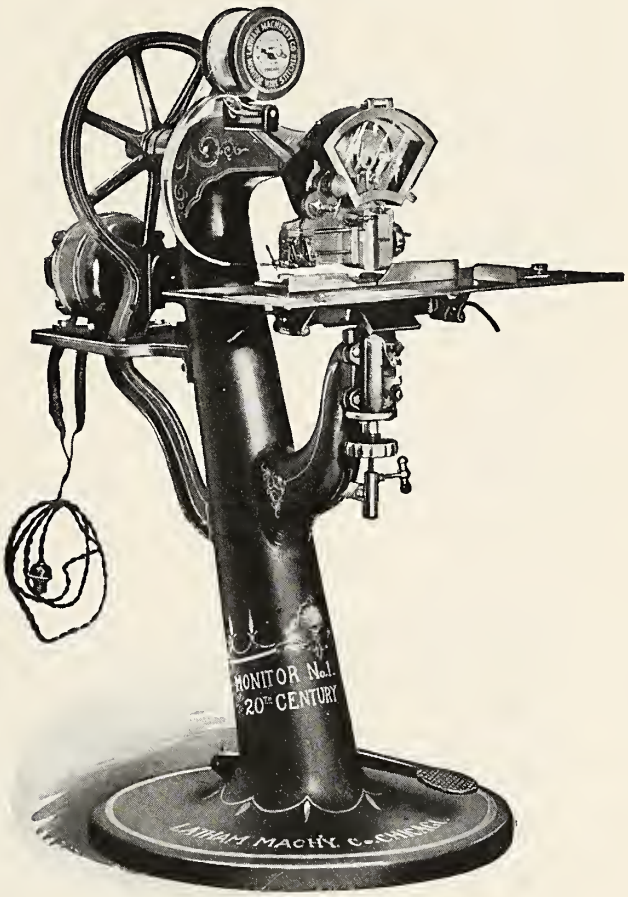
The leading printing establishments of the country have been quick to realize the extra profit of $2.50 or more per press per day.

That's why you will find them in many up-to-date plants.

Send for a copy of our illustrated booklet, and get our plan for installing a Lift to be paid for out of its own earnings.

H. B. ROUSE & COMPANY
2214 WARD STREET, CHICAGO

All Ye Who Seek Profits!



Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.
NEW YORK CHICAGO BOSTON

Five Hundred Satisfied Users

Boston Wire Stitcher No. 2

THE NEW MODEL HIGH-SPEED BOSTON WIRE STITCHER No. 2 has a capacity of from two sheets to one-quarter inch; flat and saddle tables; single adjustment for all parts; operating speed from 125 to 250 stitches per minute; friction clutch; overhead belt or electric motor drive

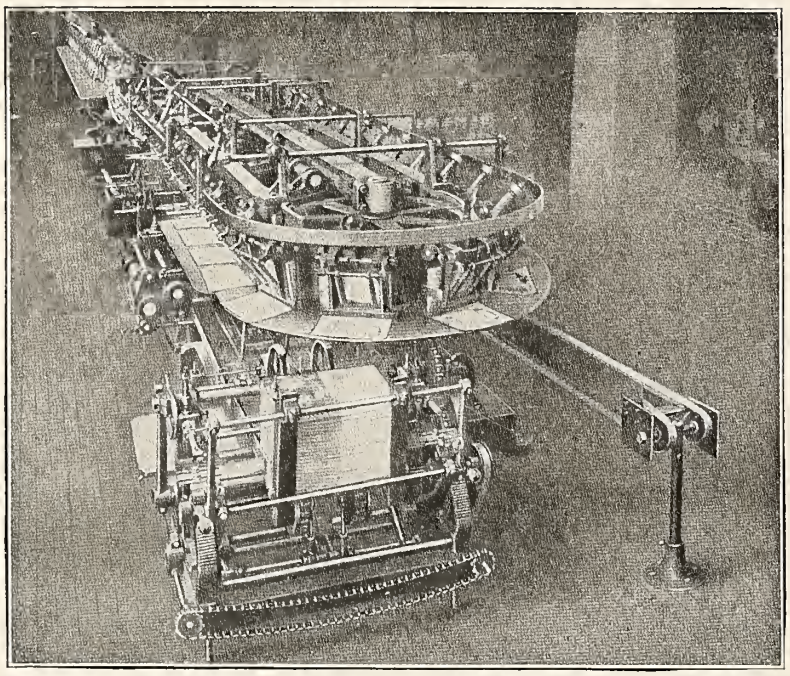
FIVE HUNDRED New Model High-Speed Boston Wire Stitchers Number Two have been sold within the last three years. Customers who desire early shipments should send in their orders as early as possible. The Number Two Boston Stitcher may be ordered from any of our Selling Houses, or from dealers east and west

For Prices and Full Information regarding Boston Wire Stitching Machines write to the

AMERICAN TYPE FOUNDERS COMPANY

GENERAL SELLING AGENT FOR BOSTON WIRE STITCHERS

Set in Goudy Oldstyle and Goudy Italic



The Juengst Machines

Gather, Stitch Covers, or Wireless Bind Books While in Continuous Motion

They have no equal for accuracy, durability and product.

They are protected by broad basic patents and the public is warned against infringements.

If you want to reduce production cost and know your books are correct, write us.

No bindery is complete without them.

American Assembling Machine Company, Inc.

(Successors to GEORGE JUENGST & SONS)

New York World Building, New York City **Factory: Croton Falls, New York**

A Story with a Moral

It was a job of "Specialty" printing. Perry, the new salesman, was very anxious to get the job, not so much for the sake of the job itself, but he knew that the printer who "delivered" the goods on this "special" work would be in line for a big volume of future business. Competition was keen, so he figured pretty close; in fact he knew his price was too close to be safe. He got the order, and with many misgivings turned it in.

Perry expected an outburst from the boss for "giving printing away" and was much relieved and somewhat surprised when he found out, the next morning, that there was a profit in the job after all.

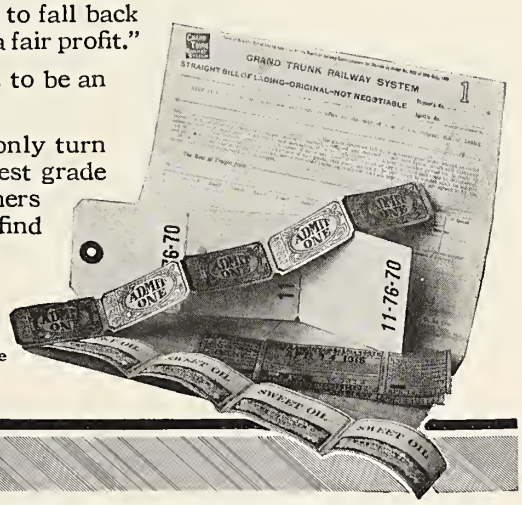
"How is it possible?" asked Perry. "I thought I cut so close that we would have to do the job at cost, if not at a loss."

"Perry, there is just one thing that saved us on that job you turned in yesterday. We put it on our *Meisel*. If we hadn't had this machine to fall back on we would have had to take a loss; as it is, we can get out with a fair profit."

"But how about quality?" asked Perry. "You know that it has to be an A-1 job or we will never get another chance with these people."

"Oh, you needn't worry about that point. Our *Meisel* will not only turn the job out quicker and cheaper, but the work will be of the highest grade in every respect. By the way, Perry, you might tell your customers that we have a *Meisel* in our plant. Our other salesmen often find this a big selling point, especially in the case of 'specialty' jobs."

"Specialty" printing means real profits and steady business. Every little country and city printer will write us for a recipe to get rich quick.



MEISEL PRESS MFG. CO. 946 Dorchester Avenue BOSTON, MASS.

The Highest Compliment

So Far Paid

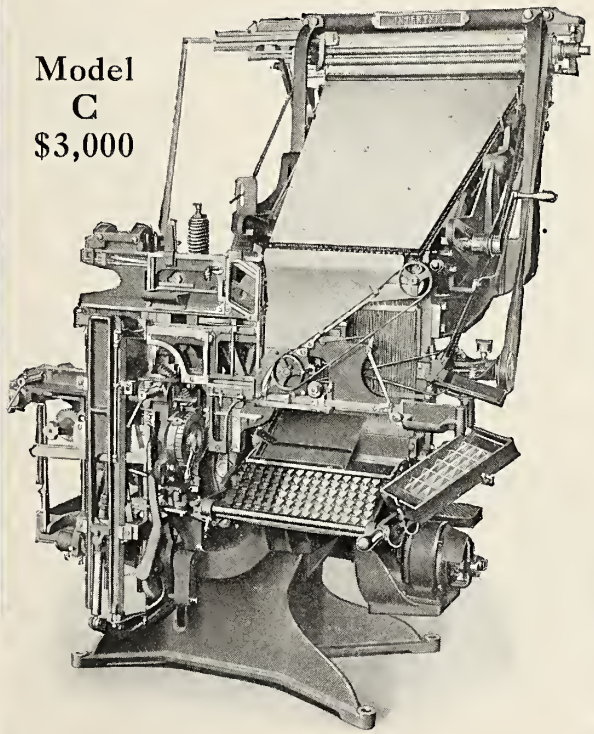
Intertype Superiority

is the fact that during the week following our recent exhibit in Philadelphia five representatives of the old line slugcasting composing-machine made a street by street canvas of the city. During that canvas we sold

7 More Model C Intertypes

To Printers in Philadelphia

55 Machines Sold in October

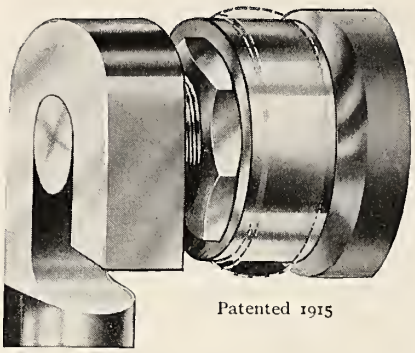


Model C $3,000

INTERTYPE CORPORATION

NEW YORK World Building — CHICAGO Old Colony Building — NEW ORLEANS 539 Carondelet St. — SAN FRANCISCO 86 Third St.

Your money back in roller bills. It's a fact—Morgan Expansion Roller Trucks will make their cost in a short time in the saving of rollers—after that the saving is velvet.



Patented 1915

Better Presswork is certain when Morgan Trucks are used. They give instant adjustment for each roller. *Quicker Make-Ready*—Every printer knows that with a flat form and true rollers make-ready is cut in half. *Litho Effects*—Rule forms and fine-line type printed like lithographs without cutting the rollers. *Last a Lifetime*—Made of steel and oil-resisting rubber. One set of tires has run a year with hard use. AT YOUR DEALER'S OR SENT ON RECEIPT OF PRICE.

8x12, C. & P., set of 6, $5.00; 10x15, C. & P., set of 6, $5.00, (for standard or oversize rollers); 12x18, C. & P., set of 6, $6.00; 14½x22, C. & P., set of 8, $8.00; 10x15, Golding, set of 6, $5.00; 12x18, Golding, set of 6, $6.00; 12x18, Golding Art Jobber, set of 8, $8.00; 15x21, Golding Art Jobber, set of 8, $8.00. Extra rubber tires, $1.00 per dozen. NOTE—Give dimensions of roller cores in ordering for Golding Art Jobber. The above prices include wrench.

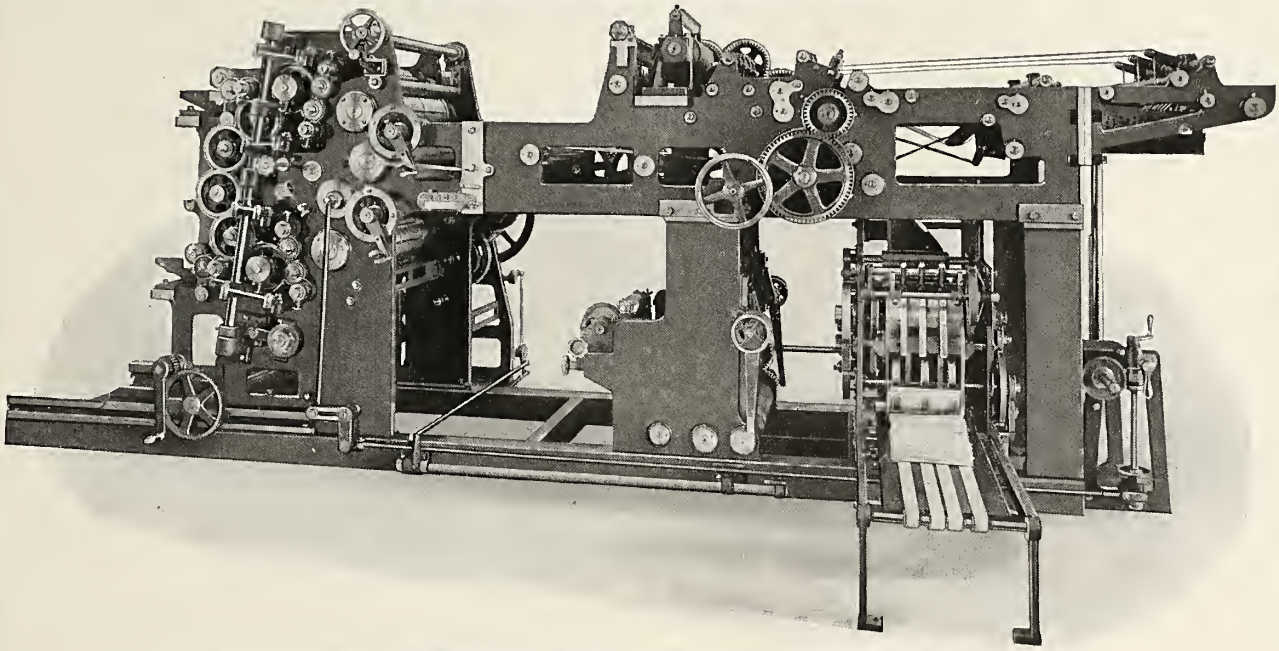
Morgan Expansion Roller Truck Company

303 EAST FOURTH STREET, LOS ANGELES

Our Guarantee: "Satisfaction Or Your Money Back"

Few Words Well Put Surpass Long Stories

WE MANUFACTURE A COMPLETE LINE OF ROTARY PRESSES AND ARE FULLY PREPARED TO MEET YOUR REQUIREMENTS WHETHER STRAIGHT OR SPECIAL.
WE EARNESTLY SOLICIT YOUR INQUIRY



KIDDER PRESS COMPANY, DOVER, N. H.

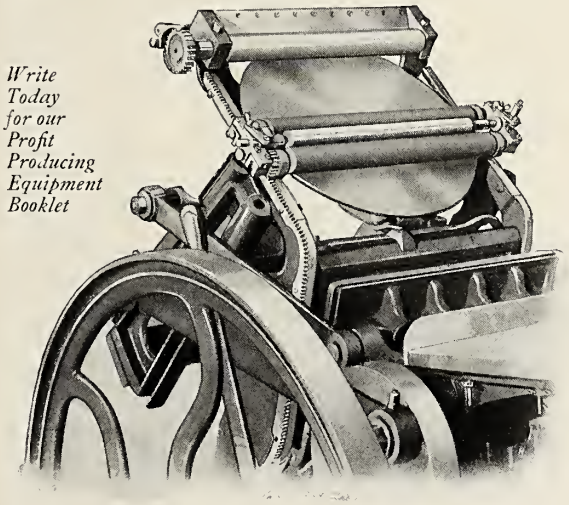
NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

The Doyle-Allen Ink Distributor

Increases the capacity of job presses for larger work and improves the quality of all work

Write Today for our Profit Producing Equipment Booklet



THE DOYLE-ALLEN *Ink Distributor* is the only Vibrating Distributor for Job Presses on which the metal vibrating roller is *positively* driven by gears in combination with a rack at the side of the press.

It has been fully tested and the experience of practical printers, who are now using it, proves that it not only saves time, ink, machinery and money, but also produces cleaner and better results on all work.

The fact that there are some seven hundred DOYLE-ALLEN *Ink Distributors* in operation in approximately five hundred plants, shows that a large percentage of our business has been repeat orders, and that there is real merit in this money-making and time-saving device. Have your job presses equipped with DOYLE-ALLEN *Ink Distributors* if you want them to produce better and more profitable work.

For Sale by All Leading Supply Houses

BRITTON & DOYLE
Press Room Efficiency Appliances
202 CAXTON BUILDING CLEVELAND

Two Vital Questions

1. *What class of printing is required?*
2. *To what surface is the paper to be stuck?*

These two questions fully explained in this pocket booklet. The only treatise on gummed paper ever written. Explains just the right gumming and paper for every known purpose. It has our seventy-five years of experience back of it. A post card will bring it to you. Send for one now for ready reference.

IDEAL COATED PAPER CO.

BROOKFIELD, MASSACHUSETTS

CHICAGO **NEW YORK** **CINCINNATI**

PRINTING AND LITHOGRAPHIC

INKS

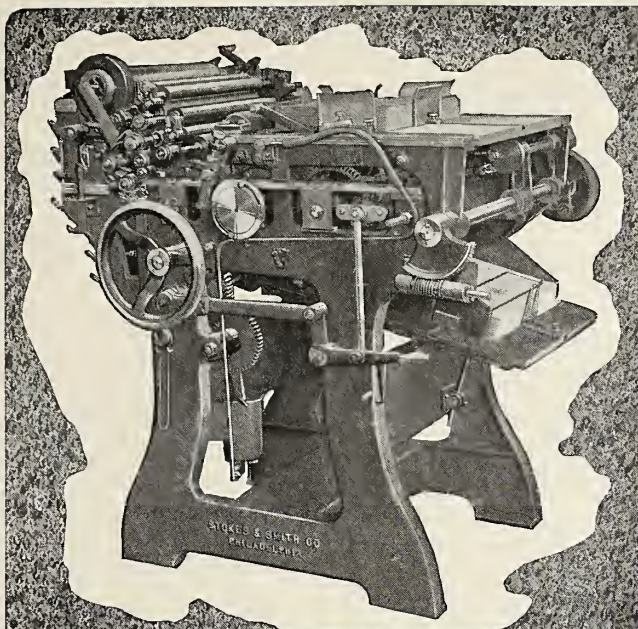
VARNISHES, DRYERS, ETC.

SINCLAIR & VALENTINE CO.

Main Office and Factory: 603-611 West 129th Street, New York City

BRANCHES

BOSTON CLEVELAND BALTIMORE PHILADELPHIA WINNIPEG CHICAGO TORONTO ST. LOUIS



7000 TO 8000 IMPRESSIONS PER HOUR

Profit on Long Runs

EVERY printing shop has a certain number of jobs, which call for runs of from 5000 impressions up. Under ordinary shop conditions there may be a very good profit on such jobs, for the "fixed charges" of getting the business, setting up, making ready, etc., become less and less comparatively, as the length of the run increases.

On such work as this the Stokes & Smith Rapid Rotary Press is particularly valuable. Working at its guaranteed speed of from 7000 to 8000 impressions per hour, long runs are completed in a small proportion of the time they would require if printed on ordinary presses.

Overhead expenses are reduced, and the capacity of the shop for such work is practically tripled, with the result that the printer is in a position to very greatly increase his profits.

Or, on the other hand, prices can be figured so low (still leaving the regular margin of profit) that printers not equipped to run at equal speeds simply can not compete.

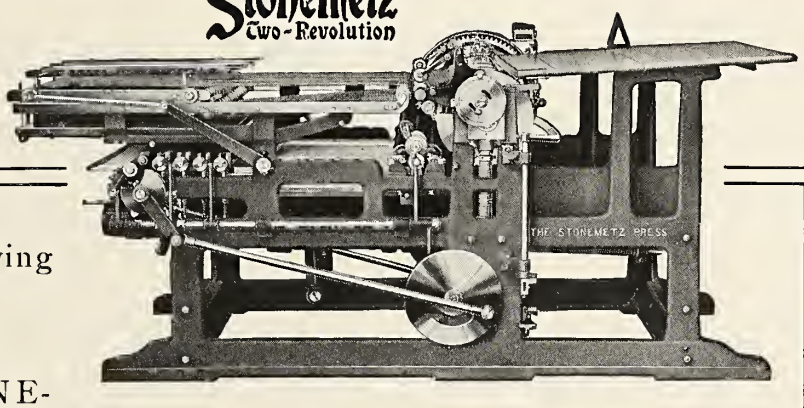
The plant equipped with an S. & S. Press is placed in a commanding position on bids for such work.

A complete catalog and any special information will be gladly sent on request.

Stokes & Smith Company
Northeast Boulevard, Philadelphia, Pa.
London Office—23 Goswell Road

FACTS You Should Know

Stonemetz
Two-Revolution



ARE you thinking of buying a big platen?

Or possibly an Automatic?

Do you know that a STONEMETZ PONY will give you production *equal to the output of three platens?*

Do you know that a STONEMETZ PONY will *produce more work than* an automatic?

Do you know that the *quality of work* produced on a STONEMETZ PONY is *superior* to the quality of work produced on either a platen or an automatic?

These are all facts you should know before placing your order for any press. We will be glad to give you all the details upon request.

Ask us to-day—a postal will turn the trick

THE CHALLENGE MACHINERY CO.

CHICAGO
124 S. Fifth Avenue

Grand Haven, Mich.

NEW YORK
Tribune Building

MASHEK

PATENT

FORM TRUCK

ALL IRON AND STEEL

Specially designed to handle difficult forms where the danger of pieing is always imminent.

This device has been thoroughly tested the past six years. Our repeat orders are large.

You Need These Trucks to Insure Your Profits

Rigidly constructed of iron and steel and makes a good portable imposing table. Suitable for both large and small printers.

Write for sizes and prices.

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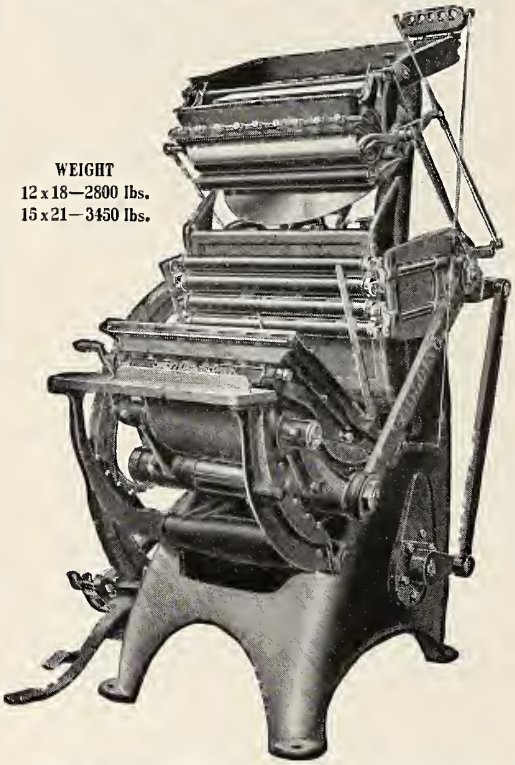

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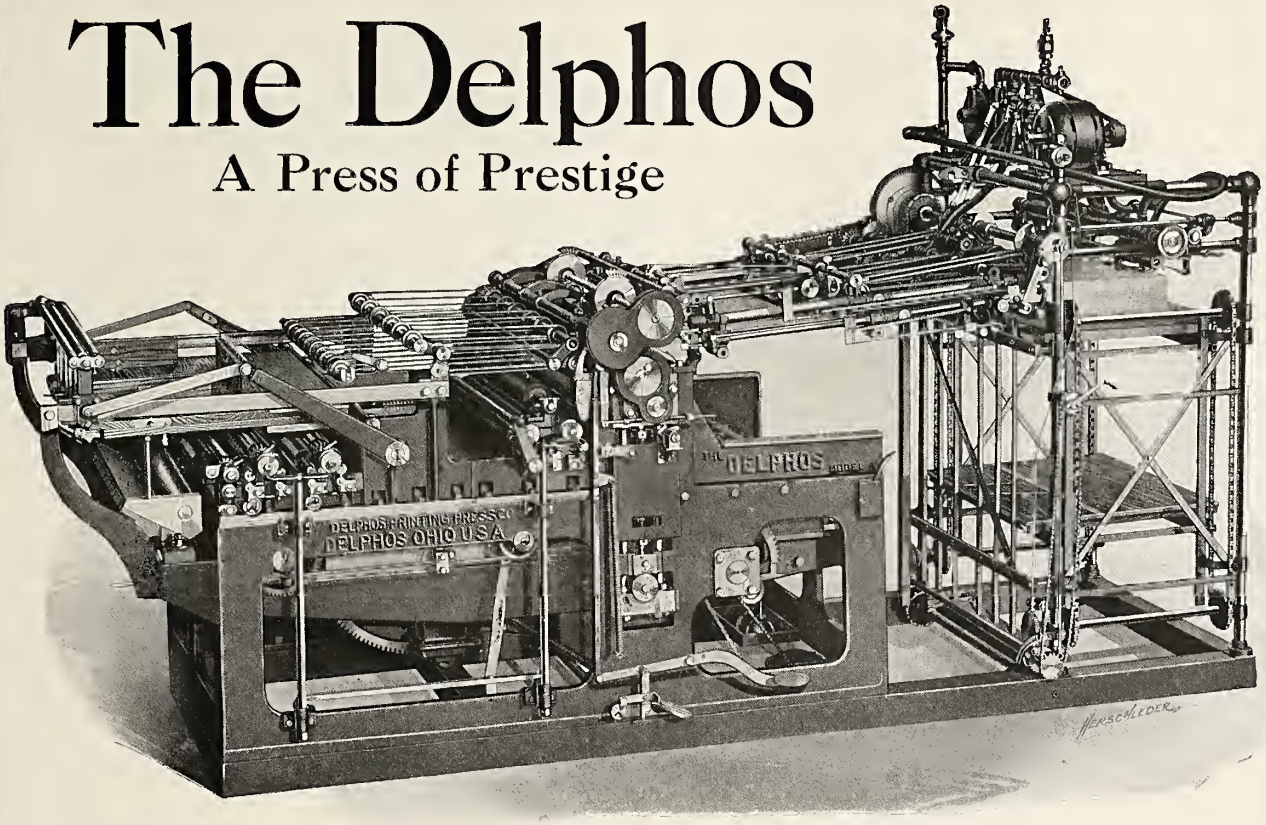

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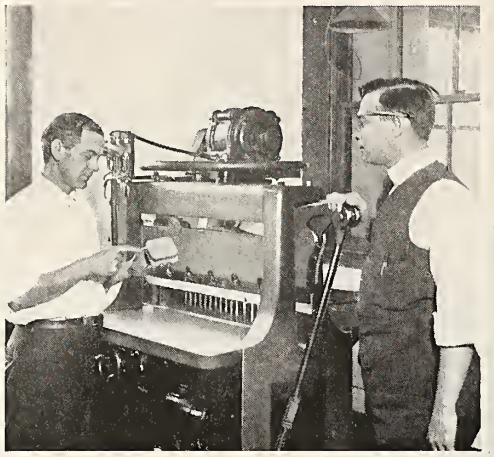

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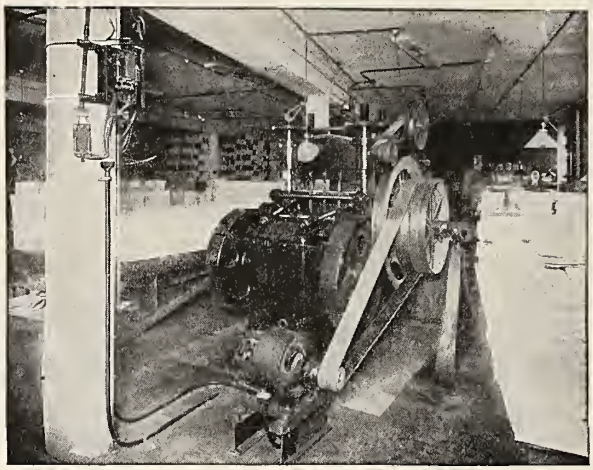

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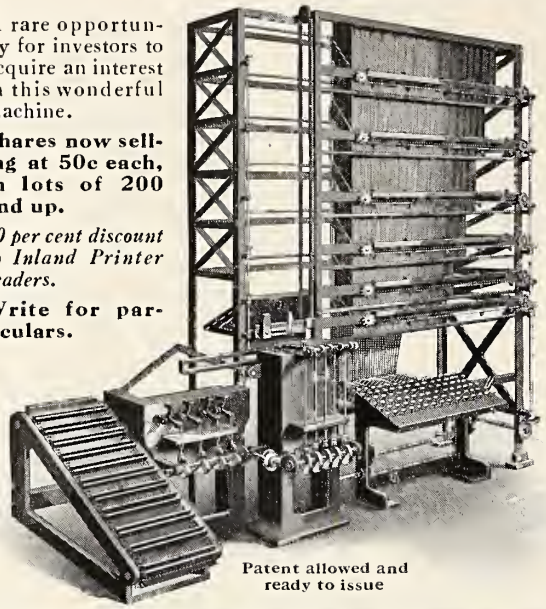

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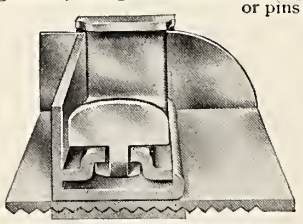

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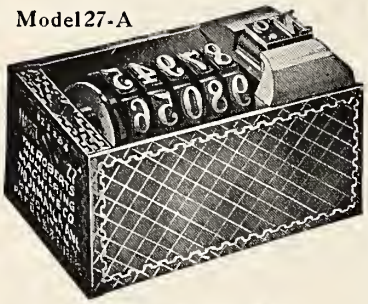

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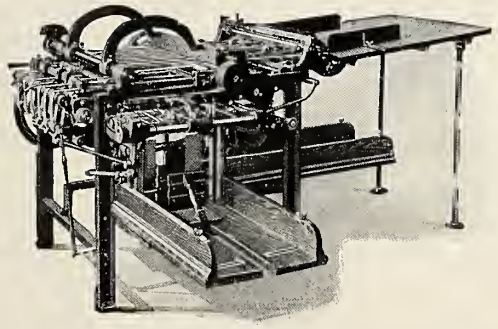

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The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 58 DECEMBER, 1916 No. 3

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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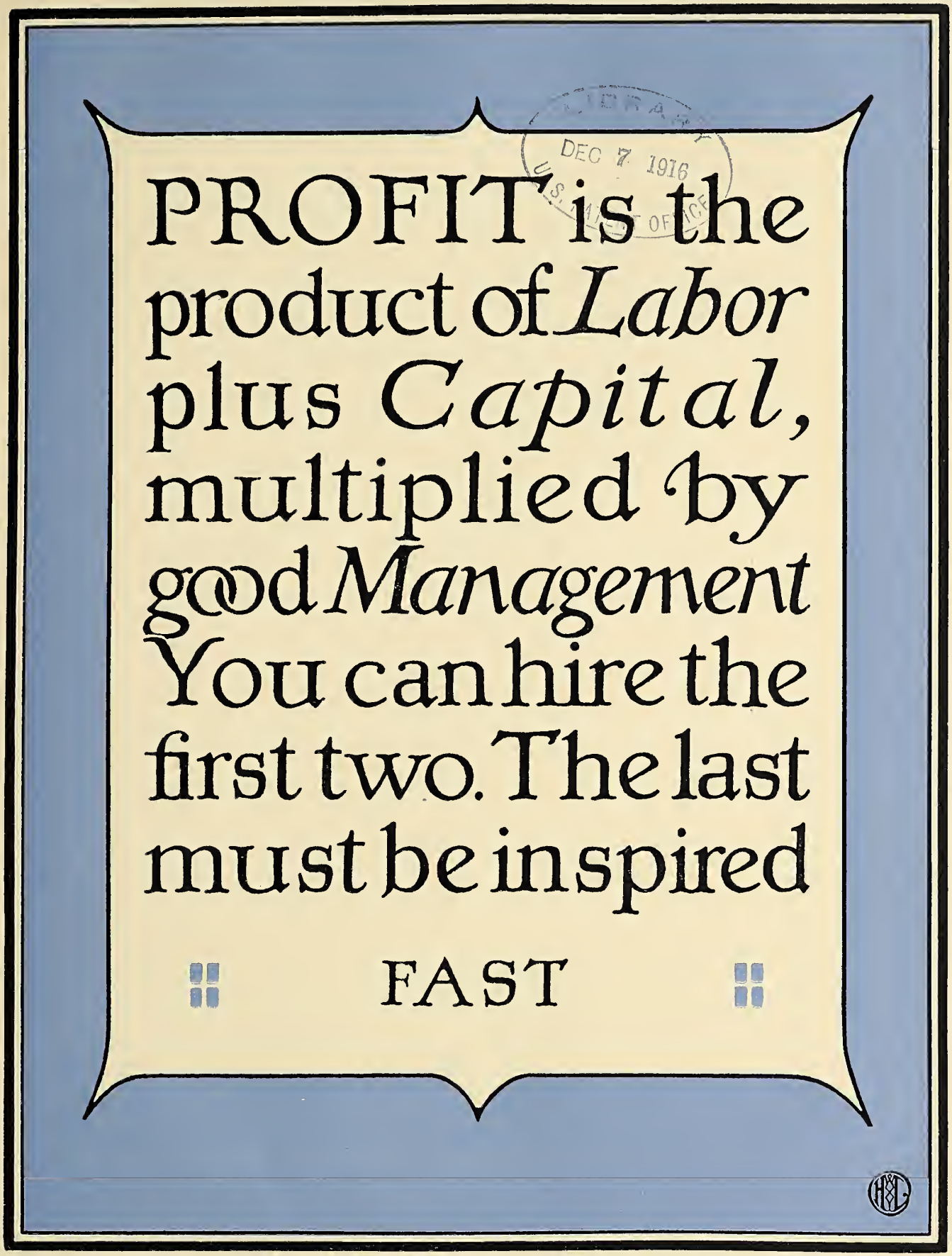

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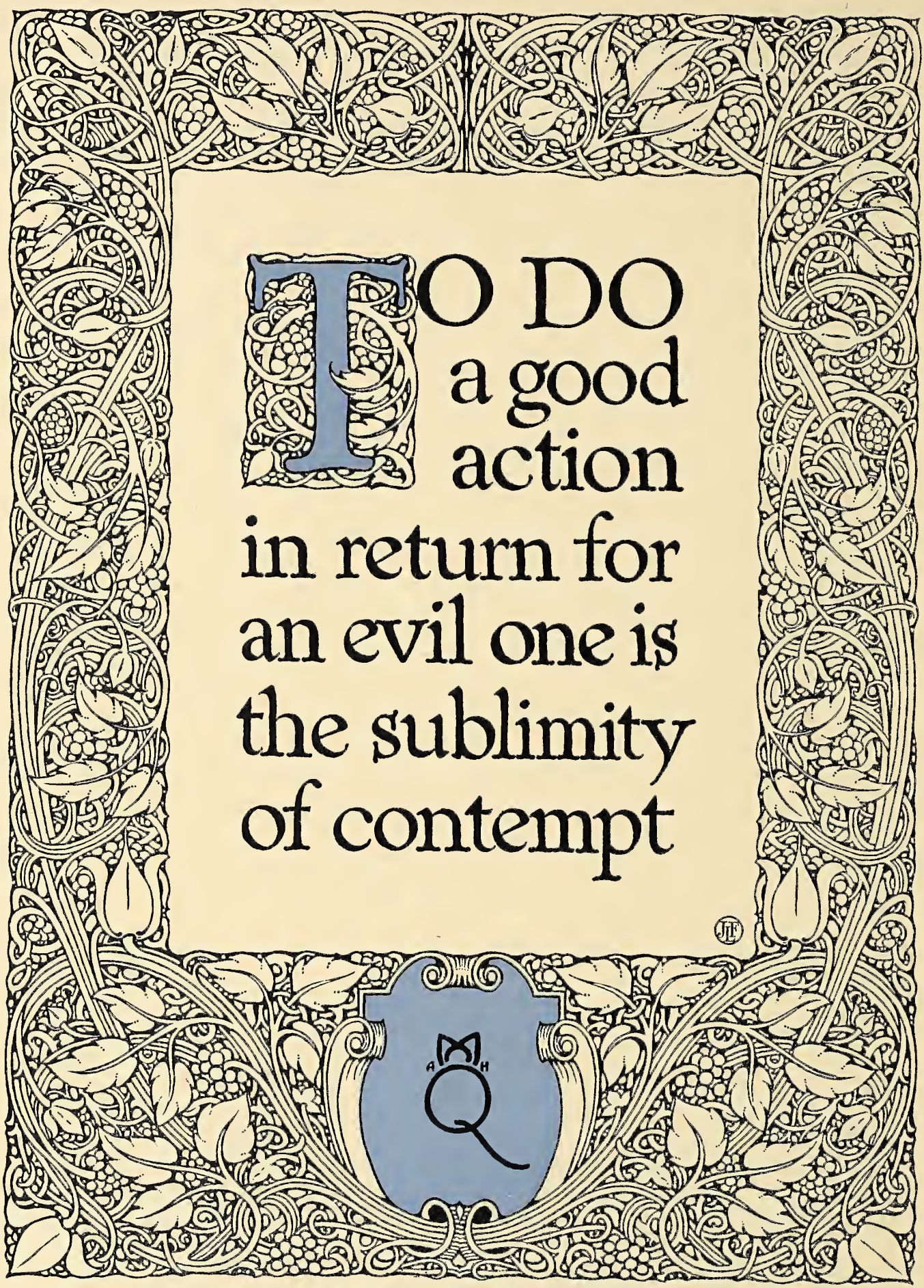

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"OVERLOOKING NO BETS"

By ROSS ELLIS

A mechanic art like printing is merely special knowledge and skill in handling special materials. But no other art impinges on all human endeavor so insistently or so universally as printing. It is, therefore, a system of tools in the hands of the printer who studies values and the peculiar applicability of certain kinds of printing to move or influence certain values. This story tells how one printer "raised the wind."—Editor.

WHEN the twelve o'clock whistles blew, Webb Daniels, of the Daniels Art Shop, laid down his pencil and reached for his coat and hat.

"Oh, Billy!" he called to his salesman, who was just disappearing through the street door, "wait a minute and I'll go to lunch with you. Mrs. Daniels is out of town to-day and I'll have to forage for myself."

Billy Halloran stepped back into the office and stood looking doubtfully at his employer.

"I'll be glad to have your company, of course," he hesitated, "but I don't know whether you'll like my choice of restaurants. The place I'm headed for is a little dump down by the river, where you have to sit up on a stool and eat off a counter."

"I guess I can stand it if you can," said Daniels, "but why do you pick a place like that?"

"Because it's the only place west of the Massachusetts State line where I've ever found genuine Boston baked beans," was Halloran's reply. "Come to think of it, you are an old Bostonian yourself, and this ought to be a treat for you."

"I'll try anything once," laughed his employer, and they started down the street together.

"I'm headed for a little dump down by the river."

Before they had gone half a block, an idea which had been working in Daniels' mind began to express itself in speech.

"It seems to me, Billy," he ventured, "that you are overlooking a bet, and if we are going to make a great big success of our business we can't afford to overlook anything."

"What do you mean?"

"Why, this question of where you take luncheon. The better class restaurants have more or less printing done. If you patronize them, it gives you a good argument for reciprocity on their part in the form of orders. A printing salesman has almost as wide a field as a life insurance agent, and he ought to see a possible customer in practically every man he meets. Certainly he should try to get some business return for every order he himself places."

"Yes, yes, go on," gibed Halloran.

"It's no laughing matter," Daniels assured him, "and I'm working it out as a living reality, so far as my own personal purchases are concerned. You'll notice that we are getting orders right along from the Blenheim Market, and The Three Little Tailors sent in a good order for paper suitbags this morning. I told them that if they expected to get business from me they'd have to show their appreciation, and they were glad to do it. You'll find that all of the merchants are. They don't care where they place their printing orders, so long as they get good work and service, and if they can oblige one of their own customers by patronizing him they jump at the chance. This restaurant game is one you ought to work, for you take luncheon down town every day,

"The beans win."

while I go home at noon except when my wife is away."

Halloran slowed his pace. "Maybe you'd like to try one of the high-grade places to-day," he suggested. "You won't find any business at Griffin's beanery, that's certain." He sighed. "He surely does bake good beans, though," he added wistfully.

"This isn't Boston, though."

"The beans win," laughed Daniels. "You've aroused my expectations." Ten minutes later they were perched on stools in front of a battered wooden counter, sniffing the appetizing aroma of New England's most famous dish.

The little restaurant was located near a large factory, and it was evident that it drew its patronage from among the more poorly paid workers. Though the place itself was scrupulously clean, Daniels was somewhat taken aback by the grimy and perspiration-soaked crowd that elbowed up to the counter. One taste of the golden-brown beans, however, and wild horses could not have dragged him from his perch until an appetite which had lain dormant for almost a decade had been satisfied.

"Great stuff!" he assured the proprietor, when the last bean and ultimate morsel of brown bread had been stowed away. "I'll pay both checks. What do I owe you?"

"I guess thirty cents would be about right," said the man behind the counter. "I charge these boys that come here regularly only ten cents a pot, but for transients I guess fifteen cents wouldn't be too much."

Daniels laid a fifty-cent piece on the counter. "Keep it all," he begged. "My conscience would give me indigestion if I paid you any less for the best food I've tasted in years."

"I wish more people felt the same way," was Griffin's comment. "I did charge fifteen cents to everybody when I began, but the boys around here thought that was too high a price for beans, so I had to come down to a dime. There ain't anything in it at that price, it's a fact, but what can I do? Folks won't pay any more."

"A New Englander would," insisted the printer. "To my personal knowledge they were charging thirty-five cents an order in Boston for beans no better than these, almost ten years ago."

The other nodded. "This isn't Boston, though."

"I talked hundreds of dollars right into his pocket."

"But there are plenty of Bostonians in Millville, as well as other New Englanders, and people innumerable who know a good thing when they taste it." He turned to Halloran. "Do you know what he needs, Billy?"

The salesman shook his head. "Money, I imagine," he contributed.

"You said something," agreed Griffin. "I had a little to the good when I started this place, but in three years I haven't put by a dollar. I've been lucky to make a living and keep even."

"You need to advertise," asserted the printer. "You need to let us hungry New Englanders know that there is one place in Millville where we can get genuine Boston baked beans!" His eyes lit up with enthusiasm. "Why, I can design and turn out for you some advertising matter that will pack this place every noon with a class of trade that will gladly pay you more than double the prices you get to-day. There isn't any guess-work about this—not by any means. I know it can be done. Of course you ought to have a better location, but that can come later. How does it sound to you?"

Griffin rubbed his hands together nervously. "It—it sounds good," he hesitated. "Would it cost much?"

"It will cost very little to produce sufficient results to convince you that you ought to do some real advertising," asserted Daniels. "Ten dollars' worth of blotters, which I will design and print for you, will start some of the better class of trade your way. If at the end of a month you think you have made a bad investment, I'll promise to come down here and eat ten dollars' worth of beans, myself. What do you say?"

"I'll risk the ten dollars," agreed the bean merchant. "I like the way you talk. You certainly put hope in a man."

Daniels slipped from the stool and started for the door. "You will get your blotters to-morrow afternoon," he promised his new customer, and, followed by Halloran, passed out into the street.

The sandy-haired salesman looked at his employer accusingly. "Gee! You are quite a bunco-man," he ejaculated. "You talked ten dollars right out of poor old Griffin's pocket."

"I talked hundreds of dollars right into his pocket," Daniels shot back at him. "For every word I said in my own interest, I said two in the interest of my customer. If that isn't true, then my whole theory of the value of printers' ink is wrong and business is nothing but a scramble for money. But I don't believe I am wrong. If you do, there is very little hope of your developing into the kind of salesman I want you to be—one who can use constructive methods in selling."

Halloran flushed, and seemed about to make an angry retort; but perhaps a prudent instinct restrained him.

"I guess you are right," he said. "Anyhow, I'll have to admit that *you* don't overlook any bets."

AUTHORS, PRINTERS AND STANDARDS

By F. HORACE TEALL

Becoming critical when it is too late to apply a remedy is an affliction that we all experience after the book or the job is printed. Systematic painstaking begins not only in crossing your t's and dotting your i's, but in seeing to it that you have them and the other letters in the right place and according to some accepted authority. Authors are anxious to be geniuses. Start off with the conception of genius as the art of taking pains, then the printer will back you up if no one else does.—Editor.

PRACTICE in language forms can never be conformed to one universal standard, so that one style of spelling, punctuation, capitalization, compounding, or dividing will be equally acceptable to every one. Language, like all human affairs, can not and should not have such inflexible stability. We have, and always must have, many standards. Nevertheless, authors and publishers will certainly be better satisfied when they find a better and more economical way to secure just what they want from the printers. And that must come through standardization in the making of copy, since the one and only sure means of correct production in the printing-office is copy that can be followed literally.

Copy can be made as perfect as print should be; and if it is not so made, as most of it is not, the inevitable penalty is unnecessary expense for correction in the type. This is the reason for placing authors first in our writing. Authors are the prime movers in production, and must learn to be systematic in matters of detail unless they are willing to pay for sys-

tematizing by others. Many writers still think that they may leave all little details of form to the printers, which is not so likely now of securing a good result as it once may have been. It is not so well known to writers as it should be that printers long ago ceased to influence matters of form, if in fact they ever did exercise such influence, as G. P. Marsh and many others said they did. G. P. Marsh was a philologist who lectured at Columbia University and published his lectures, in one of which he noted what he called the influence of printers on the language as follows:

"At a somewhat earlier stage of the art the convenience of the compositor overruled all things, and, in spite of the [mechanical] improvements to which I have just alluded, there are few writers who do not even now sometimes suffer from the despotism of that redoubtable official. . . . The convenience of spelling and punctuating according to a uniform standard so greatly overbalances the difficulty of accommodating the matter to the page, that authors now complain, not that the printer's orthography is too variable, but that it is tyrannically inflexible."

He quotes a French author as saying, in answer to a criticism for violating his own principles of orthography in the printing of an essay: "It was not I that printed my essay, it was Mr. Didot. Now Mr. Didot, I confess it with pain, is not of my opinion with regard to the spelling of certain plurals, and I can not oblige him to print against his conscience and his habits. You know that every printing-office has its rules, its fixed system, from which it will not consent to depart." This, of course, refers to French printers, but it is quoted in a lecture replete with similar assertions about English printers.

That notion that printers exercise such tyranny never was unqualified truth, being largely based on the fact that somebody printed juvenile and grizzly when its author wrote juvenal and grisly, which really showed some printers' ignorance, not a prevailing custom. What we wish to impress upon the authors' minds is the fact that they can not too quickly free themselves from any such ideas about printers. Some flexible ideas of system are partly enforced now by some publishers, with whom authors must discuss the matter if they have any individual preferences. The authors should write everything exactly as they wish it printed. It would be hard to find a printer now who would insist upon any system of practice other than what a customer orders, and almost equally hard to find one who, if told to suit himself as to style, would not simply follow copy. There's a reason.

With the understanding that we here refer only to printers who work for a number of customers, especially for various publishers, we make some assertions that probably would not be true if applied to an office devoted to the work of one firm only.

The day of "office style" has practically passed away, and we now have instead in every office a number of styles almost equal to the number of customers. Everything is commercialized unmercifully. Say what you will, the printer dare not put much real intellectuality in his work, even to the extent of making correct what is accidentally wrong in copy, and absolutely can be right only in one form. There are some exceptions to this, but no way by which the printer can tell just where to draw the line. Even flagrant errors in grammar, which should be known as errors to every schoolboy, are not allowed to be corrected. A striking instance of publishers' perversity and printers' docility was shown on an author's proof from well-known publishers recently. These publishers print German names beginning with von with a small *v*. On the proof mentioned was a paragraph that began with such a name, where, although the editor had marked it down on copy, the printers had naturally set a capital. On the author's proof the publishers' reader marked this first letter of a paragraph lower-case, with the remark, "See copy." And this outrageous violation of the very simplest universal practice was accepted (though with useless protest) by the printers' final reader! Another publisher changed in a British reprint "stertorous breathing" to "stentorious," and insisted upon it, regardless of reason, and had to have it. What of printers' tyranny? They can't do business and refuse to do what their customers wish.

What we have said does not seem *prima facie* favorable to standardization, but rather strongly adverse. But we must remember that there is no proposition that all work should conform to one standard. It would certainly be comfortable to have a universal system of spelling, for instance, but it needs no telling that that is impossible. We have two main standards generally distinguished as British and American, though the records of each vary somewhat in different dictionaries. Certain publishers always order their work to have British spelling, and mainly send copy that is spelled in the American style. Others send copy with British spelling and order the contrary style. Others demand that everything shall be just as it is in copy, and send copy in which numerous words are written differently, without regard to system. Of course, under the last order printers can not be systematic.

Such systematizing as may eventuate must come from publishers and authors. Let us venture one proposition. Do not merely tell printers to use British spelling, for instance, because you may not get what you really want. There are differences in British spelling. Have the spelling made as you desire it in copy, or prepare a list of spellings and print a number of them to send with copy. Kindly permit us to remark, with Jack Bunsby: "The bearings of this observation lays in the application of it."

MAGICAL TIPS ON THE BLACK ART—
WAGGING THE COMMUNITY TONGUE

By C. RAIMOND COLLINS

In this article the author speaks of an "adversary." There is no such animal. The rival newspapers in a community are like two firemen fighting about the hose while the house is burning. The newspaper is the constructive power of a community, it is the medium of intercommunication. It is the expression of the "reason why" of a community. The newspaperman who has the big conception of his work has no rivals, for every one working to that ideal is an assistant in the vast ocean of possibilities, and the means to do the work will come when the right vision is obtained by the newspaperman.—Editor.

FOR a large number of years the newspaper has been the pulse of the universe; it has been the means of letting the people know—the medium between the world and its inhabitants. As in every other form of industry, it has advanced, step by step, almost to a point of perfection, especially in the metropolitan cities. But in every community may be found publications which are in the same rut as those of a century ago. Their mechanical departments may be complete and up-to-date; their circulation and advertising departments are even with the times, but the editorial division has apparently fallen far down into the ditch of slothfulness and is gradually pulling the remainder of the organization after it.

They need new blood, for their present editors are dead from the chins up; they can see no farther than their noses. They believe that because a few bewhiskered subscribers, who have been receiving the paper since it was established, have rebelled at modern alterations and have threatened to cancel their subscriptions, they must continue to follow the methods of Benjamin Franklin.

It is well to heed the demands of your subscribers, but why cater to that clientage which is daily dying off, and slowly but surely leading your paper to the grave with it?

Why not bring your sheet down to the times? Adopt new plans and solicit the patronage of the new life of your community.

Many editors have apparently disregarded the fact that their publication is the real tongue of the community— the medium between the world and the people. They pay no attention to layout. Typographical errors disgrace every column, and the most rancid story is given full space and prominent position. They fail to consider that at least a small

portion of their readers are educated and that such erroneous methods prove disgusting to them. They place poorly educated, unable writers on their staffs. They allow their reporters, and outside representatives, to mingle with their patrons in drunken and otherwise disagreeable conditions. They give their publications a black eye from a dozen sources and then wonder why they are not leading the field.

Stand your paper back in a corner, Mr. Editor. Measure it up and down, and from side to side. Uncover its defects. Find where it can be bettered. Then proceed to eradicate the objectionable features. Turn over a new leaf. Start from a new base and rebuild the sheet along modern lines. Follow the latest specifications and come out with a new model that will surprise the community. If your publication has headed for the city dump there is but one way to save it, and that is to rebuild, to start over again.

The editorial staff is a newspaper's most essential department. It is the life-blood of the publication. When its pulse-beats become slow the remainder of the organization gradually sinks lower and lower, until "30" is called by the sheriff.

Do not allow an adversary to take the lead in your field. Your publication is as much a tongue of the community as your worthy contemporary. You have as much right to popularity with the people as it. But you will never entice that good-will until you have shown the inhabitants that you deserve it.

Get a new start, *now!* Begin with your front page and make your entire paper a veritable bed of life and interest. Take greater care with your reportorial force. See that you get all of the news and that it is written in a manner that is easy to read and worth reading. Pay more attention to heads and layout. Adopt a system in making up each page and stick to it. You will find the community will appreciate it, and, though it may be a little slow, it will eventually come your way and you will reap results commensurate with the efforts you have put forth.

Editorial features, sport features, market features, current news cuts, and the dozen other forms of special articles make for a better, more down-to-the-minute paper.

There is no reason why you should follow in the footsteps of any one. But you can not place the blame of your failure to lead on the paper or on the community. You, Mr. Editor, are responsible, and until you bring your publication down-to-date and bury some of your musty ideas you are going to continue to travel the downward path, until the inevitable rocks welcome you.

Take an interest in the community if you would have it become interested in you.

CONCERNING PAPER—SOME PROBLEMS AND SOLUTIONS

No. 1.—By THOMAS R. BUTLER.

Paper is so much in the mind of the printer to-day that it is almost an obsession. The following article by a practical pressman on the treatment and handling of paper, as well as the facts regarding its variability in manufacture in the same mill, will be welcomed by our readers—which is to say it should be welcomed.—Editor.

AFTER all that has been said on this subject, and all the excellent suggestions that have been made in our various trade journals from time to time, there is still a lack of knowledge among printers generally concerning paper. It is of primary importance that pressmen in particular should possess some slight knowledge of the various processes paper undergoes in its manufacture, and should know something of the material with which they have to work.

The writer is fully aware that the subject under consideration is one to which a volume could be devoted, but the following article is just a brief survey of the various "hair-raising" problems, etc., which more or less confront pressmen in their every-day work. He trusts, however, that the following will in some measure supply a need which he himself had felt at the commencement of his career as a pressman.

STRETCHING AND SHRINKING, ETC.

A knowledge of the various processes of manufacture forces one to the conclusion that there is no cure for such evils as stretching, shrinking, cockling, peeling, etc., and that paper will always be peculiarly susceptible to moisture and the varying changes of temperature, until some genius invents some method of making paper without the aid of water or its kindred elements.

This desideratum being in the dim and distant future, what we are chiefly concerned with is some sound advice which can be followed in working and handling paper. It will be generally conceded that the ordinary run of printed matter presents no insurmountable difficulties, but when dealing with register and colorwork, particularly on coated papers, the difficulties enumerated above present themselves persistently for solution. Some pressmen attribute the mischief as arising in the manufacture. Possibly in some instances, but I think the whole crux of the matter lies in the period of its dispatch from the mill to the time of its use. For instance, the atmosphere of the stockroom at the mill will in all proba-

bility be hot and dry; then, after dispatch, comes the delay during transit, and perhaps by the time its destination is reached, several atmospheric changes have been experienced, causing expansion and contraction. Even when it has reached its destination it is almost bound to undergo another change, that of being removed from the stockroom to the pressroom. It is obvious that with paper that stretches and shrinks according to the varying temperature and moisture of the surrounding atmosphere—and all papers do so more or less — accurate register on large sheets of "multicolor" work is practically unobtainable.

And now, how to remedy this is the question.

The chief precaution to take is to see that the paper is to hand some time before the job goes to press, and have it placed at once in the pressroom. On arrival it should be taken from the wrappers and, if possible, hung from the roof in small quantities by clips specially made for this purpose. The temperature of the pressroom should at all times be kept between 65 and 70 degrees Fahrenheit. After it has had time to expand or contract, and has become permeated with the particular atmospheric conditions prevailing, it may be taken down and stacked, and afterward should be kept in stacks during the progress of the work, if the particular job will allow it without incurring other evils, such as sticking, offset, etc. Where clips are unavailable, keep stock in stacks right through the job. Another good plan is to put stock right away into slip sheets. The effect of these precautions is to get paper, especially that which comes in overloaded with moisture, dry before any printing is done, or if it arrives too dry, to allow it to become charged with moisture equivalent to that prevailing in the pressroom, with the result that no shrinking takes place if no great change takes place in the weather in the meanwhile.

During the progress of a job too much care can not be exercised in keeping stock well covered. When paper is once seasoned, the closer it is packed together the less danger there is of changes taking place.

Cockling and creasing are also troubles due to atmospheric conditions. In this case, however, the first precautions rest with the paper-maker, and secondly with the dealers. The origin of the trouble is in the manufacture and rests with the men who made it. It occurs between the suction box on the paper-making machine and the first set of drying-cylinders. Should the machineman have the cylinders too hot or too cold, more often than not, there is trouble for the printer. The knitting together of the fibers largely depends upon these drying-cylinders, and the temperature is the deciding factor whether they will "knit" together properly or otherwise. It is of importance that these cylinders should be running at a uniform temperature to obtain the best results. A drop in temperature is often brought about by the changing of staffs. For instance, it is possible

for the day staff to have the drying-cylinders running at a correct temperature and when the men on the night shift take up their duties they lose the running, or it may be vice versa.

We now go to the dealers. Some do not yet realize the necessity for treating paper for fine printing with fine handling. Covering of ordinary wrapping-paper is not sufficient, and one is disposed to think that this is used in a damp state, judging by the condition of the edges of some papers when received. I have seen paper so swollen at the edges that when placed on a flat table the ream had the appearance of a saucer. When paper is received in this condition, showing hills and hollows like the surface of the sea, all attempts to make it lie flat are useless, as, indeed,

Diagram 1.

are all attempts to secure accurate register, or to print a form with rule borders free from "slurs." The remedy, obviously, is to pack the paper so that the edges are afforded equal protection with the center of the sheets, and the only way to secure that is by packing paper intended for fine work in suitable boxes, air-tight if possible.

In printing stock of this description I have found by experience that the following answers admirably and eliminates creasing to a great extent: Lay sheet to gages, and drop first and last stop so that, should the paper be out of square, it will allow the sheet to rest better in the guides. Also have the first and last grippers holding the sheet tightly. Should the paper still crease, the edges will need to be broken down in the following manner: Break from the right edge to the center, then from the left edge to the center, for the gripper edge. For back edge, break from center to edges, as shown in diagram 1. This method has proved a success with all kinds of papers of different sizes.

It is of vital importance that paper should be handled properly. Where possible, adopt the permeation plan of spreading paper by means of clips, trays, lines, etc., to season it to the prevailing climatic and atmospheric conditions. This is the surest safeguard against paper troubles. Special precautions as to handling, wrapping, packing and stacking,

should be taken. Finally, for a complete solution we must look to the paper-maker, and it should not be such a difficult problem at the present stage of chemical research to discover a method of finishing paper which would make it impervious to dryness and moisture, and to heat or cold. Until a remedy is found along these lines we can at least insist that paper-makers and paper-dealers shall deliver paper in such a condition that we can call it "good," being flat, uncracked, no cockle on the edges, and in boxes, so that when the delivery man hoists it across his shoulder and bangs it down on the stockroom floor, it will not have its otherwise flat or smooth surface ruined by innumerable cracks and chinks, its edges jagged and puckered, or its corners turned up.

This being carried out, the rest is up to those in charge of the stock-room. Deliver the paper to the pressman in good condition and we can trust that patient, long-suffering martyr, who has grown gray or bald, as the case might be, in devising ways and means to surmount the troubles and difficulties arising almost continually during his efforts to produce a really artistic production. Give him the stock, I say, in "good" condition, and, other things being equal, he will "arrive." The other things are up-to-date machinery and materials, knowledge and training, sufficient trays to handle paper in the flat, clips for seasoning the stock, plenty of space for handling it with care, a pressroom of even temperature, sufficient time to achieve results; then if the pressman can not turn out a fine piece of printing, of which he and his employer can be proud, it is time to make a change in the personnel of the staff.

STATIC ELECTRICITY IN PAPER

Another item which sometimes causes trouble for the pressman when using smooth calendered stock is the astonishing readiness with which it picks up electrical charges. The slightest friction, bending or pressure, will often develop a pressure of thousands of volts, which will display itself in any one of a variety of contradictory ways, as trifling circumstances may determine, thus making it appear to most pressmen as a freaky and uncertain element. At one time it will cause one sheet to stick to the next one below it in the pile so firmly that they are torn in the effort to separate them; at another time the sheet is pushed away from the sheet below it—it "flies" and will not settle down on the pile, or will do so only in spots, and at these spots it will suck itself down firmly while pushing up in other spots, and so the sheet becomes wrinkled and even folds back on itself, absolutely refusing to lie down smoothly on the pile as is natural for it to do when there is no charge in it. At other times, while giving no outward sign of pushing or sucking, of attraction or repulsion, it will unexpectedly give the feeder a slight shock as he

forms a circuit with his hands from one surface to the other of a pile of paper. These apparently inconsistent and freaky actions are, however, easily understood and explainable by the simple fundamental law that positive and negative charges are always trying to come together and produce neutrality, and this very effort causes like kinds to repel and unlike kinds to attract each other, and they communicate their force to the paper to which they are attached.

Two surfaces electrified alike will always push apart, and two surfaces electrified oppositely will always suck together; but if the charge is not uniformly distributed over the surface of a sheet, or if it is in patches, one spot negative and another spot positive on the same sheet, then it becomes a question of the relative voltage of the different charges as to what will happen—and right here is where the complication of trouble arises on printing-presses. Paper almost invariably acquires a charge of negative electricity in passing the impression cylinder, and this charge is fairly uniform over the whole surface; but before reaching the delivery end of the press the uniformity is broken up, so that, while some spots retain their initial negative charge, other spots may actually be reversed and be strongly positive. The change is effected by action and reaction on induction between the initial negative charge on the paper and pieces of metal near which the paper has passed, modified by the presence of insulating bodies like wooden fly-sticks and cotton tapes, covering only a portion of its surface.

An old method of remedying this evil was to attach a damp cloth to the press so that the paper passes just beneath it. This can not be resorted to on all classes of machines. It is therefore plain that the only effectual remedy is an active force capable of dealing with both kinds, positive and negative, applied from the outside, to bring these wavering forces into stability, so that there will be neither attraction nor repulsion. Practical experience during the past few years with the alternating current as applied to this problem has proved conclusively that this is the only natural and adequate method of dealing with these forces and conditions. There are now upon the market various electrical contrivances, which when adjusted on the printing-press will completely and effectively bring about a stable and neutral condition. The alternating current, as its name implies, has in it both kinds, positive and negative, and in the presence of such a current the charges in the paper become their own destroyers under the law of like and unlike as above stated. Under this law the charges in the paper, whether positive or negative, whether in patches or uniform over the whole sheet, become self-selective and draw out of the alternating current the kind and quantity exactly to neutralize them. The air, being an insulator, would, under ordinary conditions,

prevent any interchange of charges between the paper and a conductor carrying the alternating current, so that it is necessary to provide a medium for the conveyance of these charges across the intervening space. This medium is easily supplied by means of ironized air, produced by the action of points, attached either directly to the alternating conductor or to pieces of metal in its vicinity. When the hand is placed before a point so located, a breeze is distinctly felt, which represents a stream of electrified air particles, or irons as they are called, which act as carriers and convey charges across space at a rapid speed, so that it is by no means necessary to have any material object touching the paper to effect its complete neutralization; as a matter of fact, the inductor-bars, as they are called in this system, are usually located so that the paper will pass by them at a distance of two inches, and it is customary to have only one of these inductor-bars on a printing-press, and have it located as near the delivery end as possible so that the paper does not have an opportunity to pick up any more charges by friction or by bending or pressure before being laid upon the pile, where it will then lie perfectly smooth and free from the sheet below it.

USEFUL INFORMATION CONCERNING PAPER GENERALLY

Another point of interest to the pressman is the finish of the paper, especially when doing illustrated work. Broadly speaking, there are three classes of surface, namely, coated, imitation coated, and uncoated. The first consists of a body paper coated with a species of clay and glue. The material forming the body paper is very important, with regard to ease in working. The best coated papers are made from esparto fibers which give a mellow paper. For the best qualities, the coating consists of barium sulphate and glue, while China clay and kaolin are used in the cheaper papers, which also contain a large percentage of mechanical wood-pulp in the body paper. This may be roughly detected by the tear, which is exceedingly brittle. An absolute and conclusive proof of the presence of mechanical wood-pulp in a paper is the crimson stain produced by pouring a drop of the following solution on the paper: Phloroglucinol, 2 gm; absolute alcohol, 25 c.c.; condensed H.Cl., 5 c.c.

Another reagent to prove mechanical wood-pulp in paper is a solution of anilin sulphate, which produces a yellow stain. There is really no very reliable practical test of the quality of coated papers, except to actually print upon them. Apart from this, the best method is to judge the smoothness of the surface by holding the sheet level with the eyes, facing a good light. There should also be a complete freedom from dirt spots and gray specks in a good paper. The color should also be noted carefully, for this is in proportion to the quality of the clay used.

The degree of fixation is also another important point with reference to the surface and may be determined by three tests:

1.—Moisten the ball of the thumb and press it against the paper. If the clay adheres to the thumb, then the coating is poor.

2.—Cut a piece from the paper and rub it against itself by means of the thumb and forefinger. From the loosening effect of the clay, the degree of fixation may be determined by comparison.

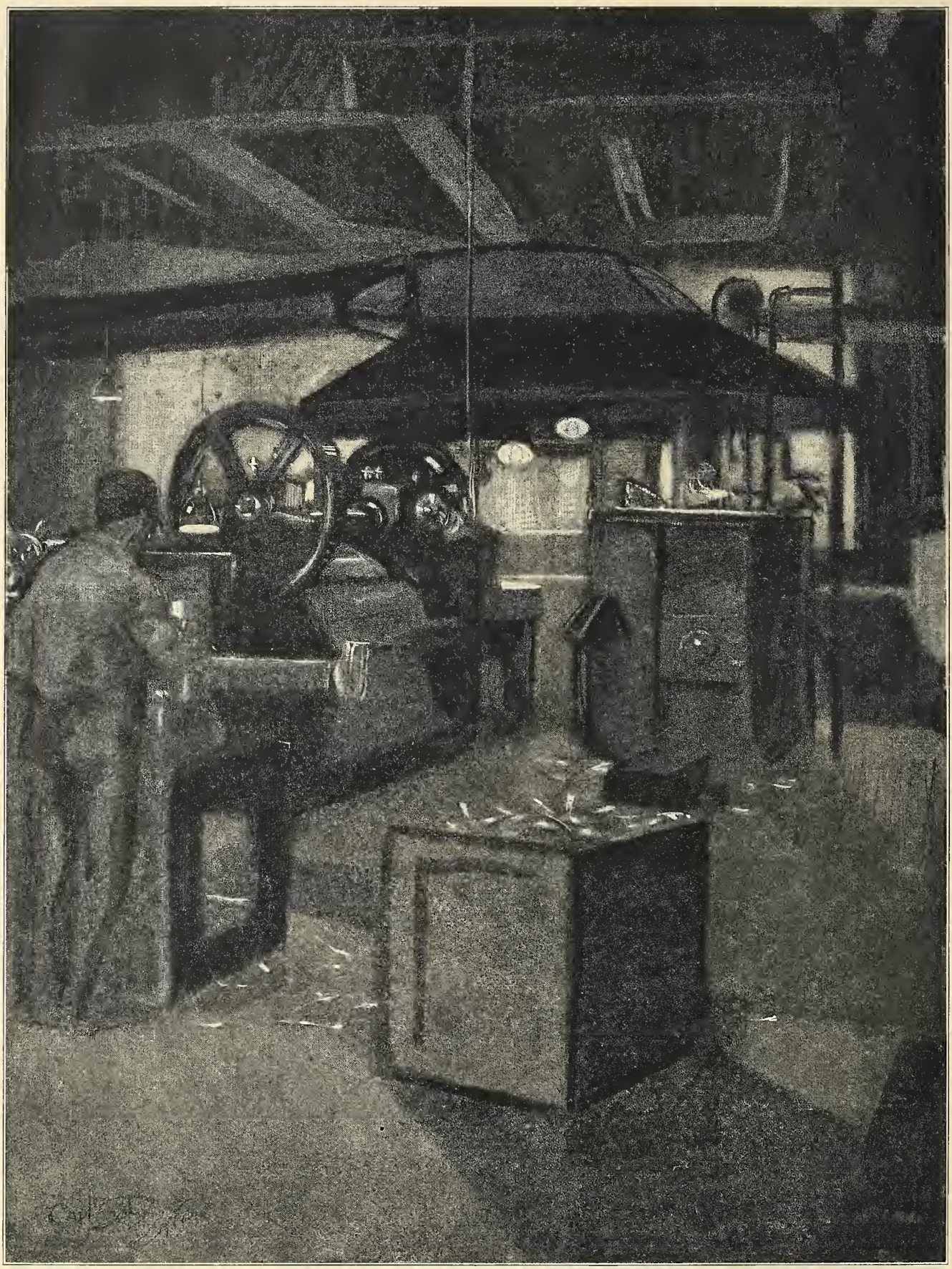
3.—Glue a strip of ordinary writing-paper with pure glue and stick it on to the coated paper to be tested. Allow it to dry, and then remove the strip. The extent to which the coating is lifted indicates the quality. If only partially torn away, the degree of fixation is low. If the fibers are actually torn away, the surface coating may be adjudged a good one.

TECHNICALITIES AND PRIORITY LAWS

By A. H. M.

THE social instinct brings men into organizations of one kind or another. A community of interest makes coöperative effort in these organizations—and rules are agreed to in order that accepted principles shall be sustained without having to debate them and reëstablish them on every occasion. The principles of what is known as "public policy" make it impolitic to establish rules on matters that are generally accepted, and wherein the occasional modifications of these matters are easily settled on their merits. The effort of good legislators is toward the limitation of laws and technicalities, while the effort of the litigious is toward the multiplication of laws and technicalities. In consequence, where there is much law there is much injustice, and many men live off technicalities and the delays of justice. In such laws as the priority law the principle of public policy is overlooked, and the effort to sustain an unsustainable thing irrespective of the merits of each individual situation becomes a source of annoyance and the blowing of east wind. Take every case where the priority law is invoked, on authentic testimony. Place the merits of the cases on record. The law will be found unsustainable in reason and in justice, a menace to constructive organization, a disturber of order, and a weapon of offense in the hands of rule-or-ruin advocates.

The man who uses his organization as a club for some petty gain or grievance is a poor thing in any organization. The man who forces himself into employment knows he is not going to stick. His egotism is satisfied, but satisfied at the expense of the organization he pledged himself to support. Those who sustain him are better men than he because they obey the letter of the law where he takes advantage of it. Fewer whiners in our organizations and more doers are wanted. The whiners want priority laws, the doers don't need them for the jobs are chasing them. In making arrangements for the just compensation of labor such laws as the priority law are a perpetual stumbling-block—a useless burden—a hindrance to things worth while.



INDUSTRIES ILLUSTRATED — IN A TYPEFOUNDRY.

Casting Leads and Slugs.

No. 17.— From the drawing by Carl Scheffler, Chicago.

EDITORIAL

CHRISTMAS greetings sound hollow in our world tragedy. New man animals are being born into heritages of hatred, class and national, but the "saving remnant" still battles against the idea that Christ has lived for naught. On whichever side your conception of your reason for existence inclines you to, so will the Christmas season be to you, and "A Merry Christmas and a Happy New Year" may be a world-wide greeting if we set our faces and hearts toward that consummation.

An Employer of Inferior Model.

A printer of eminence in London recently departed this life. His was a large establishment, and successful, and various associations have in his honor passed resolutions of the usual adulatory kind. He was, in fact, overbearing, discourteous and heartless with his employees, and it seems to me that the following comment on this man, printed in the *London Typographical Journal*, is of more value than volumes of polite post-mortem perjuries:

"Concerning . . . , I write under a keen sense of the necessity for restraint. I was apprenticed to him, and now that my impressions of him are mellowed by time and softened by the recency of his death, I can see little else but good in him. It used to be freely said of him that his bark was worse than his bite. He had, certainly, a blunt and overbearing manner, and was too much inclined to act on heat and impulse. Yet at bottom he was just, and not unkindly. I believe that, of the hundreds of apprentices who felt, while under his control, that he was harsh and exacting, most have come around to the belief that his arbitrary treatment of those who happened to fall under his displeasure — and there could have been few who escaped this misfortune — was, on the whole, good discipline. It was said that his friends were warmly attached to him, and that his private charities were numerous and, as far as possible, kept secret. At the office over which he ruled with a rod of iron for well-nigh half a century, he was certainly feared rather than loved, and he always exacted from all and sundry the last ounce of energy. He made his shop the hardest in London, and would, I think, have gloried in this accusation as a tribute to his efficiency. A man of iron constitution, he had a contempt for weaklings, worked tremendously hard himself, and expected everybody else to do the same — without the same handsome recognition."

When on two occasions I visited this eminent man he was overflowing with courtesy. He had, like many another employer and superintendent, two codes of conduct: a commendable one for his "equals," and a brutal one for his subordinates. No gentleman can persistently assume brutality, but almost any man of bad nature on occasion can assume the manner of a gentleman. Doubtless few of this man's contemporaries dared to tell him what was their real judgment of him, but this incident may serve to show men of this type who may read it what sort of a biography they would have if the truth were told.— H. L. B.

Better Terms for Better Values.

There are more producers than there are exploiters and, consequently, exploiters draw the bigger pay. The producer is, in the main, subject to routine, and the groove he works in is usually hollowed out more deeply by himself and therefore more difficult to get out of. Vision is the quality that sometimes helps the producer out of the groove, but vision must have a chance to raise its head above the bench. The man whose energies are entirely absorbed by the daily routine may build his castles in the air, but he will have very little chance of putting foundations under them. For that he requires some little leisure and some little independence. The sweated worker is hopeless, and his hopelessness arises from his cheapness in the market. When he can be purchased in any quantity at some two dollars a day, it simply does not pay a business house to consider him very much. And the cure for his unfortunate position is clear. He must become more valuable. To become more valuable he must become more efficient. Efficiency commands a higher price and more consideration. With that comes a chance of the realization of visions.

Nor is this merely a doctrine for individual salvation. With the increase of efficiency of labor as a whole, while in some departments there may be a tendency for its market value to be lowered, labor as a whole can calculate upon an increased share of the total product of industry. There is another reason than mere plentifulness which makes inefficient labor cheap. Efficiency, however plentiful, can not be maintained at anything below a certain standard. Highly skilled workmen, even in declining trades, continue to be relatively well off so long as they can keep in employment, notwithstanding the increasing number of the unemployed. The reason is that highly skilled work simply can not be done by men who are not up to a certain standard of physical and mental efficiency, and the standard can not be maintained below a certain market rate. It also entails a certain minimum in regard to general treatment, including fewer hours, sanitary conditions, and so forth. That phenomenon, visible now only in certain departments of industry, would become much more general if labor as a whole were more skilled. This argument, it must be admitted, would not apply to trades which are not susceptible of becoming highly skilled. The general laborer only requires a moderate efficiency, and if he increases his efficiency beyond what is required it will scarcely have any market value so long as he remains at the same occupation.

In the printing and kindred trades, however, we have a large group of occupations almost all of which are highly skilled. There is scarcely any limit to the marketable skill which can be acquired by a printer, an engraver, a lithographer, or a writer. The market value of his labor is almost certain to continue to go up with his increasing skill. This is true at the present moment of the individual worker. It is true to a scarcely lesser extent of the general mass of workers, because with the gradual betterment in the quality of work would come an improvement in the public taste, and upon that everything depends. It is clearly greatly to the advantage of the workers to increase the skilfulness required in their occupation, because it makes labor a more important consideration in the industry. Labor becomes more important not only when it comes to dividing up the total product of industry into wages, rent, interest, profit, and so forth, but also in the actual management. It enables the worker to demand not only higher wages, but better all-around conditions. Ultimately this must mean that the worker is in a better position to put a foundation under one of the greatest castles in the air which the mind of man has ever dreamed of. That is to say, labor, skilled and organized, will be able to deal with those who exploit industry, not for its benefit nor for the benefit of the public, but for their own benefit. Indeed, in America, where the working classes have never taken to any great extent to the coöperative movement on the Rochdale plan, as have their fellow workers in Western Europe, this seems to be the only door through which labor can hope to attain to an effective voice in the control of industry.

The Photoengravers' Union and Trade Education.

In a previous discussion of the photoengraving industry we dealt with the grievances of employing photoengravers. It is a striking fact that in conversation with our representative the only grievance made out by union officials was in regard to education. Our representative repeated to them complaints about the incompetency of operators. The officials replied that journeymen did not have sufficient time to train apprentices. One case was referred to in which a man had served his usual period and was found to be incompetent because he had been kept at one comparatively unimportant process all the time. The union had very properly put him back in the apprenticeship class for another two years. That was doubtless as far as they could go toward righting the wrong. The employer in whose shop that unfortunate man had worked had, according to the union officials, deliberately cheated him, and had also done an injustice to both the employing and operating sections of the trade. The action of the union did something to protect the trade and the only remaining victim was the individual workingman concerned. It seems a reflection on the employers, especially in so well organized a trade, that the righting of the wrong was left wholly to the union. Of course, such a case ought not to have been allowed to occur in the first instance, and the union must bear the blame for not bringing to book the employer concerned. That both parties are remiss in this respect is proved by the admitted fact that most apprentices have to steal their trade, to obtain surreptitiously that which is their own by right. So long as this is so, how can employers complain of incompetence?

The machinery which exists in the typographical printing trade for the education of apprentices is almost wholly lacking in photoengraving. The discrepancy is the more remarkable because the latter is a trade which, upon the whole, is certainly not worse paid or less desirable from any point of view. The number of apprentices is limited by the union rules to one for every five journeymen, and there seems no great disposition to regard the

proportion as unfair by either side. Greater care should be taken to see that apprentices are given an opportunity to learn all branches, and some time and attention devoted to their systematic instruction. That seems clear, but the moment one makes the suggestion there is a distinct lack of enthusiasm on the part of employers. They calculate that it means an immediate addition to their expenses and that it will not relieve them of the burden of incompetence they already carry. There are also undoubtedly black sheep among them who prefer to exploit their own apprentices, getting a maximum of work out of them for a minimum of instruction, and relying upon more conscientious employers to keep them supplied with better-trained journeymen. The situation is, of course, by no means peculiar. We have heard exactly the same objections from printers and from employers in other and quite unrelated trades, and in view of the fact that journeymen, especially young ones, are frequently victims of the wanderlust and rarely stay in the shop in which they have been trained, there is no answer to the difficulty so long as it is viewed from the point of view of the individual shop. It is emphatically a case for corporate action, and no trade is better able to take corporate action than photoengraving.

The printing and kindred trades of America are fortunate upon the whole in having a progressive spirit among the workers. It is by no means uncommon for unions in other trades to adopt a retrogressive attitude on this very question. There are unions which place every obstacle they possibly can in the way of educating either apprentices or journeymen. They frankly do not see the fun of helping young fellows to enter the trade better equipped than they are themselves, and they have no liking for making themselves more efficient "wage slaves." We have been unable to discover any such spirit among working photoengravers. They do not admit the charges of incompetence which are advanced by some employers, and it is a fact that they themselves endeavor to weed out the incompetents from their ranks, either in the way described or by expelling from the union those whose shortcomings are due to drink or to other causes than lack of proper training. We are inclined to think a little propaganda is all that is required to make them whole-heartedly support an educational scheme. And here let us add that we are far from wishing to convey the idea that photoengravers as a rule are incompetent. No such sweeping charge has been made to us even by the most dissatisfied employers. What they have said is that, during the summer months at any rate, they have found it almost impossible to get men, and those they have got have been anything but what was necessary in this respect. Even this is denied by the union, and it does not appear very important to reconcile the two statements, because the union admits that proper attention is not given the apprentices.

Readers of THE INLAND PRINTER are familiar with the educational institutions connected with typographical printing. The International Typographical Union insists on certain privileges for apprentices, and that they shall take advantage of them, and extends the instruction to all printers — union or non-union — while the Typothetæ, through its school, looks after the needs of non-union houses. Similar machinery should be set up for every trade which claims to be considered skilled. We can not have skilled men unless we provide the means for them to acquire skill. But there is another kind of education which is very necessary in these days if employers and employees are to understand each other. The education of every worker, and of every capitalist, too, for that matter, ought to include at least a glimpse of those economic principles which mainly pertain to their mutual relations. We can see in imagination the fine scorn of reactionary employers at this suggestion. They would as soon think of teaching their employees astronomy. What has it got to do with them? They are in business as manufacturers, not as educational institutions. Those who take this narrow view need to ask themselves whether it is cheaper to devote a little attention to these questions or to put up with friction between themselves and their employees. The greatest part of the trouble between capital and labor arises from ignorance and mutual lack of understanding. Employer and employee are made of the same flesh and blood, and are not incapable of appreciating each other's position. There are irreconcilables in both camps, but a sound, practical understanding of the economic situation would diminish their number and make for industrial peace and prosperity. As it is, we see one industry after another learning the same lessons in the same painful school of experience. We would put in a plea for a little elementary education in economics and industrial problems. At present it is not too much to say that the wage-workers, as a rule, study these subjects more than do their employers, but they do so entirely from their own point of view. It is a commonplace remark of economic students that business men are often absurdly ignorant of them. A great deal of good could be done by the provision of means for systematically studying economic and labor questions.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE VALUE OF "THE INLAND PRINTER" AS AN ADVERTISING MEDIUM.

NEW YORK, Oct. 16, 1916.

Is this Mr. McQuilkin, editor of THE INLAND PRINTER?

This is Miss Diver, of Poates, speaking.

Do you remember a little over two years ago that you published a photograph of my dog, "Handsome Dan Diver"?

It was headed, "Has anybody seen Dan Diver?"

Won't you look up the clipping and read it over carefully? And then you will appreciate what I am going to tell you.

They say advertising pays, and little do we realize how far THE INLAND PRINTER has traveled.

Miss P. L. Diver.

A couple of weeks ago I received a letter from a gentleman in South Australia, which reads as follows:

"WATTLEGROVE," BLACKWOOD, SOUTH AUSTRALIA,
August 28, 1916.

DEAR MISS DIVER,— You will, I presume, be surprised to receive this epistle from a complete stranger, but it is in reference to a paragraph, and to a photo, which I was reading in the magazine entitled THE INLAND PRINTER about your dog "Dan Diver."

Well, Miss Diver, I have a dog named "Nigger," and looking at the photo of your dog and mine they are very much alike.

Handsome Dan Diver.

This dog of mine was taken off a sailing-ship at Gawler, South Australia, but I can not tell you if it came from America, but trust by the time this note reaches you that your dog has been safely restored to you.

Hoping that my theory is correct, I remain,

Yours truly, LANCELOT L. STEDSTON.

I immediately answered this letter, as I thought there was a bare possibility that this dog might be my lost handsome Dan. In my letter I enclosed a handkerchief which I carry all day, hoping that if this dog was Dan he would recognize the scent. Of course my letter will not reach South Australia until about the first of November, and an answer would not possibly reach me much before the first of December.

If this dog is Dan, and I can find my way to spare the

time to go get him, don't you think that this would be a wonderful piece of advertising? No doubt a little later you would like to use this material somewhere in your columns to show the readers of THE INLAND PRINTER, also your prospective subscribers and advertisers, the value of advertising in THE INLAND PRINTER. You have my full consent to use it, but I would like to hear from you first.

Cordially, P. L. DIVER.

CAT STOPS LINOTYPE MACHINE.

To the Editor: HIAWATHA, KAN., Nov. 4, 1916.

I read THE INLAND PRINTER regularly and get much valuable assistance out of it, especially the linotype department, and enjoy reading the letters sent in from other printers and operators, and think I have something of interest to the operators generally, so will write it. I was visiting in Lawrence, Kansas, my former home, about a month ago, and as I served my apprenticeship on the *Lawrence Journal-World*, the paper on which J. L. Frazier won his fame, naturally I found great pleasure in loafing around the composing-room. I have a brother who operates the Model B intertype, and a friend, Harold Iliff, who operates the Model A intertype, and then there is a fellow by the name of Adolphus Werkinthin, who runs the Model 5 linotype, and it is about this machine of which I wish to speak. A few months ago Mr. Werkinthin's machine got to acting "sorter" queer, and finally one day it stopped, not with a bang as is usually the case, but just gradually slowed up and stopped almost in casting position. Mr. Werkinthin, being a great man to find out the cause of things, went on an inspection trip and, lo and behold, in the big cam wheel (cog) on the back he found a common house cat clogged in the cams. He took hold of its tail, and in pulling it out pulled it apart, and the other boys said from the smell the cat had been in the machine for several days. You can make up a story of this if you see fit and use all the names as I gave them, and use my name as the writer. RALPH K. GORE.

FINE-SCREENED COAL.

To the Editor: SPRINGFIELD, MASS., Oct. 17, 1916.

Coal is sold according to its coarseness or fineness; but it remained for "Thomas," whose advertising blotter is enclosed (reproduced herewith), to discover a grade so fine that it could be screened and sold as "half-tone."

Pretty fine screen for coal. G. H. B.

CONSTRUCTION AND PUNCTUATION.

To the Editor: TRENTON, N. J., Nov. 1, 1916.

Printers, and especially proofreaders, through the very nature of their business, have learned—sometimes attended with bitter experience—the value of a comma. They also have had brought home to them the importance of construction of sentences in relation to interpretation. In a recent number of *The Outlook*, its editor, Dr. Lyman Abbott, discusses the interpretation of some of Christ's teachings, and his conclusions should be of especial interest to printers from the point of view of good English and correct punctuation. It is not our purpose to precipitate a religious discussion, but rather to analyze *The Outlook* editor's conclusions from the standpoint of a printer's understanding of the English language.

In differing with a friend who believes that Christ taught that men should not lay up treasures upon earth, Editor Abbott quotes Jesus' teaching on this point, as follows (using the italics to justify his reasoning): "Lay not up for yourselves treasures upon earth *where moth and rust doth corrupt and where thieves break through and steal*," and then says:

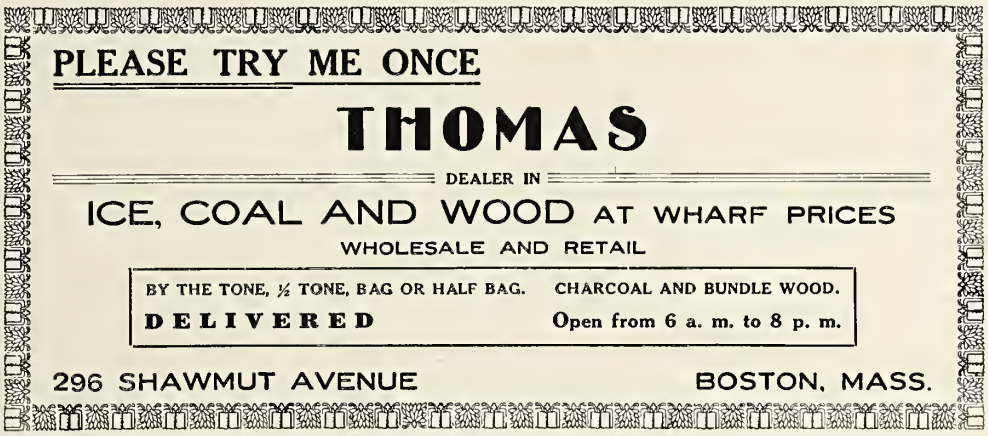
"And no sensible American does. Moth and rust do not get at Mr. Rockefeller's oil wells, nor at the Sugar Trust's sugar, and thieves do not often break through and steal a railway or an insurance company or a savings bank.

"What Jesus condemned was hoarding money; he never condemned possessing it or using it for the benefit of society. In the first century the rich man bought jewels with his money, put them in a pot and buried them in the earth, or he bought rich garments with his money and hung them in his house or displayed them on his person. Thieves and rust got at the buried treasure; moths at the closeted treasure. There are still a few ignorant, distrustful foreigners who tie up their money in a stocking and hide it in a trunk, where thieves break through and steal."

In other words, Doctor Abbott contends that the words "where moth and rust doth corrupt and where thieves break through and steal" are a qualification of "lay not up for yourselves treasure upon earth" rather than an explanation of the inhibition.

Is this explanation satisfactory to the printer or proofreader? True, there is no comma after the word "earth," preceding the words "where moth and rust doth corrupt," etc. But it will be admitted that if a comma were used, it would entirely upset the theory of Doctor Abbott.

The question then arises: Is it possible that the comma was omitted by mistake? An analysis of the sentence cer-



What Screen is Used to Get Coal by the Half Tone?

tainly would lead a printer to so conclude. Why did Jesus use the words "upon earth" if he had reference only to insecure places upon earth? If he meant simply to warn the people against depositing their money in places where worms could reach it, why did he not simply say, "Lay not up for yourselves treasures where moth and rust doth corrupt and where thieves break through and steal"?

If Jesus had said, "Lay up for yourselves treasures in heaven where moth and rust doth not corrupt," the meaning would have been clear. It would have meant that in heaven — anywhere — treasures were safe, just as we believe he said treasures on earth — anywhere — were unsafe. Is it not reasonable to assume, in the light of Jesus' general attitude toward the rich, that he intended to say — and did say — that earth is a poor place to store treasures?

It was not necessary, in order to justify the accumulation of wealth for lofty purposes, for Editor Abbott to make such an interpretation. Jesus said, "Lay not up *for yourselves* treasures upon earth." He did not forbid the accumulation of treasure to be used for the glory of God and His kingdom. Nevertheless Jesus was picturing the difference between the laying up of treasures on earth (for ourselves) — no matter whether in preferred Standard Oil or in dubious mining-stock — and treasures in heaven. And the construction of his sentence, notwithstanding the omission of the comma after the word "earth," taken together with his well-defined views on the money-changers of his time, seems to leave no doubt as to his meaning.

We suggest that Editor Abbott revise his interpretation, in order that his justification of the accumulation of wealth for laudable purposes may have greater strength.

C. J. L.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A PATENT has been granted for a machine to print on pills and other curved surfaces.

THE *Weekly Dispatch* recently issued its six thousandth number. It was founded in September, 1801.

IT is estimated that the printing and allied industries have furnished over thirty thousand men to England's war forces.

THE Federation of Master Printers and Allied Trades has become affiliated with the Bribery and Secret Commissions Prevention League.

A FUND of £500 is being appealed for, to erect a London Printing and Kindred Trades Federation hut for the Young Men's Christian Association.

GEORGE ARNOLD, president of the Master Printers' Association, has been tendered the office of Lord Mayor of Leeds, by its city council. It is reported that he will accept the position.

C. J. DRUMMOND, chairman for the past twenty-two years of the St. Bride Printing School Committee, London, has retired from the position. The committee presented him a handsome testimonial engrossed on vellum.

THE Dundee (Scotland) *Courier* recently attained its one hundredth birthday. It was started September 20, 1816, as a weekly and sold at 7 pence (14 cents) a copy. It changed to a daily in 1859, and since September 17, 1866, it has been a half-penny (1-cent) paper, upon which it bases its claim to be the oldest half-penny paper. The centenary issue had portraits of the 264 members of the staff who have enlisted in the army.

AT a printers' meeting in Sheffield, E. G. Arnold, president of the Master Printers' Federation, spoke of the injustice of restricting imports of paper, and yet allowing lithographic posters for cinemas to come in unchecked from America.

COMMENTING on the agitation for a reform in paper-sizes, the *British and Colonial Printer and Stationer* says: "There is no doubt that if standardization were introduced by the papermakers, and many of the present archaic sizes abolished, it would mean economy to the printer in both time and money."

AT a meeting of the Peterborough town council there was discussed a motion by an alderman that the press should not be given any information. He said it was a most dangerous thing to communicate with newspapers. The press should mind its own business and the town council theirs. The motion was rejected.

FOLLOWING a conference of representatives of paper-mill workers and papermakers, held in Manchester, increased war bonuses will be paid. Women, girls and boys heretofore receiving a bonus of 1 shilling weekly will now receive 2½ shillings; men, who previously got 1, 1½ and 2½ shillings, will now get 3, 3½ and 4 shillings, respectively.

THERE being much less printing done in England at present, the demand for paper is reported quiet. When the restriction of imports was about to come into force there was a rush of buyers; now buyers are not disposed to give orders except for immediate needs. Wholesale paper-houses with large stocks are meeting buyers by varying prices in the latter's favor.

AT a meeting, held September 28, of the Master Printers and Allied Trades' Association it was decided to grant, until six months after the war, advances of 3 shillings per week to compositors, proofreaders, pressmen, binders, machine rulers, warehousemen, cutters and platen-press minders, and 1½ shillings per week to women members of the National Union of Paper Workers.

DURING the rebellion in Dublin the Sinn Feiners were in possession of the *Daily Express* office, and when the newspapers got into working order again some empty ink-drums were returned to Messrs. Harrington's Shandon Works, at Cork, whose ink the paper uses. While the drums were being cleaned by burning out the old ink, one exploded, with violent effect. It is supposed that some cartridges had been thrown into it by the rebels.

C. M. WHITTAKER, of the British Dies Company, recently told a gathering of chemists at Edinburgh that the reason why old colors, of which the constitution and method of manufacture were known, are not being freely made at present, is that the necessary ingredients are not available, being required for more important processes. A plant for the manufacture of color on a scale never before attempted in Great Britain is being erected as fast as humanly possible.

IN a review of a recently issued book on Library Bookbinding, a London critic says: "The book being an American one, instructions are given for lettering thin books from the head to the tail [see the practice on THE INLAND PRINTER cover], in reverse to the English practice." This is the first claim we have met that the latter practice is English. We doubt the statement, as we have noted no national uniformity regarding either practice.

The former method, in our opinion, is incontestably the better — and if you want to call it "the American" we offer no objection.

THOMAS HODGE, senior partner of the famous house of Sotheby, retires. For nearly twenty-five years Mr. Hodge has held the auctioneer's hammer over great literary treasures. The house of Sotheby, Wilkinson & Hodge, in Wellington street, Strand (London), has been the Mecca of bibliophiles for years. It began in Covent Garden in 1744. Forty years later a Sotheby joined the firm and gave it his name. In 1818 the house moved to Wellington street, but now it will move westward, to New Bond street.

JOHN THOMAS LUCAS, an American-born citizen, was charged at Liverpool with entering that city, a prohibited area, without a permit. Mr. Lucas is a linotype operator. He had worked on London newspapers and then gone to Sheffield. He said that when going from London to Sheffield he thought he should have an official permit, but both at London and at Sheffield he was told his national registration card would see him through. The stipendiary magistrate expressed surprise at what he considered laxity on the part of the authorities of these cities; nevertheless he imposed a fine of £10.

THE South Kensington Museum, in London, has an excellent collection of old and fine bookbindings. Photographs of any binding in which a visitor may be interested can generally be had from the museum, at a small cost. A number of negatives, mostly of old bindings, are already in stock, and prints from them can be had. Negatives of bindings not previously photographed can also be obtained, subject to the proviso that in the case of loaned objects the permission of the owner must first be procured. It would be a considerable advantage if some similar arrangement were made with regard to the very numerous fine bindings in the British Museum, it being, under existing rules, an expensive and troublesome business to obtain photographs of anything there. The Bodleian Library, at Oxford, has long had such an arrangement in force.

GERMANY.

AT Augsburg there recently died Hieronymus Mühlberger, owner of one of the oldest of Bavarian printing-offices, which was established in 1468 or 1470.

THE *Markgräfter Tagblatt*, of Schopfheim, had to use green cover-paper for a recent issue, due to paper shortage. Other papers have been obliged to use red and other colored paper.

THE Strassburg University has issued its first doctor diploma in the German language, this being given to Graf (Earl) Georg von Arco, because of his work and achievements in the domain of wireless telegraphy. Dr. Graf von Arco is the director of the Wireless Telegraphy Association at Berlin.

THE activities of the war did not hinder the construction of the new Deutsche Bücherei (German Library) at Leipsic. It was begun May 25, 1914, and its completion was recently celebrated. It is situated on the "18th of October" street and covers a ground space of 3,308 square meters. The library has room for 1,230,000 volumes.

A NEW typographic trade paper, *Buchdruckerwehr*, recently started at Berlin, as the organ of a number of master printers who had seceded from the Berlin Society of Master Printers, after issuing four numbers was ordered by the military government to suspend, this action being taken in the interest of economy in the use of paper.

ON August 1 the well-known typefoundry of Benjamin Krebs Nachfolger, in Frankfurt a. M., attained its one hundredth year. At the time of its establishment there could be cast daily 2,000 to 4,000 types. To-day, with seventy-three machines, there can be delivered daily three million finished types. To celebrate the occasion, the house issued a volume containing matter of historic interest.

HOW ridiculous red-tape systems sometimes become is illustrated by the following. A concern handling railway supplies sent this inquiry to a paper-mill: "We require the undermentioned goods, and beg you to let us have, gratis, your lowest tender f.o.b. here, with particulars of weight and shortest time of delivery. Drawings and other details must accompany the tender." Under this printed introduction was written: "1 roll of brown wrapping-paper." The proprietor of the mill sent this caustic reply: "I only supply wholesale and can not, therefore, entertain your demand. Besides, I consider it a waste of time when anybody wants a roll of wrapping-paper to start a competition (as appears to be the case with you), instead of sending around to the nearest stationer for what is needed."

FRANCE.

IT is said that on the French front there are issued nearly one hundred and thirty trench journals, edited and managed by soldiers.

HENRI MENUT has been elected manager of the G. Peignot & Fils typefoundry, at Paris, the two former managers, Georges and Lucien Peignot, having fallen in the war's ranks.

IN order to meet its expenses, the Fédération Française des Travailleurs du Livre (the French printers' union) has instituted a special levy of 25 centimes a week upon all non-mobilized members who are at work.

THERE has been established an office to look after the interests of disabled and discharged soldiers. One of its functions is to help them earn their living. To this end it has provided for trade schools, in which these soldiers can perfect themselves in various occupations. These are now established in a dozen or more cities, and along with that for other industries instruction is given in typography, lithography, photography, engraving, designing, bookbinding, etc.

SWITZERLAND.

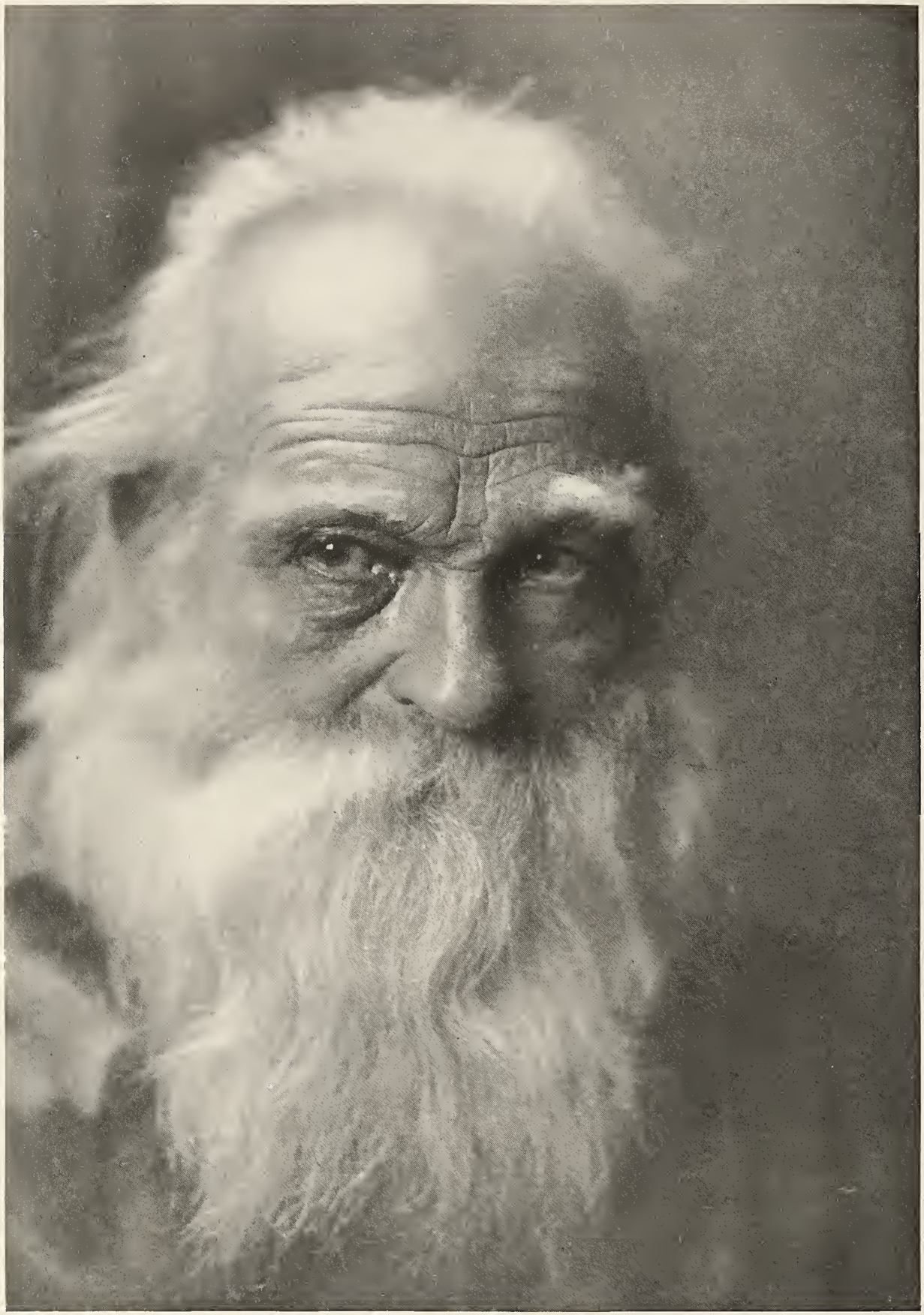
THE Typographia Zürich on July 8 celebrated its seventieth anniversary, and at the same time the fiftieth trade anniversary of two members, Jakob Küchlin, compositor, and Wilhelm Kölliker, pressman.

AN association of Swiss newspaper publishers is being organized, whose office will be in Zurich. Its object is the communal purchase of paper and possibly the renting or building of its own paper-mill. The publishers that have agreed to become members use yearly over eight and one-half million pounds of paper.

THE local French trade association at Geneva is exerting its influence upon master printers against the employment of French deserters and defaulting conscripts in their offices. To a protest of the Geneva typographic union, the reply was that this association was not confining its efforts to printers alone, but against all "slackers" who had left their country and come into Switzerland.

AUSTRIA.

JOHANN PABST, editor of the *Graphische Revue Oesterreich-Ungarns* (Austria's finest printers' monthly), died recently in Vienna, at the age of seventy. An efficient worker, his congenial and unselfish nature won him high honor and friendship in graphic trade circles.



EXPERIENCE.

Photograph by George A. Alsop, Chicago, Illinois.
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PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Why Is Hell Down and Heaven Not Up?

A. A. Y., Mount Morris, Illinois, asks this question: "Webster gives hell lower-case only, although under the definition of Gehenna Milton is quoted as capitalizing Hell. Hell seems to us to be a proper noun just as much as Hades used in the same sense, and which is given as a synonym, the Revised Version sometimes using Hades where hell was used in the King James version. We'd like a little light on hell."

Answer.— The question is asked in the head-line, which in this instance is given as it came. It seems to relate to the two terms heaven and hell equally and to the same effect, namely a call for a reason why they are not capitalized, though there is nothing in the body of the letter about heaven. So as to give my direct answer as soon as possible, I will here say that I have never heretofore dwelt on the subject, and do not know any more specific reason than that I have always been satisfied to accept the fact of practically universal practice and not bother to go any deeper. Webster's dictionary is not alone in its decision, but all the dictionaries concur. It seems to me that when all lexicographers agree there is not much call for further inquiry. All do agree that these two words are common nouns, not proper names, therefore not to be capitalized. On the contrary, they all give Hades and Sheol with capitals, as proper names. Hell is closely connected with an Anglo-Saxon verb, helan hele, to conceal, which emphasizes its origin as a common name. On the other hand, we might ask how they know that it is not directly from Hel, the Scandinavian mythological goddess of the dead, and so in its origin a proper name. But I strongly doubt whether the inquiry would lead to any better result than to confirm the wisdom of the universal practice of considering it as a common noun. If any change is needed, I am not sure that it would not be better to change to hades and sheol lower-case. But I can not perceive any strong reason for any change. One thing that strikes me more strongly is the writing of Revised Version and King James version. Why Version in one and version in the other?

Our correspondent's reference to Milton's Hell suggests an extension of the answer to the subject of capitalizing in general. We can not now pattern our use of capitals after Milton, who may or may not have thought Hell a proper name, since his capitalizing was not a sure indication. In his time capital letters were used very freely, in fact more for emphasis than for any other purpose, and each writer used them according to his own notion, with no thought of rule or uniformity. And such use has no small currency even now in British practice, as it may be seen in many large works, including the Encyclopaedia Britannica and the Oxford English Dictionary. They are full of instances of capitalizing common nouns, especially as names of the things an article is immediately treating, which they do not often print with capitals elsewhere. Thus you will find, taking a volume of the older encyclopaedia haphazard, in the article on horses, Common Wild Horse, Domestic Ass, but usually horse; under Hoopoe, a bird, are mentioned not only Hoopoes, but a Falcon and a Thrush; and under hounds no capitals are used, while in the article on dogs (in another volume), which are said to be of a family of Carnivorous Mammals, we read of the Bloodhound, Staghound, Foxhound, Harrier or Beagle, Pointer, Setter, Spaniel, etc., all with capitals. These large works are typical of the best British printing, but I know of no American work showing the same confusion. American work has much confusion, but generally of a different kind.

The upshot of it all is, for proofreaders, not that they should become careless in their own knowledge and practice, but that the only way to escape trouble and penalty in work for others is to leave the responsibility to the authors and editors. What this literally means is something over which no one could feel more disheartened and disgusted than I do, and yet I have to do it every day in the week. It is simply follow copy. When you have Heaven and Hell in copy do *not* make them heaven and hell, no matter how well you know they should be — unless you are told to make them right.

Should and Would.

W. T. L., Philadelphia, sends this: "Kindly answer the author's query on inclosed facsimile proof, also inform me whether should and would are the past tenses of shall and will, and which of the two following sentences are correct: 'There are many thousand who hopes that war with Mexico will be averted,' or 'There are many thousands who hope,' etc."

Answer.— On the proof sent was the sentence, "I would greatly like to be able to do this," with query to change would to should. Were I the author, I should answer it affirmatively, but I should not query it in proofreading, because I should not think it a proper case for meddling; many people do not concur in my opinion. Alfred Ayres, in "The Verbalist," quotes from newspapers of high standing about forty sentences in which he would change their use of would to should. Of course should and would are the past tenses of shall and will. See the dictionaries. The writer of this letter sadly needs some elementary grammar lessons, so that he will learn some plain facts that will teach him to write "which of the two sentences is correct," instead of "are correct," and to know for himself that "many thousand who hopes" anything shows gross ignorance, almost illiterality. "Hope" is right whether with thousand or thousands.

A Question of Tense.

N. M. C., Morris, Illinois, writes: "An advertisement was printed as below after an argument over the correctness of 'was' therein: 'The course covered by the nervy contestants in the mountain climb is 2¾ miles above sea-level and the distance was 12 miles.' My opinion is this: That the distance — 12 miles — remains exactly the same as it was the day of the race. Also the course covered is still and ever will be 2¾ miles above sea-level. Consequently I hold that both verbs should be 'is.' Again, is it not improper to use both the present tense 'is' and the past tense 'was' in the same sentence in reference to practically the same thing?"

Answer.— My opinion is that the advertisement was probably correct. The location of the course is and remains the same, but the distance of a race could vary. Course and distance could be the same, but are not necessarily so. Distance may have been twice as long as the course, or even more. Whether so or not is for the writer to determine, not the proofreader. It is not improper to use the two tenses in one sentence when one thing named is fixed, as the location of the course, and the other depends on determination at the time, as the distance for the race. This is another case where the proofreader should not pretend to be the only one who knows anything.

Written for THE INLAND PRINTER.

PLANNING UNIFICATION OF ALL INTERESTS IN THE PRINTING INDUSTRIES.

BY WILLIAM H. SEED.

THE principle that coöperation and not competition is the life of trade is becoming more and more widely recognized, and is the underlying idea of all forms of industrial organization, whether on the part of employers or of employees. THE INLAND PRINTER has never failed to do all in its power to advance any well thought out means of applying this idea, and when the United Typothetæ recently began its propaganda in favor of a unification of the interests of the printing and allied trades the editor was ready to give it favorable consideration, although confessing to a little skepticism as to its outcome on account of the frequency with which big-sounding schemes have been announced, only to fade away and leave not a vestige behind. It appears, however, that some sections of the trade, at any rate, are taking this plan very seriously, and considerable financial support has already been definitely promised, as will be seen from the statement which follows. The scheme has therefore earned its right to a very serious consideration, and we do not doubt that the main principles involved will ultimately be adopted, though we should not care to pledge ourselves to it in its entirety.

The plan proposes a drawing together of the interests of the printing and allied trades — that is to say, the press and machinery manufacturers, typefounders, paper manufacturers and jobbers, ink and roller makers, engravers and electrotypers, bookbinders, and, of course, the printers themselves. The promoters, the United Typothetæ and Franklin Clubs of America, have wisely eliminated what they call the element of "charity" by refusing to accept donations and insisting that the scheme shall be supported on a subscription basis consisting of one-tenth of one per cent of the gross sales of the businesses affiliated. It is proposed to carry on a vigorous campaign for a period of three years, beginning January next.

The accompanying diagram shows the general plan. When in full swing the organization is to be guided by a joint executive committee, representing all the interests involved. This committee is to be divided into an advisory committee, representing the allied industries, and an executive council, representing the United Typothetæ and Franklin Clubs of America. The printers being the section to which all the others cater, there will not be much dispute as to the advisability of their holding a preponderating position in the control of the organization. Under the joint executive committee there is to be a managing director whose duty it will be to coördinate the four main activities of the organization.

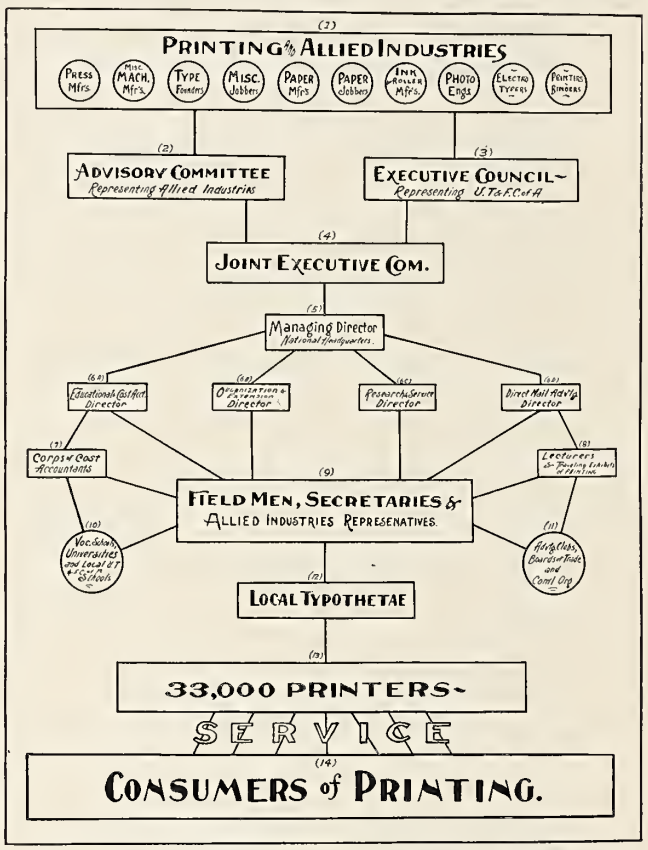


Diagram Showing General Plan of Unification of all Interests in the Printing Industries.

The first of these four departments is to deal with education and cost accounting. It is to include a corps of cost accountants to push the Standard cost-finding system. This system, it will be remembered, has been found to be applicable to the allied trades as much as to printing, and recently the lithographers abandoned an independent system and adopted the Standard. This department is also to control the work now carried on by the Typothetæ and similar organizations of the allied trades for the education both of employees and executives. There is to be an attempt made, especially so far as printing is concerned, to reduce the various methods of tuition to a standard system. The methods in use at the United Typothetæ School, at Indianapolis, the Carnegie Institute, at Pittsburgh, the Harvard and the state universities, and other institutions, public and private, are to be examined and an attempt made to unite their best features. Of course there will be no one to quarrel with the principle of such coördination, but it is equally a matter, of course, that the work will have to be done both slowly and tactfully to avoid offending any of the interests concerned. Indeed, it may be

doubted whether ideal unity is attainable, and whether in practice the existing competition between slightly different methods is not for the best. Uniformity sometimes means stagnation, and stagnation is damnation. Still, the comparison of different methods, the exchange of ideas, and the propaganda of that which seems to produce the best results is all for the good.

The department does not, however, proposed to limit its activities to education in craftsmanship, but will take over and extend existing vocational instruction in cost-finding, estimating and salesmanship.

The second department deals with " organization and extension."

The third department is called " research and service." It is to be a universal " inquire within upon everything " for the whole of the printing and allied trades, and its nucleus is to consist of the department of information gotten together by the Curtis Company, of Philadelphia, for its own use. THE INLAND PRINTER is not unfamiliar with the need for work of this kind, this publication having answered a few questions itself in its time.

The other department is to be devoted entirely to the increase of direct-by-mail advertising. The theory is that when a printer persuades a customer to adopt or to increase his direct-by-mail advertising, he increases his own business without taking anything away from his fellow printers. Naturally that is the kind of business a coöperative organization wishes to foster. It is proposed to maintain a corps of lecturers who will cover the whole country at frequent intervals, carrying printing exhibits. They are to address not only printers themselves but business organizations of all kinds, with a view to showing them what can be done on direct-by-mail lines. The department will also try to increase direct-by-mail advertising by doing some on its own account.

These four departments are to be linked up with the field men and local representatives of all affiliated industries. The latter are to act as their advance agents and are to be in the closest touch through the local Typothetæ with the 33,000 printers who compose the latter bodies. These field men are to make it their business to know what printers and their customers want, and to see to it, so far as possible, that they get it through one or another of the four departments. The object of the whole scheme is to increase the efficiency of every affiliated firm by placing at its disposal everything that is possible in the way of vocational education, cost accounting, discussion, and country-wide comparison of methods.

We are free to admit that if the interests concerned take up this matter enthusiastically several very pronounced benefits will accrue. We have often said that one of the greatest menaces which any trade has to face is the competition of its incompetent units, who frequently undersell in the hope of getting trade, ruining themselves and spoiling the market for everybody else. The scheme seems calculated to diminish this fighting for business already in the hands of other printers, which is like dogs snatching at each other's bones. The only question is as to whether the business men of the printing and allied trades are advanced enough to take such a big forward step, and to take it with sufficient unanimity.

There is one necessary element in efficiency which will be dealt with in a future issue of THE INLAND PRINTER. We refer to the census of production. One conclusive evidence of the necessity for extending the coöperation advocated to the government department which collects the statistics of production is shown by the United Typothetæ's attempt to collect a very informal census of its own members. The schedule sent out by the United Typothetæ produced voluntary returns from about fifty per cent of its membership, whereas that sent out by the census bureau covers the whole trade. In our judgment the census ought to be so arranged that the individual printer may at any time compare his productivity per unit of capital invested with that of the trade as a whole, and the means provided by the plan herein explained should put him in possession of the means of finding out why he falls behind, and of the best means of catching up and of getting ahead. In fact, the reform of the census of production seems a necessary part of any system of coöperative efficiency.

A NOVEL PRINTING EXHIBIT.

The accompanying half-tone shows a novel printing exhibit recently prepared by the Security Blank Book & Printing Company, of St. Cloud, Minnesota, for the county fair held in that city. In a letter to THE INLAND PRINTER, J. R. Jerrard, the president of the company, states that in

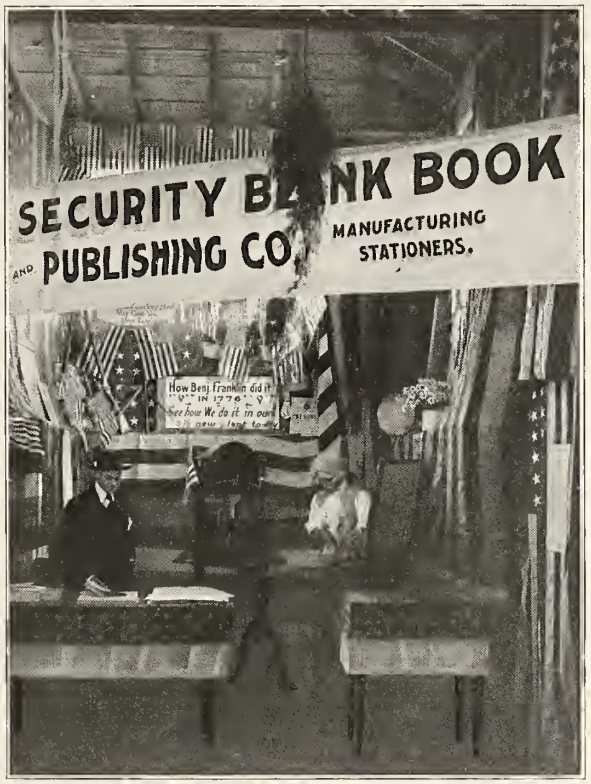


Exhibit of the Security Blank Book and Printing Company, St. Cloud, Minnesota.

previous years they have made extensive exhibits of their ruling, printing and binding, but this year attempted something different — something that proved novel and at the same time embodied very much less work. Two of the young men from the office pulled proofs of the facsimile of the Declaration of Independence on the old Washington hand press which the company has been using for some time as a proof press, and the demand was so great from teachers and school children that five thousand copies were printed and distributed in addition to the limited capacity of the old Washington.

CO-OPERATION means getting along with the other fellow. When you give him a lift, don't do it with your boot. — *Elbert Hubbard.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

William Hogarth's Analysis of Beauty.

From the Silver Lotus Shop, Pittsfield, Massachusetts, comes a reprint of Hogarth's famous book, "The Analysis of Beauty," including all the plates of the original, redrawn and printed in more convenient form than they were in the original. This is a book every artist student should read. It is well gotten up, and costs, postage paid, but $1.60.

Dry Plates Instead of Wet Plates.

H. A. H., Youngstown, Ohio, writes: "I am making some zinc plates for my own use and have decided to cut out the wet plate, as I only do this work occasionally. I therefore ask that you kindly tell me the brand of dry plate to use. I would like to find the plate that will give me a clear white and solid black. At the same time will you please tell me how to strip a dry-plate film?"

Answer.— In my experience I have found the "Process Plate" made by the Cramer Dry Plate Works, St. Louis, to be entirely satisfactory. Buying them in 8 by 10 size, you can cut them to smaller sizes in the darkroom, thus getting 4 by 5, 5 by 8, 4 by 10, and other sizes, with great economy. These plates keep well, and it is astonishing how nearly like wet plates they look when properly developed and dried. The Cramer Company also makes what it calls a "stripper" to order.

Students Sometimes Excel Their Masters.

When John Tyrone Kelly talked before the American Institute of Graphic Arts recently on how he managed the great poster contest, illustrated in THE INLAND PRINTER for October, page 83, he told one story that should encourage ambitious students everywhere.

Artists were instructed to put an emblem on the back of each poster submitted. A corresponding emblem, together with the name and address of the designer and the value he placed on his design, was to be placed in an envelope which would not be opened until the prize-winning posters were selected.

On opening the envelopes it was found that the poster awarded the $1,000 prize was valued at $100 by the student who designed it, while this student's teacher had also submitted a design which he valued at $1,000 but which the judges passed by.

Why Not Print Without Offsetting.

J. B. Gray, Chicago, asks, among other questions: "Why not print from grained zinc direct without offsetting? I can understand that to print on a bond, antique, or other rough-surfaced paper, the soft rubber presses the ink into the hollows in the paper surface, but I see no reason why with a smooth paper it would not give a better result to print direct to the paper from the zinc printing-plate. I have had no experience at offset printing, but as a practical printer that is the way it looks to me."

Answer.— Your theory does appear reasonable, only that the soft rubber blanket has another part to play besides finding the hollows in rough-surfaced paper. It was first pointed out in this department that the character of the grain gotten on the surface of the zinc was of the greatest importance in offset printing. It took years for some offset printer to find this out, and some of them have not yet discovered it as the cause of their failures. So delicate is the texture of this machine-made graining on the surface of the zinc that the pressure required to get a good impression from the metal direct would soon batter down and destroy this grain and prevent it holding the moisture on which the success of the printing depends. The soft rubber takes the impressions from the zinc without destroying the grain, and this is why longer runs and greater speed are possible by offsetting than without.

Imitating Wood-Engraving by Pen and Ink.

"Publisher," Philadelphia, sends specimens of illustrations imitating the crude woodcutting of a century ago and wants to know how they are made.

Answer.— The drawings in this case were made in India ink on white paper, using a very flexible pen. The cross-hatching was done with white ink and a similar pen. The draftsman had studied the handling of wood "butchers" of long ago. The drawings were photoengraved into zinc etchings. By study and practice in drawing with white ink on black paper some men have imitated wood-engraving to some extent. In the early days of photoengraving, pen-and-ink portrait artists aimed to counterfeit wood-engraving, but after a while pen draftsmen developed the distinctive characteristics of pen-drawing, and it became a great art in itself. Except for occasional humorous illustrations, why attempt to counterfeit wood-engraving; the result is always spurious.

Books on Process Work.

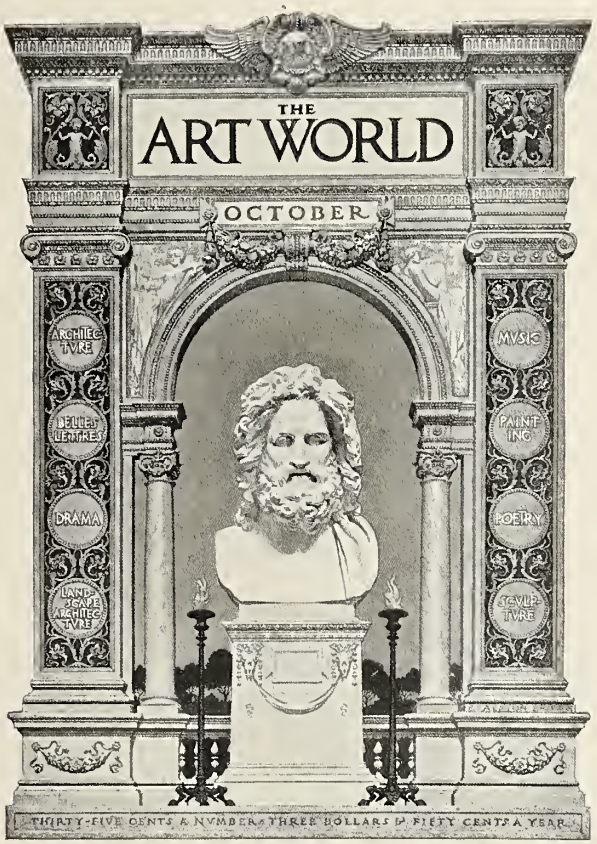
J. C. Cartwright, Boston, writes: "I am sure it would interest regular readers of your department if you would print a list of the books published on the photomechanical processes. With such a list we could hunt up the book we require to give information on the problem on hand. The methods of reproducing pictures in printing-ink are multiplying so rapidly that no single book can give the whole story or even a part of it."

Answer.— If you will go to your public library and ask for "Prints and Their Production," compiled by Dr. Frank Weitenkampf, chief of the art and print division of the New York Public Library, you will find a list of the works in the New York Public Library to the number of seventy-four, which list could be doubled in number and still not

be complete. You will then understand why there is not space here to comply with your request. This catalogue of Doctor Weitenkampf's should be known to every one interested in the graphic arts. It contains 162 pages of titles of books devoted to the subject of "Prints." The index alone comprises thirty pages of reference. It is another evidence of the patient research and industry of Doctor Weitenkampf.

"The Art World."

A new magazine came to life in October, the cover of which is shown here. It represents the bust of "Jupiter Otricoli," in the Vatican, under a Renaissance arch, and



Cover of "The Art World," Designed by R. Alston Brown.

symbolizes the purpose of the magazine it covers, or as *The Art World* says of its cover: "It symbolizes the return to the spirit of Greek and Renaissance art, not the forms. The forms of Greek and Renaissance art change always, but its spirit, its beauty and its marvelous sanity are eternal."

The first fruit of decadent "Modernism" was Neurotic "Impressionism," which flouted the pursuit of the beautiful by artists, and offered in its place, as an aim: "Expression of character in personal technique." The net result has been anarchy in the world of art.

This cover symbolizes our aim: To react against this degeneracy, and to urge a return to the pursuit of spiritual beauty — whether an artist works in the Greek, Gothic, Renaissance, English or American style.

In other words, this new magazine's purpose is to denounce the decadence in art of all kinds which encourages the cultivation of the ugly. Its aims are those which THE INLAND PRINTER has promoted in the printing art, and it therefore welcomes *The Art World* into the field and trusts it will receive the support of art lovers everywhere.

Some Things Worth Knowing.

There are several veins of lithographic stone in this country. One of the quarries being worked is at Brandenburg, Kentucky.

George H. Benedict, of 711 South Dearborn street, Chicago, has conferred another favor on his brother engravers by devising for them, in circular form, a slide-rule — a logarithmic scale of proportions — by which the dimensions of an engraving to be made smaller or larger than the copy can be found without figuring. To readers of this department of THE INLAND PRINTER Mr. Benedict will send one on receipt of five cents in stamps.

When making a half-tone for a lithographer to pull transfers from, do not rout the plate and leave at least an inch of dead metal all around.

R. D. Gray, of Ridgewood, New Jersey, has invented an enlarging lantern that he claims will make enlarged prints from small negatives in one-third the time of other enlargers.

A "copper flop" is made by inking up a half-tone with transfer-ink and printing from it on lithographic stone or grained zinc, thus getting a reversed image, as is necessary for the offset press. In color-plate making it gives perfect register, as no paper is used in the process.

Embossing and Stamping Dies.

In a most important patent case in the Federal courts the writer was asked to define the difference between embossing and stamping. A question often comes up in engraving-houses due to a misunderstanding of these terms. Sometimes an embossing-die is ordered when a stamping-die is wanted, and vice versa.

Answer.— An embossing-die is used for the purpose of producing figures or designs in relief on paper or pliable material of any kind. The embossing-die itself is usually made of brass or steel, in which the design is sunken or intaglio. In using an embossing-die the paper or other material is struck up from the back into the face of the die, thus raising the design in relief. In a stamping-die, on the contrary, the design in the metal die is in relief, and when stamped into the paper or other material it indents these, leaving a sunken or intaglio impression. A book-cover with the lettering or design in gold below the surface is an exhibit of stamping, while coins have embossed surfaces.

The Primary Colors.

Charles P. Hatton, Brooklyn, New York, writes: "I went to hear a public lecture the other night and the lecturer said that the primary colors were red, green and blue-violet. I am an old-fashioned printer and we prove in color-printing that yellow, red and blue are the primary colors. How could the lecturer make such a mistake?"

Answer.— Both the lecturer and yourself are right. The lecturer was referring to colored lights, which by mixture will produce white light. You deal with pigments or inks that make black when mixed together. When you mix yellow and blue inks together you get a green, while when yellow and blue lights are mixed they produce almost a white light, hence they are obliged to use a green as a primary. The question as to which are the primary colors is one in which scientists are not in agreement. David Brewster said they were red, yellow and blue; Thomas Young claimed red, green and violet, while J. Clerk Maxwell held that red, green and blue were the primary colors. Old-fashioned printers like yourself find that the old-fashioned theory of Brewster still works well enough when mixing printing-inks.

Written for THE INLAND PRINTER.

WILLIAM M. CHASE IN HIS STUDIO.

BY STEPHEN H. HORGAN.

ANOTHER great American painter has finished his work and his canvases begin already to increase in value. It is the impractical way the public rewards genius. A rare print of William M. Chase as an etcher at work in his studio is reproduced here. It is from an etching by that other American genius, Robert Blum, and the circumstances of its making are told here for the first time as a mere incident in the life of the master, Chase.

William M. Chase at Work. Etching by Robert Blum.

Young Chase began work as a clerk in his father's shoe store in Franklin, Indiana, and until he was laid up with a fatal illness he never ceased his unflagging industry. This is the chief lesson of his life-work. The Civil War had ended and war prices prevailed in the paper market as they do to-day, so the boy William was turned over as an apprentice to a local painter to save his father's wrapping-paper from being destroyed by the son's sketching. It was discovered that the young man was in earnest in his study, so a wholesale shoe-dealer in New York agreed to look after him while he studied at the National Academy of Design.

Later he went to Munich to study and work, and even there he attracted attention for his industry and the genius he mixed with his paints, as was shown in the portraits he painted even then. He spent much time in Europe. Meeting Whistler and Sargent in England, they became life-long friends, and Chase made fast friends, for he was a lovable fellow. Returning to this country he borrowed a codfish from a fisherman friend and painted the fish on a platter. The Corcoran Art Gallery in Washington gave him $2,000 for it. This was his first encouragement, and directed his attention to still-life subjects, of which he afterward became a master, though his portraits and landscapes proved him to be our most versatile painter.

It was in 1882 that the writer was privileged to assist Chase in etching, which he was then taking up. The *New York Herald* had credited me with the introduction of chlorid of iron as a mordant for copper instead of the fussy Dutch mordant and nitric acid which American etchers were then using. Mr. Chase sent for me, and the humble manner with which he received instructions in the use of acids for etching proved the big man he was. In Chase's studio I met that other American genius, Robert Blum, and it was decided that Blum should make a pen-drawing which I was to photograph on a zinc plate and superintend the etching. This plan was carried out and the result is reproduced here.

This etching, 12½ by 16½ inches in size, is of timely interest, as it shows the artist Chase at work as an etcher in his studio. It is said by critics to be one of the great etchings by an American.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Cleaning Clutch-Buffers with Gasoline.

Fred E. Atz, of Denver, Colorado, writes: "When washing the clutch-leathers and pulley-surface with gasoline, I find it a good plan to do this at night, letting the machine stand without use until morning. The reason is the quality of gasoline with which one must work in most shops is often so poor that it is little better than coal-oil. If the clutch-leathers and pulley-surface are washed with this grade of gasoline in the morning there will be trouble in ejecting long slugs, and in about two hours the clutch-surface will be as gummy as ever, if not more so."

Answer.— We have not found gasoline of such poor quality as stated by our correspondent. If one desires to test the volatile qualities of gasoline, all he needs to do is to place a few drops on a clean sheet of white paper and place the paper on or near a radiator for about a minute, or until the fluid has evaporated. A fair grade of gasoline will not stain the paper. If the fluid is doctored with coal-oil it will stain the paper. We might add that little or no trouble is experienced with gummy clutch-buffers where a grease-cup is used on the loose pulley. This cup may replace the old oil-cup which was applied to the early models.

Slugs Trimmed Unevenly.

An Ohio machinist-operator submits several slugs of various lengths, and writes as follows: "I have been having a great deal of trouble with the knives. I have set them exactly eight points, and when the slug is ejected it will be somewhat thicker on the top end than on the bottom. In the shorter measures, as thirteen ems, I don't seem to have this trouble, but from fifteen ems up to thirty ems the slug is thicker on the top end, despite my care in setting the knives, and I can't figure out what causes it. Please give me some information."

Answer.— We have made a careful measurement of the slugs and find that the top end of each thirty-em slug measures about .001 inch more than the lower end. On the thirteen-em slug the top end measures about .0005 inch more than the lower end. To correct this trouble on both slugs the upper adjusting-screw for the right-hand knife should be turned in a very trifling distance. You should not have any trouble securing the set on this knife. We find that the left-hand knife is trimming off a trifle more than necessary on the smooth side of the slug near the upper end. This can be corrected by turning in a trifle on the upper adjusting-screw for the left-hand knife. When this is done, and the banking-screws are made tight, there will be no further change of position of the knives. You should take the mold-cap off and clean it with a piece of brass rule. Also clean the right and left liners, and mold-base, replace the parts and try slugs. Place a drop of oil on each locking-stud and bushing so that the disk will advance with the least possible friction. After you set a galley of matter, measure the thickness of the first and the last slug cast to note if any variation occurs.

Distributor-Box Trouble Corrected in a Novel Manner.

W. L. Woodward, machinist-operator in The Stone Printing & Manufacturing Company, Roanoke, Virginia, writes: "On several occasions I have been greatly helped by reading the experiences and suggestions of other linotype machinists and operators, published in your columns from time to time, and for the benefit of the other fellow I would like to tell how I overcame a serious distributor trouble on a Model 4 linotype. One of the machines I had under my care would "chew" or bend from three to a dozen matrices a day when working with small, condensed matrices. Adjustment of the matrix-lift or renewal of distributor-box upper and lower rails had little or no effect. But the following operation has overcome the trouble entirely: I removed the front and back lower rails from the distributor-box (G-326 and G-327) and brazed a piece of soft steel (one-fourth inch thick by seven-sixteenths inch long) on the upper side of each rail just where the matrix passes over before being taken over by distributor-screws. The rails at this point were then dressed down to .625 in height. This causes the matrices to be carried perfectly straight onto the distributor bar, and assures their being caught alike by front and back distributor-screws. Since doing this I have run for days on eight-point Cheltenham and six-point No. 12 without the least trouble — a record for this machine. The operation is very simple, but, of course, care must be taken in dressing down rails to proper, even height."

Thin Matrices Catch When Being Raised by Lift.

A Wisconsin operator writes, in part, as follows: "Please explain what causes thin matrices to catch just as the lift comes up against the lower end while raising them. When the matrix that was caught finally drops into its channel I find its ear bent. I would like to know how to correct this trouble. I notice every time I turn the screws back by hand to release the matrix that is caught, that one is bent. How shall I remedy the trouble?"

Answer.— Without knowing more about your trouble we would not attempt to suggest a remedy. You may make the following tests to determine possible causes of trouble: (1) Send in a line of figures and, when the lift is raising the matrices, observe how far the upper back ear clears the face of the upper back rail. It should be at least one-thirty-second of an inch. If less than this, adjust by the set-screw in lift-cam lever. (2) See if the upper face of the lift-seat is less than the thickness of the thinnest mat-

rix that is catching. If this face is wide enough to catch two thin matrices, owing to wear on the projecting lip, a new lift should be applied. (3) Remove the dstributor-box and push one of the thinnest matrices up against the faces of the top rails, cause the lift to raise the matrix while observing the space between the matrix and bar-point on the box-bar. If the matrix has too much clearance, owing to wear on upper rail-faces, you must either apply two new upper rails or spread the bar-point to diminish the clearance to normal. It is advisable to replace the upper and lower rails in a case of wear of this kind. It is quite possible that when the test is complete you will have discovered the cause of the bending of the thin matrices. Where you find the lift has bound against matrices, or that the distributor-screws have stopped without the clutch-lever being raised by its spring, it is not advisable to back the screws any farther than to allow the cam-roller to enter the depression. This allows the screw pressure to be withdrawn and also the upward stress of the lift. If the partly raised matrix fails to drop to the rails, withdraw the distributor-shifter and press it down, and then allow the screws to again rotate. In no case should you continue backing the screws unless you lock back the distributor-shifter and hold the lift to one side so that it will not catch beneath the matrix.

Distributor-Screws Show Wear.

A Colorado operator writes, in part, as follows: "My Model K distributor is giving much trouble. The screws are badly worn at the point when they come in contact with the matrix as it is lifted from the box, and of course you know the result — bent and broken matrices, with many stops. The machine had been in this condition for some time before I got hold of it. A competent man was in charge and he kept it up well, but he also was at a loss to know the cause of the trouble. Is it natural for the distributor-screws to show wear in three years' time? I thought perhaps the screws were not in time with the lift, but the cam is not worn, though it may be a fraction off in its relation to the point of the thread of the screw, but I can not determine this since the wear has occurred. We have ordered a new set of screws, but I would like to know what might have caused the trouble. Can the worn screws be brazed successfully? I had one brazed at one place, but did not stay long enough to see the result."

Answer.— We are of the opinion that the wear is due to the misplacing of the cam on the back screw, which caused the matrices to be lifted into the threads without having the proper clearance. If the matrix-lift raises a matrix into the opening that just precedes the points of the thread of the distributor-screws, and the matrix reaches full height without touching with undue friction on the threads, there will be little or no wear. On the other hand, if the matrix ear, or ears, are forced against the side of the thread, as the matrix enters the space between the threads, it will ultimately cause wear and will doubtless bend a number of matrices. The matrix-ear that has contact with the thread will, from necessity, show some wear. We have examined machines having such troubles and have found that, in addition to the cam being too slow or too fast, as the case may be, one of the screws was out of the proper relative position. This, of course, would cause wear on this screw only. In one instance the trouble was corrected, without buying new screws, by timing the gears of the screws and resetting the cam so that the lift raised the matrix into the space designed for its ears. Examine the screws and lift-cam, and, with the belt off, turn the screws slowly and observe, as the matrix is raised, just how its lower front ear clears the lower front distributor-screw. Also note the relation between the points of all three screws where they first engage the ears of the matrices. You may discover some clue to the cause of the trouble, and perhaps you will be able to remedy the disturbance without applying the new screws. As you know, there is considerable study of the mechanism required in trouble of this nature. We would not attempt to tell you what the cause of the trouble is, for we do not know. It would require an examination of the distributor under normal working conditions. It is possible for the present conditions to persist even after new screws are applied, for it may not be the screws that are at fault. We have under our observation several sets of distributor-screws that have been in continuous service for nearly eighteen years, and they are not unduly worn where they first touch the matrix-ears. We have seen screws worn badly in less than eighteen months' use, or abuse, as you may call it. The fault was not with the screws, but rather the position of the lift cam. To apply a new cam is a difficult operation unless one uses care and sees that the elevation on the new cam is in the identical position that the corresponding part occupied on the old cam. You may say that the taper-pin put into its right place should right this matter. This pin-hole must be ignored if the elevation does not exactly match the position of the one on the old cam. When it is observed there is a difference, the operator is forced to fasten the cam temporarily to the distributor-screw by a small headless 8-32 screw, the opening for which he will find in the shoulder of the cam toward the distributor-screw. Where the small screw is used, it must be almost flush with the shoulder of the cam, otherwise it will interfere with the turning of the screw. While using this small screw to hold the cam you can not, of course, use the taper-pin, as it usually happens the holes will not coincide, so one must set the screw tight enough to hold it in position while the test is being made as to the manner in which the lift is going to raise the matrices. In this test one must be certain, first of all, that the matrices are clearing the upper end of the face of the top rails sufficiently to allow them to pass without bending. To clear one-thirty-second of an inch is sufficient, although no harm comes from a one-sixteenth-inch clearance. When you are satisfied that the clearance is correct, you may open the magazine-entrance and arrange the light in such a way that you have illumination directed on the screws from below so that you can see how the front one turns in relation to the matrix-ears while turning the screws by hand. Test with a capital W matrix. The aim is to have the matrix-ears rise into their space with the minimum of interference. When this is done, the hole for the taper-pin must be drilled and reamed out. Brazing, if properly done, will compensate for the wear on the threads of the screws. Afterward, the parts brazed must be properly finished off smooth.

INEFFICIENCY.

Mayor Reutter, in an address on efficiency, in Lansing, said:

"The inefficient have always their excuse. And their excuse is always beside the point, always lame and empty, like their work itself.

"I once said to an inefficient workman:

"'Hang it, George, everything I tell you goes in at one ear and comes out at the other.'

"'Well, Mr. Reutter,' said George, with a hurt look, 'ye can't blame me for havin' two ears, can ye?'"

TOO OFTEN—A GOOD SELLING ARGUMENT GOES TO THE WASTE BASKET BECAUSE OF HOBO APPEARANCE

You require your sales-people to make an impressive appearance; your printing is your silent representative and if it lacks character and looks indifferent it will surely create a doubt as to your responsibility.

GRIT PRINTSHOP--*"The Good-Will Mint" molders of public favor through the medium of classy printing at a common price. Marion Bldg.*

Suggestions for Envelope Stuffers

Troubles, like babies, grow larger by nursing

The Marsh Printing Co.
New Philadelphia, Ohio

START SOMETHING—MAKE IT HAPPEN! BE SOMETHING MORE THAN A MERE DEPENDENT UPON THE CREATIVE POWERS OF OTHERS

CREATE an atmosphere of responsibility by injecting CHARACTER into your printing--because it is your silent representative. Try THE GRIT PRINTSHOP--*The Good-Will Mint--molders of public favor through the medium of attractively-neat printing.* Marion Block

Loose Leaf Books

OUR knowledge of the different styles and patterns of binders as well as our experience in planning forms and blanks will be of value to you.

We shall be pleased to help you select the binder that is *best suited to your needs* and arrange the forms to use in it.

Telephone us
Main 141

The Star Printery

1227 Kedzie Avenue
Lomax, Kansas

ADVERTISE DIRECT

USE the printer's product and go after sales by the shortest route. It's the advertising you put in the mails yourself, addressed to the people you desire to sell, and who ought to buy your goods, that, nine times out of ten, is the most economical and most effective — if well printed.

The Booklet, the Catalog, the House-Organ, the Letter — these are the business producers for the modern-day business man. Use them, not alone because of their most intimate and personal appeal, but because they enable you to concentrate on all or part of your prospects in a field without any lost motion.

Analyze your selling problem, and see if Direct Advertising is not the straightest line between you and bigger sales.

Telephone us — Main 141

The Star Printery

1227 Kedzie Ave., Lomax, Kansas

1 2 3 4 5 6

BOOKKEEPERS' BABY BLOTTER

'Met.' *Press*

DON'T TEAR up your large blotters, but call Main 609 for more like this one and "Better Printing" of every description.

The Sweetest Words in the English Language:

"ENCLOSED FIND CHECK"

Suppose We Owed You

What would you want us to do

?

THANK YOU

THE fact that our clientele represents many of the most exacting buyers of printing, proves that our exceptional service and quality of work is appreciated. We can do as much for you. Let us know of your various printing requirements.

The DOYLE & WALTZ PRINTING COMPANY

210 St. Clair Avenue, N. W. Cleveland, Ohio

MAIN 4940 CENTRAL 580

STUFFERS

MAY BE SENT FREE

Enclosed in an ordinary letter, statement or bill-head they may be mailed without extra postage. Receive full value for your money just as you do for other items.

Our stuffers are attractively designed, well printed, and best of all are

GOOD ADVERTISING

The Horvath Printery

50 N. Front St., Steelton, Pa.

WE have built our business on the basis of doing good printing—doing it right—and doing it promptly, and we wish to increase our business among those who appreciate that kind of service. You can reach us by phone.

1770 Main

The Berkeley Press

of Boston

127 Federal Street

CENTAUR CUTTING MACHINE

THE
CENTAUR CUTTING MACHINE CO.
NEW YORK: CHICAGO: OMAHA

Catalogue cover-design by Percy G. Green, of Toowoomba, Queensland, Australia, a student of the Inland Printer Technical School. It demonstrates that Mr. Green is an exceptionally good designer and that more practice is all that is required for him to be able to execute his letters smoothly.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Form or Function—Which?

SOMETIMES—yes, quite often—printers are too insistent on form. They are so ambitious to obtain artistic perfection they forget that the designs they are at work upon have certain utilitarian ends to accomplish, namely, to enable individuals to "talk" to others about the merits of propositions they have to offer, or to disseminate other information. It should convey this information clearly and forcefully, in the most pleasing and artistic manner possible, without sacrificing anything of clarity or force. When, as he sometimes will, the compositor comes to the parting of the ways, form should give way to function. Sacrifice no more of harmony than is essential, but, if necessary, enough to put the thing across clearly and for the ready comprehension of the reader.

Type should not "talk" in a monotone. Who enjoys listening to one who speaks in monotones, who does not alter the tone or the volume of his voice to distinguish important words and bring home to his hearers, by impressing upon their minds through emphasis, the strong points in his argument? Interest lapses when the speaker rumbles along in one tone of voice, and in the humdrum and lack of spice nothing is impressed. He is not clear. It is so with type.

The really clear and forceful speaker is he who causes us to sit up and take notice at varied intervals by emphasizing through the modulation of his voice the important points in his discourse. He does not emphasize at all times by shouting. Often subtle changes in his voice, a touch of sarcasm, a pleading tone, yea, even a whisper, causes the words he speaks in such tones to be indelibly impressed upon our minds. It does this because of the change, the contrast.

When the compositor, through a desire for perfection in form, holds fast to an all-capital or a consistent capital and lower-case arrangement of one style of type, his only means of emphasis is in varying sizes of the letters used, the more important words and lines being set in larger type than used for the less important words and lines. But it is sometimes impossible to obtain the emphasis required, or desired, in this way, for it requires quite a difference in size to distinguish words from others set in identically the same type. In such cases the compositor should set the troublesome lines in a bolder type, or in a different style, as, for example, italic. We do not argue that he should select a bolder type, or an italic, which is inharmonious in design with the type in which the other lines are set. He does not have to do that. The typefounders are casting their types largely in families and can furnish him with italic for almost any series, and in many instances the light-face romans have also bold-face companions of the same design. For example, take the Cheltenham series. It is made up of light roman, bold roman, light italic, and bold italic, with companions of intermediate tones. There are also condensed, extended, outline and novelty series of the same family, but the first four are sufficient to obtain all the emphasis necessary. To go to the extreme of using an ex-

THIRTEENTH ANNUAL
CONVENTION
MAINTENANCE *of* WAY
MASTER PAINTERS'
ASSOCIATION
of the
UNITED STATES *and*
CANADA

HOTEL WALTON
PHILADELPHIA, PENNSYLVANIA
OCTOBER 17, 18, 19, 1916

FIG. 1.
Pleasing in form, but rather monotonous. The display points, emphasized only by increase in size of type, do not have sufficient distinction.

tended line in a design otherwise set in type of regular proportions, or condensed, is to violate harmony needlessly, and the effect obtained, while contrast, is cheap and uninviting. A line of Cheltenham Bold in a design otherwise set in light-face can not violate form to an extent which is worth while to consider. Surely the tone will not be absolutely uniform, but remember what we said about holding too fast to form. The compositor sometimes works upon a job which can well be a monument to beauty, but more often he is working on one which the customer is hoping will bring him dollars and cents. Surely a line so set will impress its words more forcibly, just as the speaker's words spoken louder than usual will impress his.

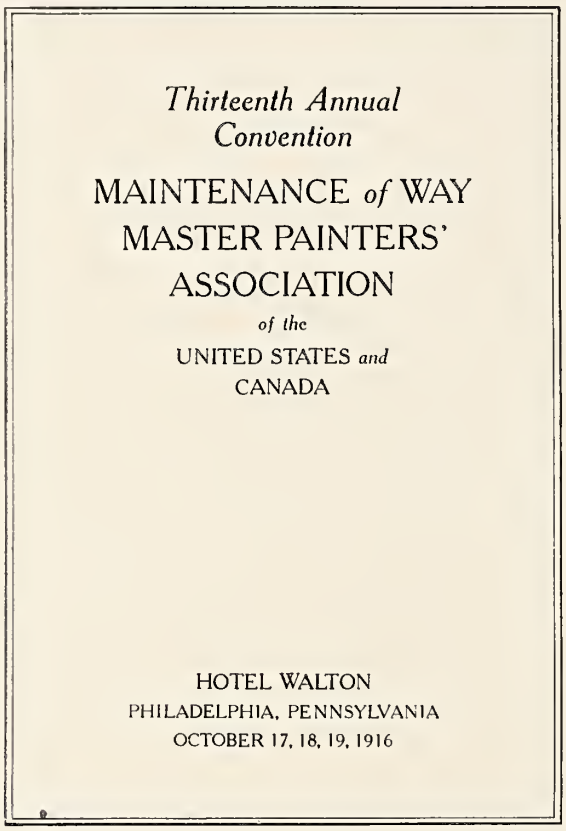


Fig. 2.
By setting one of the two main display points in italic, both have greater distinction and form is not violated to an appreciable extent.

But, as we said before, emphasis is not obtained alone by shouting. Slight modulations of the speaker's tone, a touch of sarcasm, a change from tones of supplication to command, yes, a whisper, rivet the attention of his hearers. A line or two of italic in a design otherwise set in roman of the same style is comparable to the modulations of the speaker's voice as expressed above and will distinguish them, emphasize them. It is desirable in display when a bolder letter is undesirable, or when the space available or the peculiarities of the individual case will not permit of a large enough variation in size to obtain the desired emphasis. Such lines revive the reader's interest and, by the contrast afforded, not only draw his attention but impress the words so set more firmly on his mind.

We show on the preceding page a design on which the compositor was too particular as to form (Fig. 1). It is a harmonious piece of composition and pleasing to look upon. The two big things on the page are too nearly alike — they virtually speak in a monotone. Neither stands out. The compositor in all probability selected the big thing and set it in the largest size of type and the next most important item and set it in the next largest type. The result is, the sizes of type being so nearly the same, and the form of the letters being precisely the same, neither has the force, the distinction, that is its due. The trouble is a lack of contrast or change, and if a speaker talked as those two items appear, we would say, " He speaks in a monotone and is so uninteresting." Strange as it may seem, both items would have more distinction if the words of the one, " Thirteenth Annual Convention," were set in smaller type, for then there would be more distinction, greater change. But those words would not, even then, be prominent enough.

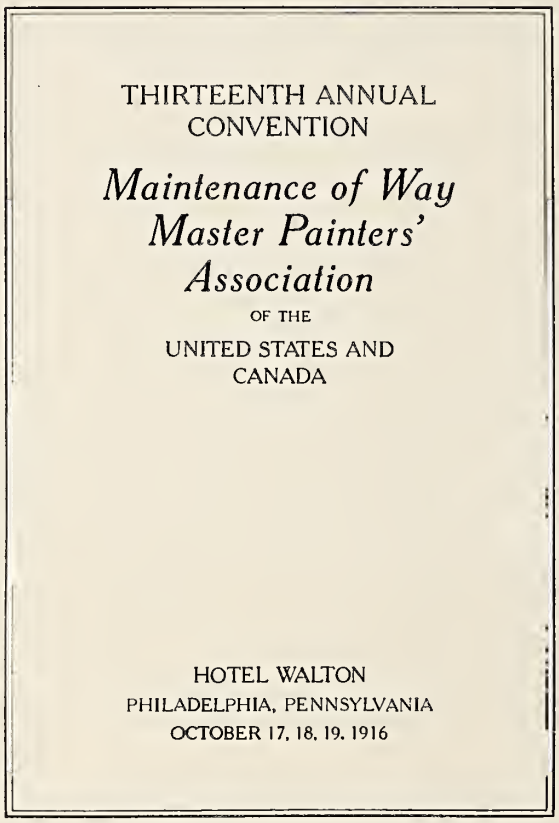


Fig. 3.
By setting the main display in italic, still greater distinction is obtained, because the lines of italic separate lines set in roman capitals.

But there is a solution — the subtle modulation of the speaker's voice suggests a subtle change in the expression of these words in type. The solution is to invoke the aid of italic (Fig. 2). Now, the change is made. Note the distinction given those words which are set in italic, and at the same time that given the three lines below.

Form is desirable, but do not hold too fast to it. Beauty is, no doubt, what the poets call it, "A joy forever," and all that, but it will not always sell the goods, which after all is the all-important thing. The example which we have shown is not one in which the selling element enters, but clarity is desirable in it, nevertheless, as in all work, it illustrates very nicely the idea we have endeavored to convey — that is, emphasis is not obtained alone by shouting.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Where Rules Help.

ALL who have worked at the case on commercial jobwork for any great length of time have had to contend with propositions wherein the customer furnished two or more large cuts with copy for considerable type, all to be arranged on a comparatively small page. They have sweated and fumed, regretful of the fact that the cuts were not made of rubber so this one or that one could be made smaller and thereby give us a chance to make a good job of it. However needless the use of so many cuts may appear to us to be, and generally is, the customer wants it that way and, of course, gets it, and a poorly arranged design for his refusal to leave it to the printer.

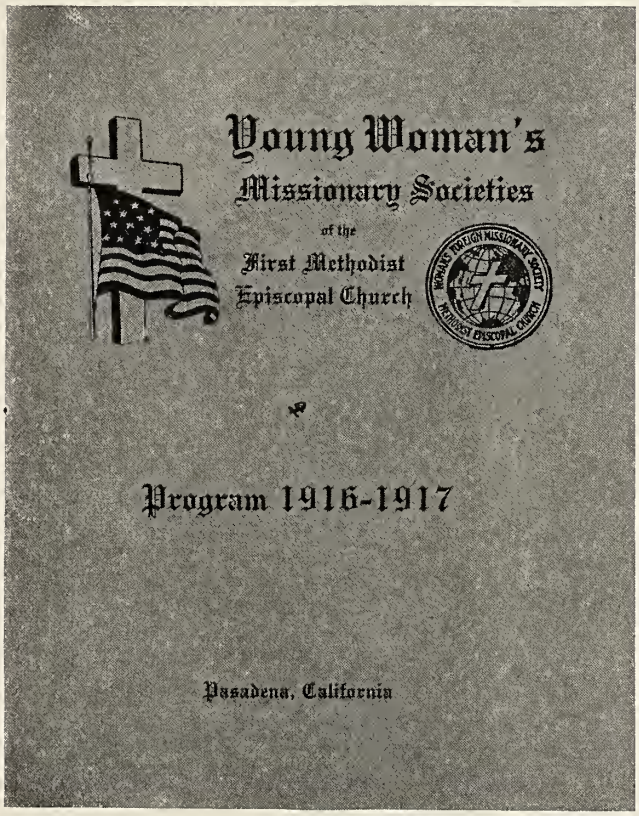


FIG. 1.
The difficulty of handling two cuts so utterly different here proved a stumbling-block to the compositor.

We are showing such a design on this page (Fig. 1) to illustrate the handicap it placed on the compositor and also to show the unpleasant effect of disorder which generally results from putting such a well-nigh impossible task up to the ordinary printer. With that copy and those cuts, so dissimilar in shape, to be arranged on a page of those proportions, the compositor can hardly be blamed for the unsatisfactory result.

The faults in this design are many, most noticeable of which is the effect of disorder and the absolute absence of symmetry, which is very much the same as order. It is comparable to a room in which all the furniture is placed in one corner in a disorderly way, the remainder of the room being practically unoccupied. This carries with it another fault, namely, an unequal and displeasing distribution of the white space. The top part of the design is crowded, whereas the bottom part is open. Then it has the effect of being overbalanced at the top, and, because of the lack of similarity between the right side and the left side, horizontal balance is poor. All the words of the first two lines constitute the name of one thing and should,

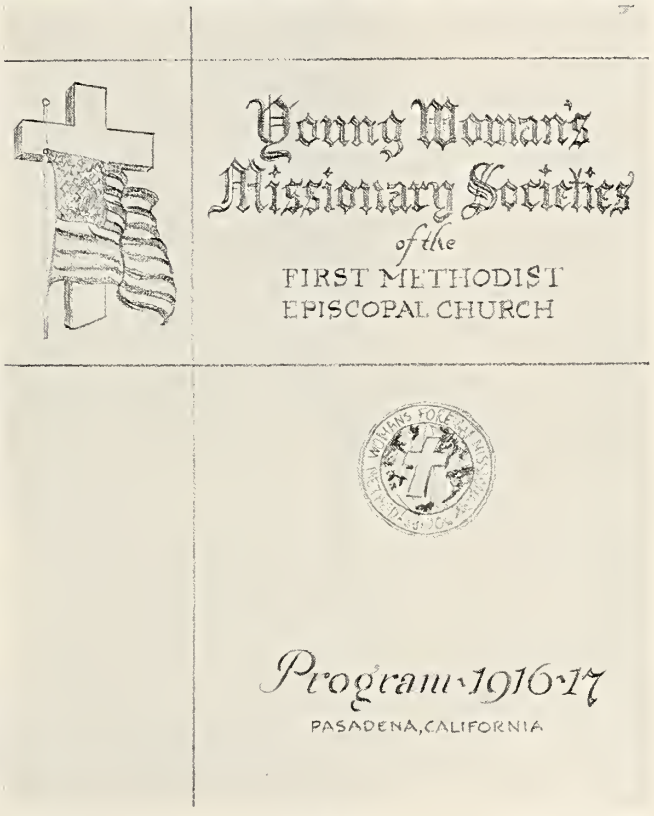


FIG. 2.
Rough sketch which illustrates improvement and the use of rules in the breaking up of spaces to aid the arrangement of type.

therefore, be set in the same size of type. The words "Young Woman's" in themselves have no significance. The cuts, by their position, not only cause an appearance of congestion, but, through their prominence, counteract the effect of the words set in type. There are too many forces of attraction in this small area. The fact that the cuts are so dissimilar in shape makes it desirable to re-position them so that the tendency to balance them against each other will be overcome.

The problem is to overcome these faults — and it is indeed a very difficult one. To do so without the use of rules would be almost out of the question, and for that reason it affords an excellent opportunity for a demonstration of the value of rules in breaking up spaces into pleasing and harmonious parts.

As the problem of arranging this page with but the round cut would be a simple one, we eliminate the flag and cross illustration and arrange the round cut and the type in symmetrical and orderly form. The other cut then suggests the advantage of panels and the cross-rule design is the result.

Now, just where does the advantage of the rules come in? It is that, by their use, the page can be broken up into pleasing parts. The units, on the other hand, because of their shape, could not be broken up into pleasing parts with a view to order of arrangement. We have made a rough pencil sketch to illustrate the idea. Visualize our sketch of the page without the rules, if you can, and the appearance would then be disorderly. The rules, therefore, serve the purpose of breaking up the page into pleasing parts, making it possible to arrange the type and ornaments in an orderly manner.

Firms which issue catalogues quite often make the mistake of ordering cuts direct from the engravers and dumping the cuts and their copy into the printer's office with instructions to get out a fine job. Their action in doing this is, nine times out of ten, responsible for many of the poor catalogues which are seen. They order the cuts needlessly large, of bad proportions, and, though not pertinent to this article, cuts which are not adaptable to satisfactory printing. If the printer is to be responsible for the appearance of the work he should be permitted to furnish the plates so that they will not prove a handicap to him in the arrangement of the type. When two such large cuts are offered for use on a page, as in Fig. 1, and especially when they are as needless as in that case — the type tells all, the devices serve only as appropriate embellishment — the printer should counsel the customer against their use. The more progressive printers are now advertising to do, and are doing, complete service, and some of the better plants will not accept work unless given the right to furnish the plates. It is something more printers could do with satisfaction and profit.

Distinctive printed forms from the house of Carson-Harper, Denver, Colorado. (Read review in specimen department of this issue.)

Get the Axe for This Bad Practice

Space-sellers in many sections are sadly at fault in respect to allowing advertisers to buy space for uses that hurt themselves and all other advertisers. Such things are not the rule, perhaps, but the exceptions are so frequent that, in some communities, there is considerable evidence that the space-seller has little concern beyond the immediate dollar.

At Indianapolis, recently, in a "special automobile edition" of a newspaper, an advertiser — whose full-page advertisement was run along with scores of others — was permitted to say, in screaming type:

"The car that goes out on the road and actually DOES the wonderful things that a few cars CLAIM to do."

Another advertisement in the same paper on the same day suggested that a statement was a description of real service — "not a mere advertising slogan."

It would rightfully be presumed that automobile advertising, at least, should have passed the stone age!

The paper no doubt billed its space to other advertisers in that special edition at the usual rate, despite its open connivance in helping these advertisers minimize the effect of the other copy.

Indianapolis is no exception. Such things happen with more or less frequency everywhere — and with remarkable frequency in some places.

If advertising is to be that good servant of business which we all hope, then this kind of foolhardy practice must stop, and if the advertiser himself will not see the light, the seller must bring him sharply about. Such advertisers are stealing the good name of advertising.—*Associated Advertising.*

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

EUGENE L. GRAVES, Norfolk, Virginia.— Your October blotter is especially neat and the colors are quite pleasing.

G. W. ROCHE, Spokane, Washington.— The folder, "The Home City," is interesting, well written and nicely printed, but, oh! so crowded.

LORA H. BAILEY, Salisbury, Maryland.— The envelope corner-card for Eugene M. Messick is exceptionally pleasing and forceful. There are no faults to be found with it.

GREENWOOD MADDUX, Palmer, Texas.— The blotter is exceptionally good, and the only fault we can point out in it is of very little importance — the corner-pieces in the border are turned the wrong way, the outside corner in each instance should be the inside corner.

H. E. VANDERBILT, Smith Centre, Kansas.— The package-label for the *Journal* is nicely arranged, but the line in text should not be letter-spaced nor combined with extended types unique, interesting and well executed. Press-work on the folder, "More Business," is not very good. Linen-finish bond stock requires a strong, hard impression so that the letters will be sharply printed without punching. Pressboard makes the best packing for printing on such stock.

CARSON-HARPER COMPANY, Denver, Colorado. — The Mountanick program and tag are decidedly interesting and effective in every detail

THE HERALD PRESS

AND DIRECT ADVERTISING AGENCY

Advertising Service · Designing · Engraving Printing · All under one roof

C.C.RONALDS · *Managing Director*

MONTREAL & TORONTO

MONTREAL

Handsome and dignified letter-head used by one of the finest printing-plants on the continent. Designed and lettered by Harvey Hopkins Dunn, Philadelphia, Pennsylvania.

LIONEL P. MURRAY, Philadelphia, Pennsylvania.— The advertising folders prepared by you for the Crew-Levick Company are very good indeed, good advertising well displayed, arranged and printed.

PAUL D. NORRIS, Richmond, Virginia.— The specimens are all very satisfactory, nothing striking, elaborate or unusual — just plain, every-day good work. You could not have done more.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— The specimens are exceptionally neat and effective, in keeping with others of your high-grade work which we have had the great pleasure to examine.

CHARLES F. SKELLY, Altoona, Pennsylvania. — Your specimens are all of a high grade and faults can not be found therein, for none exist. The little acknowledgment of receipt of remittance is exceptionally interesting.

WALTER B. ROCKETT, Mount Vernon, New York.— The novelty folder by which you announce the addition of a new type-face to your equipment is well handled in every way and we do not doubt that it proved effective from the standpoint of advertising.

for the reasons given in other paragraphs in this department, to which we would call your attention.

A. J. SCHLINGER, White Plains, New York.— We do not admire the combination of script and text on the announcement for Samuel Scott & Co., designed by you. If an old-style roman lower-case had been used instead of the script a great improvement would have been the result.

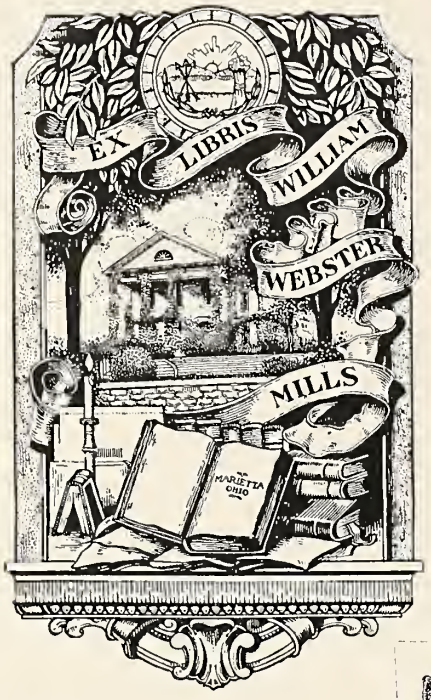
E. M. DUNBAR, Boston, Massachusetts.—Your stationery items are decidedly distinctive in their quaint antique style, which is obtained by the use of old-style Caslon with swash italic characters. Your check, designed by Carl Purington Rollins, of the Montague Press, is the best of the lot, in our estimation.

CLARENCE L. BROUGHTON, Dolgeville, New York.— The blotter entitled "The Mark of Quality" is interestingly arranged and well printed. The lettering is a little ragged, but that will be overcome with practice. Your lines are free, and that is a very valuable quality.

BUSINESS CARD PRINTERY, San Francisco, California.— The specimens are decidedly from plan to completion. The cover of the booklet in green-black, vermilion and silver is especiallly pleasing. The motto-card, "Say, kid," printed in black, green tint and gold, is very pretty. All are reproduced in half-tone on the opposite page.

C. E. GRISHAM, Scottsbluff, Nebraska.— The window-card designed by you for the Scottsbluff Commercial Club is overdone in a decorative way. There are so many rules and borders on the card that an effect of complexity is apparent which makes reading a difficult problem. One individual, seeing it on our desk, made the remark that "it looks blurry." Space between words is too wide, practically throughout.

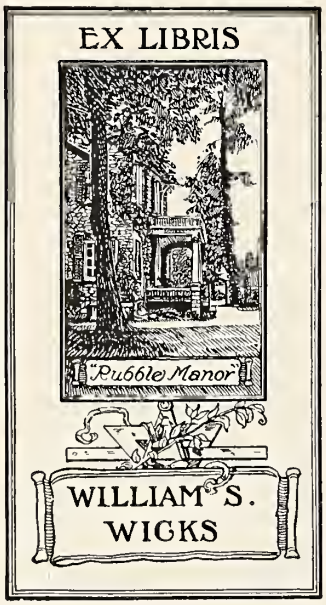
CORNELIUS PRINTING COMPANY, Indianapolis, Indiana.— The booklet printed by you for the Packard Twin Six line of automobiles would be much better if the panels at top and bottom of each page were made up of plain rule, for the border used is spotty and attracts too much attention to itself. A trifle too much ink was carried. It is, however, in a general way, a very commendable piece of work. The colors used in printing are pleasing.



Book Plates

By the

ECLIPSE
ELECTROTYPE
& ENGRAVING
COMPANY
CLEVELAND, OHIO



Louis F. Asbill, Yukon, Oklahoma.— The package-label is very nicely designed. The rules join poorly, because worn, and the open joints are rather displeasing. The brown is too strong. Because of the great strength of the units printed in brown, the brown should have been weakened to a tint. As it stands, the type is subordinated by the great strength of the rules.

C. E. Linden, Marshalltown, Iowa.— The program designed by you for the Iowa State Federation of Labor banquet, which opens two ways from the center, the title-design being a representation of closed doors, would be improved if the rules representing the panels had been lighter so that the type would stand out more prominently. As it stands the type is too inconspicuous.

The Conklin Pen Manufacturing Company, Toledo, Ohio.— The show-cards which you are using are strong in attention-value and effective in every other advertising way. The designs follow the German poster style, being bold in design, and are printed in strong color combinations harmonious with their character. We would like to reproduce them, but some of the colors used are such as would not show the originals to advantage in half-tone reproductions.

A. R. Arkin & Co., Chicago, Illinois. — The letter-heads in the collection sent us as samples of your work have a distinctive, forceful and interesting appearance which is very commendable. They are by no means conventional, and the type-sizes are larger than are ordinarily used on letter-headings, which might cause them to be looked upon with disfavor by some, but, on the other hand, their characteristics first mentioned would surely cause them to be admired by those who like something "a little different."

Buena Vista Weekly News, Buena Vista, Virginia.— You did remarkably well on the monthly report for the Rockbridge Manganese & Iron Company in spite of the handicap of being compelled to print it on

a newspaper press. The daily mine-report is also well handled. While a little too much ink was carried on the former job, we can not offer further help, for, because of the handicap aforementioned, and the fact that the leaders used were badly worn, we could not have done better ourselves.

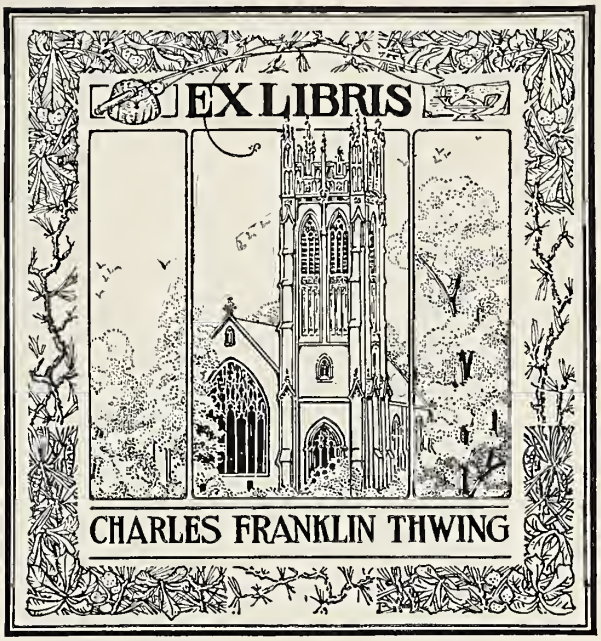
F. B. MENDOZA, Quincy, Massachusetts.— Your letter-head, the business card for the Cushman Studio, and the blotter, "A Fable," are very satisfactory as specimens of jobwork. We do not doubt that the blotter proved good advertising, but that it "caused no end of comment and return of cash" is questionable. Get us? An item which caused no end of the return of cash would be more of a dream than an actuality. We find no faults in any of the work except that the type-group on the business card in question is a trifle too low.

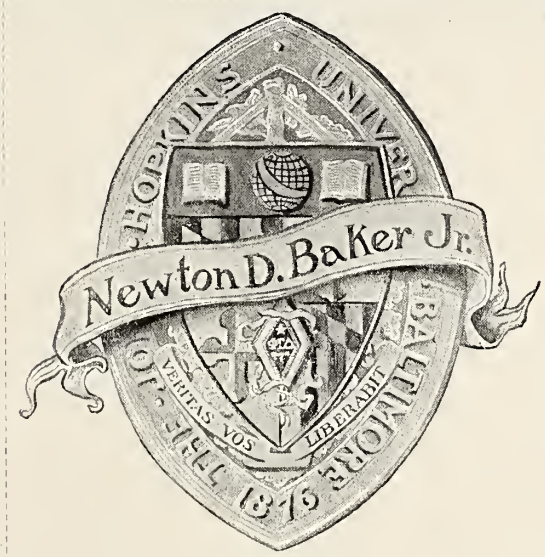
WE have received some very good samples of the work of The Joseph Betz Printing Company, East Liverpool, Ohio, which justify the firm's claim to the distinction of being "printers of high-grade catalogue and commercial work." We do not admire the use of such large capitals with such small lower-case letters as in the firm-name at the bottom of the cover of the booklet, "Spending Money." The bill-head for The Acme Cigar Factory is exceptionally good.

THE HORVATH PRINTERY, Steelton, Pennsylvania.— We would know, even had you neglected to tell us, that your printing had proved satisfactory to your customers, or, if not, that your customers do not know good work. There are no faults to be found with it in any particular. One of your envelope-stuffers, rearranged somewhat, is shown in the colored insert of this issue.

ALFRED H. WINKE, Helena, Montana. — Both the letter-head and the package-label are exceptionally neat, properly and effectively displayed. Very few journeymen are doing better commercial work, despite the fact that your experience is of but two and one-half years. The capitals on the package-label are a little too large to work well with the comparatively small lower-case line used for the main display, but this is a very, very minor point. Congratulations.

WE are pleased to show on this and the opposite page a number of book-plate designs executed in their entirety by The Eclipse Electrotype & Engraving Company, The Complete Establishment, Cleveland, Ohio. These designs are reproduced from a handsome booklet issued by that company to make known its desire and ability to do this character of work and which contained many more examples than are shown here. The booklet, entitled "Book Plates," was bound in buff Sunburst stock, printed in gold, and embossed. The inside pages were handsomely printed in black and red, a book-plate being shown on each right-hand page, below which in each instance a little comment on the character of its design or its distinctive and appropriated features is made. On the opposite page in each instance further comment is made, particularly as to the style of engraving represented in the book-plate opposite, or that may be furnished. The booklet itself is a beautiful job of printing, and the excellent book-plates shown, and their variety of style, should bring adequate returns from those who want book-plates of merit.





Book-plates by Eclipse Engraving & Electrotype Company, Cleveland, Ohio.

EDGAR F. TYREE, Norfolk, Virginia.— Your handling of the Menu for the Diggs Confectionery is admirable. Your idea of printing the bulk of the design in light brown, and the sectional headings, such as "Fruits" and "Meats," arranged at the side, in black, is a good one, for those headings, while in small type, stand out prominently because of the greater strength of black as compared to the brown. We are going to reproduce this example in the very near future when the colors we use in this department will do it justice, because of the excellent idea it furnishes.

ELLIS COLEMAN, Shreveport, Louisiana.— Your specimens are all interesting, thoroughly in keeping with the work you have always sent us. The red is too strong in tone for the green on the folder, "Coming to the front." Initial letters in a line should not stand out so much more prominently than the remaining letters of the words as they do in this instance. On the ticket for the Soldiers' Benefit Dance the effect is rather confusing because of the strong red in which the illustrations are printed. When illustrations are to be overprinted with type they should be printed in weak tints so that they will not conflict with the type.

J. B. SANFORD, Newport, Vermont.— The "Theo Karle Criticisms" would be much better if made up into four pages than as printed on one side of a long strip, where it has the appearance of a galley proof. The improvement would be due to the greater ease with which it could be handled and read by those who receive it. It would be better as it is if dashes had been inserted for the purpose of classification between the different comments.

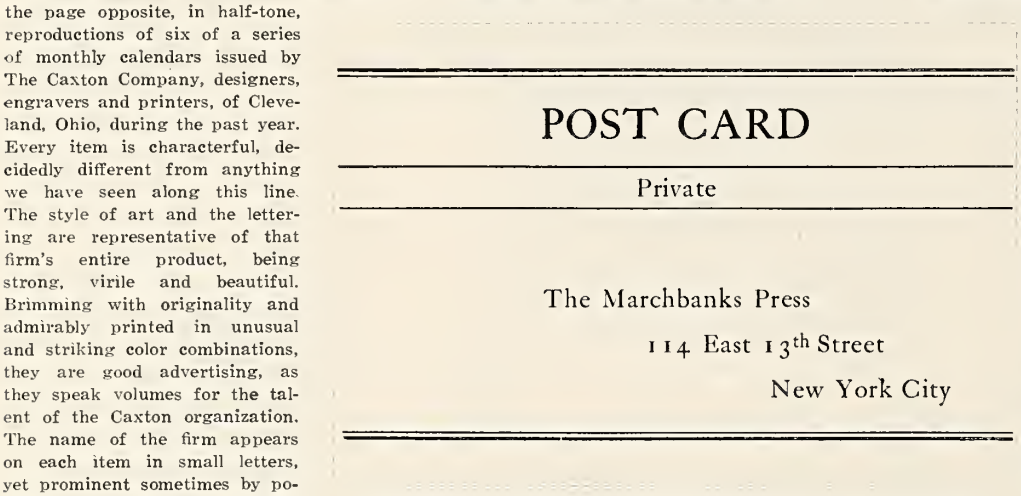
THE MULTIGRAPHING LETTER AND PRINTING COMPANY, LIMITED, Toronto, Canada.— The blotter, "Our letters bring quicker results because they're out first! Service counts," is designed in an impressive way, but we do not like the combination of Cheltenham Bold, condensed, and Engravers Bold, an extended letter, not only because of the difference in shape, but also because the latter contains hair-line elements, whereas there is not a great variation in weight of light and heavy elements in the former. They are decidedly inharmonious faces and should not be used together.

A. J. RISHEA, Kingston, Canada.— Your letter-head is not a good one, we regret to state, and for several reasons. First of all it is too elaborate, the decoration being much more prominent than the type, which should never be the case. It is made more complex by the use of so many colors. The condensed text-letter and the extended Copperplate are as utterly unlike as

Three of a series of monthly calendars by The Caxton Company, Cleveland, Ohio.

letters could be, and do not harmonize. Follow the simple styles of arrangement which are shown in these pages. Ornamentation which wholly subordinates the type in a design does not embellish it. To accomplish its real purpose decoration should be used with restraint.

WE are showing at the top of this page and the page opposite, in half-tone, reproductions of six of a series of monthly calendars issued by The Caxton Company, designers, engravers and printers, of Cleveland, Ohio, during the past year. Every item is characterful, decidedly different from anything we have seen along this line. The style of art and the lettering are representative of that firm's entire product, being strong, virile and beautiful. Brimming with originality and admirably printed in unusual and striking color combinations, they are good advertising, as they speak volumes for the talent of the Caxton organization. The name of the firm appears on each item in small letters, yet prominent sometimes by position, but nothing more. The producers had the good judgment to refrain from indulging in argument of a sales nature, leaving the work to speak for itself — and it does that very forcefully. To any one who knows good work in all branches of the graphic arts and has the good judgment to appreciate the fact that good artwork, good engraving and good printing are necessary to successfully sell high-class goods, these calendars should appeal with great force. We regret our inability to show these designs in their original form, and in the colors used, for, although the half-tones show the character of the design and general make-up, the colors in which the originals were printed were responsible for much of their beautiful appearance. We feel, therefore, that it is hardly giving The Caxton Company the measure of justice due them for their fine work to make this showing without advising prospective users of the service they offer to send for copies of the originals. If that is done, THE INLAND PRINTER has been of help in bringing together those who can furnish this class of work and those who are in need of it.



Address-side of post-card by The Marchbanks Press, New York city.

N. A. HANNA, Cadiz, Ohio.— Some of your specimens are quite interesting and unique. On the bill-head for J. C. Merryman & Son, the crowding, and the effect of congestion produced thereby, would be overcome if some of the unimportant lines were set in smaller type. On the Chas. Jackson's bill-head the red is too strong. The gray-tone type weakens the black to quite an extent and, because of this, seems to shrink from the eye. When two colors are used together they should be selected and printed with a view to equalizing the tone of the whole design. Script should not be used in combination with roman types, for their design is so different the effect is displeasing when used in the same piece of work.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.— All your work is of a very good grade. We note some minor points on which correction is necessary. You should avoid combinations of condensed text-type with the extended block-letter known as Copperplate Gothic. There is nothing in common between these two letter styles. The disorderly, unsymmetrical arrangement of the Young Woman's Missionary Societies program-booklet is very displeasing. We admit it is a difficult proposition to use two such large cuts on a cover-design in a pleasing manner, but are sure an improvement would result if arranged as shown in our sketch, which is reproduced alongside the design in question on page 355.

TWIN CITY PRINTING COMPANY, Champaign, Illinois.—*The Illinois*, monthly magazine of the students of the University of Illinois, is thoroughly satisfactory as to make-up and typography. Some of the half-tones, particularly those of the football players, are not very well printed, but this appears to have been due as much to faulty plates as to lack of care in presswork. The ink appears somewhat grayish, and for that reason we are of the opinion that it was reduced too much or of a rather inferior grade. A little bronze-blue added to black will add a luster without changing it to a blue.

MCKINLEY-SLOAN PRINTING COMPANY, Kansas City, Missouri.— The hand-lettered blotter, on which the illustration of the two members of the firm, arm in arm, appears at the top, is interesting and would provoke favorable comment, we are sure, on the part of your customers. The other blotter is somewhat jumbled, due to the fact that there was not enough space available to arrange the copy in an effective manner without using such small

Handsome calendar designs by The Caxton Company, Cleveland, Ohio.

type as to make it difficult to read. Your envelope, while striking, is rather bizarre, and the lettering is poor. Why so much prominence for the word "from"?

O. EUGENE BOOTH, Cherokee, Iowa.— Your composition is very good indeed, but some of the designs are not well printed. On the Behrens letter-head, which is very poorly printed, the condensed type is letter-spaced entirely too widely, and the space between words and the initials in the main display line is altogether out of proportion. The green used for printing the cut is too strong. When printing with type over an illustration, that illustration should be in a weak tint so as to avoid complexity in the lines of the illustration and the type. Too wide spacing of words is apparent in others of your specimens. Avoid this, for it breaks up unity.

THE ELITE PRINTING COMPANY, San Diego, California.— Your work is decidedly interesting and beautiful. The frequent use of brown ink on buff stocks gives a soft effect which is always pleasing. The booklet for the Johnson-Saunn Company, and the house-organ, *The Kackle*, could hardly be improved on. We do not admire diagonal arrangements of words as on the fold-over cover of the booklet for the Christian Women's Board of Missions. Such arrangements strike a discordant note with the other lines arranged horizontally as lines are read. We compliment your good taste and typographic intelligence.

THE THOS. P. TAYLOR COMPANY, Bridgeport, Connecticut.— Your monthly blotter house-organ represents a very good idea and should prove good advertising. For the benefit of our readers who might want to adapt the idea for their own use, we will state that the form is gotten up to represent the appearance of the top of the first page of a four-column newspaper, the heading, *T. P. T. Co. Printograms*, running full measure, along with the date-line, below which, in four columns, short and interesting paragraphs are made up, interspersed between which are short paragraphs calling attention to the firm's ability to handle the printing orders of potential customers.

The Tidewater News, Franklin, Virginia.— Your specimens are of ordinary merit. On the check for your firm, the cut used as a background for the type is printed in too strong a color, and, furthermore, in a purplish-brown which does not harmonize at all with the red in which the name of the bank is printed. This cut should have been printed in a weak tint of blue or green. Text-type should never be letter-spaced. Its chief beauty is in its rich, compact form, which is broken up into disagreeable spots when letter-spaced. The heading for Powell Brothers' bill-head is "ruled to death." There are so many rules and borders in this design that the type is completely subordinated, and the effect of complexity is decidedly displeasing.

THE MARCHBANKS PRESS, 114 *East 13th Street, New York*

We are interested in

Date_____ Signed_____

Reverse side of post-card by The Marchbanks Press, New York city.

WE have received from the Mullowney Printing Company, Minneapolis, Minnesota, a copy of the menu-booklet which did service at a Bachelor Dinner tendered J. D. Mullowney, head of the firm, by F. C. Mullowney. As a job of printing it is just ordinary — a good piece of work, though not unusual — but as a novelty it scores very high. It is profusely illustrated with comic illustrations, so captioned as to provoke a hearty laugh. The pages were necessarily made large, 9 by 12 inches, in order to allow sufficient space for the illustrations.

P. L. A. LINES, Seattle, Washington.— We consider your work, as a whole, to be of a high grade, neatly and simply designed in a very effective manner. The stationery items for The Metropolitan Press are all pleasing and interesting, the little advertising blotter gotten up in the form of a six-inch rule being reproduced in our colored insert of this issue as an example for others to follow. We do not admire the underscoring of the two main display lines in the menu-cover for Meves Restaurant. Why underscore the lines which are already most prominent in the design? The tint is too strong, and not bright enough for best results, on the cover for *Dynamic Psychology*, issue of September, 1916.

RENE JOSEPH TITUS, Fort Worth, Texas.— Composition on your specimens is very good indeed, but the presswork is poor, and rules, imperfectly joined, mar the appearance somewhat. If a two-point lead was inserted above the line "Young Men's Christian" in the folder-title for the Association of Employed Officers it would be improved, but we consider the spacing between lines in the lower group very satisfactory indeed. On the cover-design for the Master Painters' Association, an improvement would be noted if there was more

contrast in the display of the two big points at the top. The first two lines would be more prominent and the three lines which follow would also be emphasized by the contrast if the first named were set in italic. The order of display is very satisfactory.

CARL J. H. ANDERSON, Cuyahoga Falls, Ohio.— The specimens are all excellent, simple in arrangement, effectively and judiciously displayed. One or two minor points call for correction. Capitals are difficult to read and should not be used for large masses of text as in the central group on the title-page of the manual for teachers of The Knox Course. The use of capitals in this narrow group made equal, pleasing spacing of all lines impossible, which is another reason for the avoidance of capitals in mass and more especially when in narrow measure. We are reproducing one of your pages.

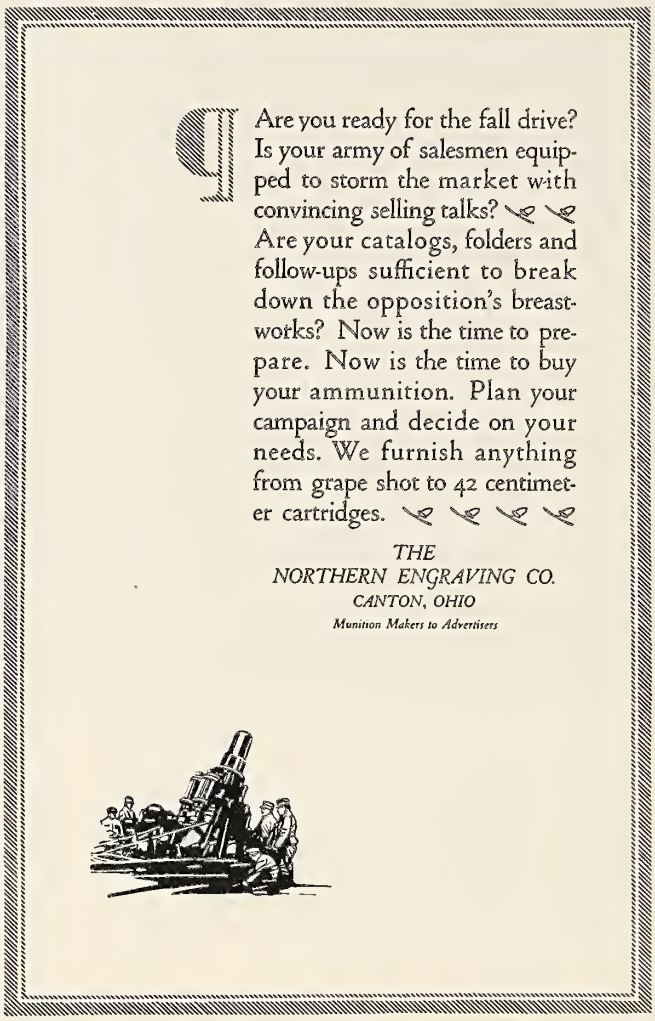
THE HUGH STEVENS PRINTING COMPANY, Jefferson City, Missouri.— "Modes of Today," the catalogue prepared by you for the McElwain-Barton Shoe Company, Kansas City, Missouri, is a decidedly effective piece of work and speaks well for your talented organization. We admire especially the unusual and artistic cover-design, which would be difficult to improve upon. The colors, gray, black and orange on gray stock, are well suited to the design. The only faults we find with the entire production are that the front margins on the inside pages are too small, and, on those pages where no line illustrations appear, the half-tone illustrations should be placed higher so that the pages would not appear overbalanced at the bottom. Most of the pages appear a little bottom-heavy. The presswork throughout is of an exceptionally high grade.

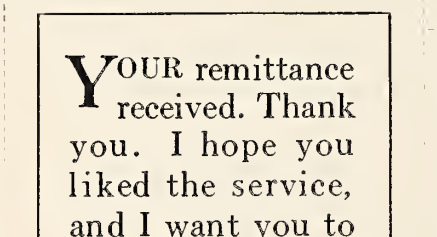
EDWIN H. STUART, Pittsburgh, Pennsylvania. — Your work is clever indeed. Several examples are reproduced in this issue, and these are very good representations of your "style."

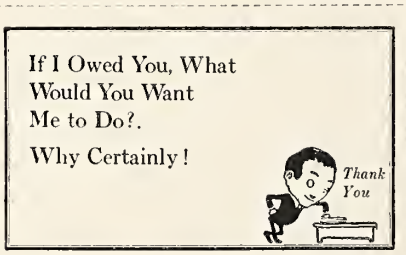
B. R. NEILL, Benton, Arkansas.— The specimens you have sent us are for the most part very good indeed. We do not admire the use of periods at either end of short lines for the purpose of squaring up the lines to a desired measure, for the reason that the periods, covering so much less space on the paper than the letters, do not adequately fulfil the purpose for which they are intended, but serve, instead, as distracting elements, demanding too much attention to themselves. This practice is apparent in several of your specimens, notably the cover for the Earle Family booklet. No attempt should have been made to square up the design. If you had not underscored the line, "Printed Matter," on your package-label — why underscore the line which is already most prominent? — the space saved would help in relieving the congestion in the lower panel. Avoid using extended Copperplate in combination with condensed italic letter-forms as in the bill-head for The L. B. White Printing Company.

WE have received from The La Vigne Press a handsome folder printed in light blue, buff tint and black on white deckled-edge antique stock. On the first page a large illustration of the home of the Press appears, beneath which, in blue, the words "Where Service Reigns and Quality Gains" appear. The third page is given over to an announcement that the firm is now settled in its new quarters, third floor, 17 Federal street. The name of the city wherein the firm does business is not given on the folder, however, and the cancellation stamp on the envelope is so blurred that we can not make it out. We consider this a very serious mistake, for local buyers of printing might assume that the institution was an out-of-town one, and out-of-town buyers of printing, who might want some of the service offered, could not find that service. We would like to reproduce it, but blue is not a satisfactory color for reproduction.

THE AMERICANIAN PRESS, Fresno, California.— To be perfectly frank with you, your work is very poor. You need to study the subjects of design and color harmony thoroughly. Your business card, printed in red, lemon-yellow, light green and light blue, presents a very poor combination of colors. It is startling and bizarre, but not in the least inviting. The manner in which it is cut up into small, unrelated groups keeps the eye of a reader dancing about from place to place in such a way as to be bewildering. The arrangement also affects a very displeasing breaking up of the white space, which is another point against





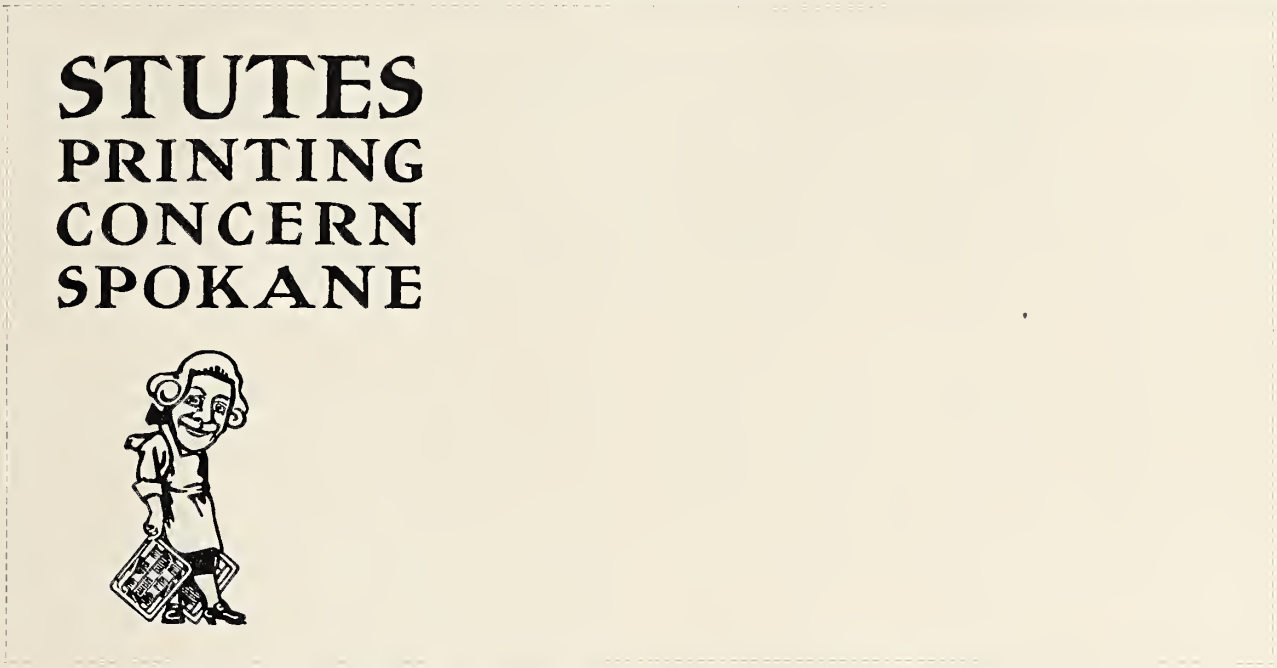


The advertisement at top of page is by Carl J. H. Anderson, Cuyahoga Falls, Ohio, and is reproduced from the house-organ of The Northern Engraving Company, Canton, Ohio. The cards at the bottom are by Edwin H. Stuart, Pittsburgh, Pennsylvania.

it. The best arrangements are those symmetrical forms in which all lines are centered on a common perpendicular axis, for, then, horizontal balance is sure to be secure and the white space on both sides uniform. Two colors are safer than four, for if one cold color and one warm color only are used the chances of a clash are reduced to a minimum.

type in such an elaborate fashion is to invite the reader to marvel at that part of the design rather than to do the really important thing, that is, read the type, and is a decided mistake. The work, especially the overelaborate designs, shows the influence of your European training, where elaborateness and distinctiveness of design are apparently the prime considerations. In this country, however, printing is rapidly coming to be judged for the quality of salesmanship that is in it. The question is not how striking, original and unique it can be made, but how it can be made to invite the recipient to read it and then to make the reading of it so simple and easy a matter that he will be influenced in favor of the article advertised. The blotters carry out this idea more nearly than do the folders.

GEORGE L. SCHUESSLER, Chicago, Illinois.— The "Type Book," designed by you, showing the excellent type, border and ornament equipment of Schmidt Brothers, printers, designers and engravers, 638 Federal street, Chicago, is one of the finest of such books which we have ever seen. The pages are printed on one side of the sheet only and bound in loose-leaf fashion, so that as the firm adds new equipment punched sheets may be furnished holders of the books, to be included therein. Not only are the type-faces shown in all their sizes, but, throughout the book, specimens of job and advertising composition are shown which demonstrate that Mr. Schuessler is an exceptionally capable compositor and that the Schmidt Brothers equipment is adapted to every class of high-grade work. The cover is quite interesting. The stock is black, on which the twelve-point border, except for the square corner-pieces, is printed in black and varnished, the type being bronzed green. The effect is both unusual and striking.



Interesting envelope corner-card by Stutes Printing Concern, Spokane, Washington.

STUTES PRINTING CONCERN, Spokane, Washington.— We are glad you told us the letterhead for the stuttering and stammering doctor is a good one, for we would not recognize it as such if you had not. It is a crying shame that such printing as that should be done. Did Stutes do it? No! It does not look like Stutes printing. Your envelope corner-card is reproduced herewith because of its disregard of conventionality in the interest of real effectiveness.

GORDEN D. PURDY, Truro, Nova Scotia.— Your work is simply and effectively arranged. The use of more modern styles of type would place it on a very high plane, at least as regards quality of composition. The ink seems to have been reduced too much, as it is mottled and does not cover well. On the card for the King George Hotel, the type crowds the border too closely at top and at bottom as compared to the side marginal spaces. Some space should be taken from below the ornament so as to permit of lowering the upper group and raising the lower group.

JOSEPH POPP, Burlington, Iowa.— The circular is very satisfactory in all except one or two minor points. The extended type in the top and bottom panels does not harmonize with the condensed type used in the large center panel. We believe that the heading would be improved if, instead of the two large, squared lines of capitals, the second line was rearranged into two lines, broken at the word "holder," and set in lower-case. There is considerable waste space at top and bottom, so that this change could be easily made.

STANLEY SMOLKA, New York city.— All your specimens are interesting and some of them are exceptionally good, but several are too decorative, the rules, borders and ornaments subordinating the type to such a degree that the items have little advertising value. To dress

Handsome booklet executed by the Bartlett-Orr Press, New York city, calling attention by its words to the fact that the firm does small work as well as large work, and which by its excellence proves that the company is capable of doing small work exceptionally well.

HAMLIN BROTHERS, Newkirk, Oklahoma.— The specimens sent us are of a very good grade, but subject to slight alterations with a view to improvement. When rules are of such nature that much piecing must be done, we would suggest that you avoid the use of them, especially if they are worn to such a point that they do not join perfectly. The breaks in the rules on the Fourth of July band-concert program are quite noticeable, and especially in the six-point rules. Spacing of lines is very poor in the bottom part of the circular letter, the heading on which is printed in red ink. On this heading the letter of the initial "T," made up of rules, border and the letter, is too far from the remaining letters of the word. This is a fault quite frequently found even in the best work. The most pleasing block initials are those in which the letter proper is in the upper right-hand corner of the block, in which position it is close to the remainder of the word. We do not see the advantage of three colors on your bill-head, and the weak green causes the words "In Account With" to fade almost beyond

recognition. Under an artificial light this line could scarcely be read.

AURORA PRINTING COMPANY, Aurora, Nebraska.— The cover of the United Brethren in Christ booklet would be better if only one style of type had been used in its composition. The upper group crowds the border at the top too closely and should be lowered six or eight points, even though there would then be a variation in margins. On account of the large amount of barren, waste white space the ornament should be lowered to a position where the space above would be to the space below as two to three. The title-page would be improved if the lines of minor importance had been set in smaller type so that the important line would, by contrast, be more prominent, and in order that the lines could be grouped in two masses instead of being scattered down the page, crowding it, as it does, from top to bottom. The back margins are too wide, wider in fact than the front margins, in reverse order to what they should be. This mistake was made in the imposition of the form.

WHEN the Bartlett-Orr Press, New York city, does printing for the purpose of advertising its business, that printing is executed with the same painstaking care and attention to details, and the product possesses the same degree of general excellence as when the work is done for a customer. That means it is something exceptional, for the Bartlett-Orr Press does not sell paper, ink and labor only, but incorporates that something in its work which is apparent all too infrequently — the quality which promotes sales. To correct an erroneous opinion held by many of its actual and potential customers that, because the Bartlett-Orr Press is a big concern, it does not desire to handle small work, a handsome booklet was issued, entitled "Character in Little Things," which is appropriately a little thing with character stamped in every detail of its make-up. The cover, reproduced on this page, is representative of an early style of Italian decoration and design. The letters and the decoration were stamped in gold, the background in the two panels containing the lettering being in black, on heavy blue cover-stock, doubled. The cover was tied with black cord.

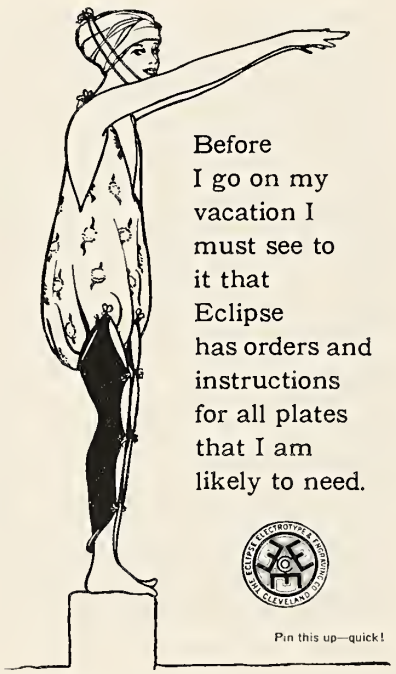
MR. *WILLIAM HENRY BAKER*, who conducts the Eclipse "*Almanack*" and is responsible for the educational advertising matter and policies of *The Eclipse Electrotype & Engraving Co.*—which have attracted so much attention and commendation—can accept a few additional commissions in publicity from other houses; in Cleveland or out.

IN more than twenty-five years experience Mr. Baker has advertised department stores, machine tools, clothing, investment securities, chain-store tailoring, jewelry, groceries, photo-engraving, furniture, printing, real estate, &c; edited several magazines; publisht a couple of business books; and acquired a rather broad perspectiv on things in general —which is for sale.

MR. Baker offers personal service in business research, advertising copy and plans, store service systems, &c. Competitiv current accounts are not taken and no fees are accepted from anyone but those employing him. Establisht advertising departments need not be displaced but may be cooperated with; or, where none exist, organized.

A Famous Chicago advertising agency told a third party—whence the word traveld—"Mr. Baker is the best catalog and booklet man in the U. S."; and one of his clients wrote an inquirer "Mr. Baker is a man of very markt ability. He is the best advertising man we have ever known". Definit references can be given if desired.

ADdress, *William Henry Baker, 1020 Engineers Building, Cleveland, Ohio.* (Telefone, Main 3228.)



Forceful and pleasing typographic forms designed by William Henry Baker, advertising expert, Cleveland, Ohio.

The half-tone reproduction does scant justice to the original, but it is the best we can do. The inside pages (there are but four of them) were printed on rough hand-made stock, on which a wide decorative border around the type was printed in a dull-blue tint, the type, Cloister Old Style, being printed in black. Incorporated in this border, at the bottom, the trade-mark of the firm appears. On the second page an illustration of the home of the Press, printed in colors on enameled stock, is tipped, the sheet registering perfectly inside the decorative border. The text is short, and we are quoting it because of the graphic way in which much is told in few words and because it should prove rich in suggestion to others of our readers: "Some of our best customers have surprised us at times by telling us they thought we did not want small work. We wish to correct this wrong idea. We have small presses as well as large ones, and it adds to our happiness to hear the little ones turning with the others. It is always well to buy small things where larger things are known to be done well. We like to put character into small things. A little circular or booklet carefully designed can at times make an impression as strong as a much larger piece of printing. We have a special department for the handling of smaller work, and we really want it." All in all, it is as near one hundred per cent printing as is likely to be done.

BOOKBINDING

By John J. Pleger, Author of " Bookbinding and Its Auxiliary Branches."
Copyright, 1916, by John J. Pleger.

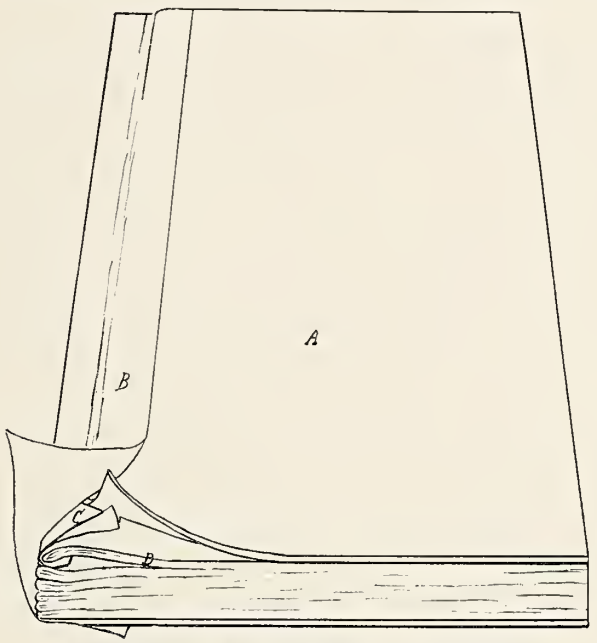
The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company

Binding — Paper Boards, Cut Flush.

This style of binding finds favor on manifold work where a somewhat stronger binding than the quarter-bound, cut flush, is desired. Being covered with heavy cover or manila paper enables the record clerk to write the proper designation on the cover and back. This is a popular postoffice style, because it is sewed, opens flat, and the leather back gives it the strength necessary. After the books are sewed and end-sheets tipped on, the backs are glued and slightly rounded. Cut a piece of goat split or fleshers two and one-half inches plus the width and the length of the book and pare the ends. Apply a coat of glue to the backs, a medium-thick paste on the leather, and fold it over. When the leather feels tacky, open it out, draw it over the backs on the sides, rub it down with a folder, and lay aside, the fore edges and backs alternating, with the backs out. Cut the boards the length and three-eighths of an inch narrower than the width. Apply a medium-thick paste, and lay the boards on the end-leaves of about ten books, three-eighths of an inch from the edge of the back. Place them in a press, give a hard nip, and proceed with the balance in the same way. When all have been boarded, place them in the press with a board between every ten books and give them a firm pressure over night. Then cut the cover or manila paper wide enough to cover the entire book. Apply a medium-thick paste to about ten pieces, fold over before putting them on the books, and lay aside. Open one at a time, lay the book even at the head and fore edge, and bring the other half of the sheet over the back on the side. Then rub down on the back, sides and joint, and lay aside to dry. The next operation is trimming and, if required, pasting printed labels on the sides.

Card or Tag Board, Cloth Back.

Pamphlets, catalogues, or small account books such as pass or time books, require a more substantial binding than the ordinary paper cover. For saddle-stitched books the card or tag board is cut the size of the two pages when opened plus the thickness of the book. The grain of the board should run the length of the books. If this can not be cut advantageously, and it is imperative because of the cost to cut against the grain, then the board must be scored to permit folding. To reinforce the fold, cut a strip of muslin from one-half to three-fourths of an inch wide and the length of the book. Apply a medium-thick paste on a wooden board, lay the strips of muslin — as many as can be finished before the paste dries — on the pasted board. Place a sheet of waste paper on top and rub down. Remove the paper, lift off a strip, lay it in the center on the inside of the folder cover, and stand the cardboard on edge to dry. The score should be on the outside whenever the card or tag board is cut against the grain. When dry, fold the covers with the muslin in the center, insert the



A — Cardboard. B — Cloth back. C — Cloth joint.
D — Outer signature.

folded sheets and staple, or sew on a sewing-machine. Compress the books or bundle them up over night; this is not necessary on thin books, but must be done on all thick books. Then cut a strip of cloth from one-half to three-fourths of an inch wide, according to the thickness and the length of the book. Paste this in the same manner as above described, and lay one-half of it on one side of the book, turn it over, place it on a piece of paper, bring the paper over, and rub it down. Lay the books aside, repeat the operations, and pile up the books with front and backs alternating, backs out. When dry, the books can be trimmed.

On thick books, saddle-stitching is impracticable, and the pages are made up into consecutive signatures; on such, the card or tag board should be guarded to the outer

signatures. Cut the board one-fourth of an inch narrower than the width and the length of the book. A strip of cloth is cut seven-eighths of an inch wide and the length of the book. Fan out the boards on the inside one-half of an inch, apply a medium-thick paste, and lay the cloth on the pasted board so as to leave three-eighths of an inch for the joint. Repeat the operation, and lay aside. When dry, fan out the board so as to paste one-eighth of an inch of the cloth. Take a board and lay it on a piece of paper, take up the outer signature, lay it on the board so as to leave one-eighth of an inch of the cloth to be turned in over the fold of the signature. Bring the piece of paper over tight to the folded edge of the signature, and rub down. When dry, the signatures are gathered, sewed, and the books compressed. Cut the book cloth for the back one and one-half inches plus the width of the back. Jog as many books as can be held by the hands, lay them on the edge of the table with a scrap piece of board on the top and bottom, and apply a medium-thick flexible glue. Separate the books, pile them up, alternating fronts and backs, with the backs out. Paste the cloth as previously described and lay it on about three-fourths of an inch from the edge of the back; place the book with the cloth on a piece of paper, bring it over snug to the back, and rub down. Lay the books aside, and when dry they can be trimmed.

Bracket Stripping Machine.

This machine has been designed to strip tablets, backs of catalogues, pass-books, check-books, drafts, tariffs, hinged covers, first and last signatures of edition work after waste-leaves have been tipped on, and all kinds of wire-stitched books with or without cases. One of the most important factors of this machine is its simplicity of construction, and consequently it is easy to operate. Two sets of carrier rollers grip the book and carry it through the machine in horizontal position. The lower set of carrier rollers revolve in solid bearings, while the upper set are mounted in an inverted adjustable head, the adjustable head being constructed in such manner as to make the machine adaptable for different thicknesses of books, or any other work being handled by it. All rollers in this head have special spring-tension bearings; so that all books, whether they contain exactly the same number of sheets or not, are gripped with equal firmness and are carried through the machine without undue strain. The machine is provided with a wire staple rolling device which rolls down the points of the staples to the surface of the books, and yet does not cut the cover. The gummed-cloth tape is mounted on a reel under the machine, which is equipped with a friction brake, so that the different tensions may be applied to the different widths of tape. From the reel the cloth is carried to the electrically heated hot-water tank, where it passes over the rollers to the rear of the book-carrier rolls. In the rear of the book-carrier rolls are a series of formers and wipers, which form the cloth around the books or signature and wipe it smoothly in place. These formers and wipers are attached solidly to the adjustable head and bed of the machine, so that they are in correct position when the head of the machine is set for the work. These book-former fingers can be shaped, too, so as to give more of the cloth or tape on the upper or lower side of the sheets of the books being pasted up; this is a feature which makes it applicable for loose-end end-sheets. Gummed cloth is put up in rolls of all widths and colors, and this machine handles any of these widths with equal ease and accuracy. The cloth is automatically cut between the books by a revolving knife, and this knife can be adjusted and set so as to cut off the tape on books or signatures, no matter what the length of the book or signature being put through the machine. The machine is easily changed from one job to another by simply removing the old tape, putting on a new roll and adjusting the head of the machine to fit the new work. The machine is driven by a one-fourth horse-power, changeable-speed electrical motor, and may be operated to its full capacity by two girls. It is guaranteed to hinge covers 14 inches long, 1,500 an hour; check-books, 25 to 50 thick, 1,500 an hour; catalogues, 1,800 to 2,000 an hour; first and last signatures of edition work, 2,000 to 2,500 an hour; tariffs, 9 inches long, 2,000 an hour.

Simplex Book and Tablet Binding Machine.

This machine puts cloth strips on the backs of composition, reporters', pass and check books, and tablets. It will handle work from three-sixteenths to one inch in thickness, with either round or square backs. The cloth cut-off adjusts itself to any length up to five inches. The adjusting of the machine for different thicknesses can be done in a few minutes by turning a hand-wheel and regulating the guides for the strip. The capacity of the machine depends on the speed of the operator, but ordinarily from 80 to 150 books a minute can be produced.

GO AWAY!

Photograph by George A. Alsop, Chicago, Illinois.
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WHY PROOFREADERS ARE BALD.

Przasnysz and Przemysl are not the only things that the Russians have to contend with, for some day their whole advance may be wrecked upon one of the following: Berezszaz, Hadju Szoboszo, Nyiregyhaza, Dzialoszice, Wloszczowa, Szczuczyn.— *Columbia State.*

Written for THE INLAND PRINTER.

AN EFFICIENCY CONTEST.

BY H. H.

ALL efforts at increasing efficiency must take into account the welfare of the employee. That most desirable object, efficiency, can be attained in no better way than by offering the employee some incentive, something that will convince him that the results will prove to his benefit as well as to the benefit of the firm by which he is employed. Plans that take into account merely the forcing of the workers to increased speed seldom prove successful. On the other hand, show them that you are interested in them, that they will share in the results of the increased efficiency, and you have taken a long step toward securing their coöperation.

These thoughts were inspired by a recent letter, received from T. D. Oakley, superintendent of printing of The Methodist Book Concern, Chicago, which reads as follows:

"Please send THE INLAND PRINTER for one year to J. Weiss, care of The Methodist Book Concern, 740 Rush street, Chicago. We have been running an 'efficiency contest' in our composing-room, and this subscription is a result of the contest. Enclosed you will find a circular outlining the plan of the contest, and a score-card. The final result is arrived at on a percentage basis — at the end of each month dividing the total number of points by the number of jobs handled by each contestant. By posting this result each month it adds to the interest and causes renewed effort. It has been quite interesting as well as profitable to both the office and men, giving us a better class of composition and developing first-class compositors out of what we had heretofore regarded as very 'ordinary material.' We are extending this contest over another six months by special request of the contestants."

Believing that it will prove of interest to other employers, and that it will offer them a plan worth while adapting to their own requirements, we are reproducing the circular outlining the contest. The strong feature which recommends a contest such as this is that it makes it necessary for the employee to study his work — and to the extent he studies he benefits personally through increased knowledge of the underlying principles.

EFFICIENCY FIRST.

(SAFETY.)

In the development of the Book Concern's printing business, we find a decidedly increasing demand for a high class of composition; it comes from every quarter. This we must continue to supply, and if we can develop it among our present force, we would be only too glad to do so — if not, we will be compelled to seek it elsewhere. So the real object of this little test is to help you, and incidentally the Concern — help you to make yourself more useful, help you to advancement, better pay, and to security in your position. This is your opportunity.

Therefore it will be well for all to enter into this little efficiency test with a determination to make the best of it — for upon the final results very largely depends your future usefulness in your present capacity.

Knowing the case, to distinguish a "nut" from a "mut," does not mean anything, without it is combined with artistic taste, mechanical skill, and confidence — the mother of ingenuity.

To the one securing the highest total score for the period from January 1, 1916, to May 31, 1916, will be presented a year's subscription to THE INLAND PRINTER.

In order to elicit the interest of all employees, regardless of the character of work performed, we will duplicate the above offer to the person making the most valuable suggestion as a means to efficiency and labor saving — same to be adopted by the composing-room.

All suggestions, to secure consideration, must be presented in writing and fully outlined. Verbal suggestions are all right, but they "won't do" in this case. Write them out, and then they can't be "pilfered" from you.

In carrying out this test the foreman has been instructed to extend every possible aid to those who show a disposition to improve themselves, to give out work without discrimination, to be explicit in instructions, patient, but exacting in his demands. Having done this, his responsibility will cease and rest alone with those to whom he has proffered his assistance.

1. ORIGINALITY OF DESIGN — 3 POINTS.

This is the real foundation for a successful compositor. It is generally conceded that where this characteristic exists, other talents are not lacking. Without this creative power, in a very large degree, not much can be expected. Therefore, search yourself now and see what you have in store.

2. SELECTION OF TYPE — 4 POINTS.

This is successfully done only through a very broad acquaintance with the various type "families," and at least some knowledge of the facts (or needs) that caused their production — as all type-faces were cut especially to fill some particular need. If you have followed the development of the printing art (it is really an art) as you should, you are familiar with these "faces," their history, and the purposes for which they were created. If not, very little can be expected, and we at once advise you to either catch up on these points or seek some calling that requires more physical exertion and less "brain-fag" — blacksmithing or boilermaking.

3. TYPE TREATMENT — 7 POINTS.

Originality in design, and selection of appropriate type-faces for a given subject, without some artistic genius for attractive arrangement (treatment), would, of course, be of very little value to either yourself or your employer — therefore, it is admitted that where the first two exist in any marked degree, the item "treatment" should exist in abundance.

4. ORNAMENTS AND THEIR DISPOSITION — 3 POINTS.

This is a peculiar one — so much so that if you have no artistic taste — no music in your soul — or power of choosing appropriately, leave them alone entirely. This also applies to fancy borders, etc. Plain white space, properly apportioned, and correct grouping of words, is preferable to poorly selected ornaments, disgracefully placed. Remember, always, the beauty of a job lies in the proper selection and arrangement of type — but not types. Just recently we had a proof of a notehead with three different faces of type in it.

5. RULES AND THEIR USAGE — 5 POINTS.

Here is a score second only in importance to type "treatment." Very little can be said on this point without repeating much that has been said in item three. However, it might be mentioned that an otherwise very acceptable job is frequently "ruined by rules." All type-faces will not admit of rules worked in combination, and it is up to the compositor to discover these "eligible" faces and eliminate those that are not. What has been said in item two can well be read again with profit in this connection.

6. APPORTIONMENT OF COLORS — 3 POINTS.

This also is very important. The foundation for colors should be laid and the scheme worked out in your mind before you attempt any constructive work — do not depend on luck to supply an effective color scheme after the job is completed. Suggest on your proof the lines, sentences, or grouping of words, and the colors that you think would harmonize best with the paper stock. If possible, always try to learn the tint and texture of the paper to be used before you lay out your job. In short, try to be a "builder" — architecture first, foundation, and then construction.

7. NEATNESS IN PRESENTMENT — PROOF — 3 POINTS.

Here is the final test — where the animal instinct, artistic temperament, and early training are exposed in a marked degree. It sifts the "chaff from the wheat," and plainly indicates whether or not you have chosen wisely in your profession. *Neatness* is the first and last essential. Proofs are submitted to *prove what you have done*, and the job is accepted or rejected on this basis alone. Remember, if you are selling your goods, show a clean, neat, wholesome sample.

8. TIME CONSUMED — 2 POINTS.

This is not vital to a job, if results are commensurate — but this point will be allowed only where a combination of other points amply justifies. A job on which no points are permissible, ten points will be deducted from the total score as a time penalty. Every job, large or small, is presumed to be a competitive one, but in making up the final score an elimination will be necessary, and only those that stand out as worthy will be considered in the final decision.

KNOWLEDGE.

Knowledge is power, and the power lies in knowing how and where and when to advertise.

CHRISTMAS SECRETS.

Photograph by George A. Alsop, Chicago, Illinois.

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COST AND METHOD

BY BERNARD DANIELS.

Charging Repairs.

A correspondent asks: "Are repairs to be charged to depreciation account or to department expense?"

This implies a misunderstanding of the real function of the so-called depreciation account. It is really a "reserve for replacement" and has no other function than to replace the machine when for some reason — wear, obsolescence, change of business conditions, change of character of work done, etc.— it is removed and replaced by another or its value replaced in the capital account. Unless this "reserve for replacement" is sufficient to make good the difference between the first cost of the machine and its actual sale value, there has been a loss or impairment of capital and the "profit and *loss*" account is called into action.

Therefore, repairs should be charged to "department direct expense account," as they do not increase the value of the machine.

Care should be taken, however, to separate repairs from actual improvements added to the machine in the shape of attachments that bring it up to date, or alterations that increase its capacity and real value. The latter should be added to the inventory value of the machine and thereafter reserve for replacement set aside for them. They are a capital investment, not an expense at all. They are just as much a purchase as a new machine.

The Record-Keeping Habit.

A recent visit to several large and very successful manufacturing establishments, located in the same small city with an ordinary printer or two who were just able to keep going, brought out very forcibly two points of difference between these successful concerns and the average printer.

First, the manufacturers kept accurate records of every detail of their cost of production and actual production, carrying it to such a point of subdivision that a printer would consider it useless expense.

Stop a minute right here and consider, Mr. Printer, what it would be worth to you to actually know that it took a certain definite time to adjust the rollers in a cylinder press, or to set the guides for color register; or that it took just so many units of time to take an extra proof of a job, or that proofs cost so much each.

These manufacturers could sit down in their offices and from previous records determine, within one or two per cent, the actual cost of a proposed lot of machines or other goods.

Why can not the printer do the same? Every job is divisible into a number of units or basic operations, the cost of which can be accurately ascertained by keeping careful records of previous operations of similar character. Then the whole question of price-making becomes a simple problem of addition or multiplication.

Second, all of these establishments had planning and routing departments, which determined in advance the proper method of producing each job or order and made records for the guidance of each department and each workman. This department kept tab on the results during the progress of the work and checked up lax production at once, not waiting until the entire job was finished to find that it was not done according to schedule and therefore at a loss.

There is a big lesson in this for printers — large and small. The record-keeping habit is what has made possible the big manufacturing establishments, and the lack of record keeping and detail planning is what has made the printing business such a "one-man business," as a prominent New York printer has called it.

Records cost something, but without records and the system that goes with them big things are impossible in printing as well as other businesses.

Get the record-keeping habit, install the cost system, study its records and use them as a guide to future managements. *Plan your work in advance*, and record the plans and compare them with results. This way lies success. Unless you get the habit of keeping and studying records of your shop and business you will not get the success you desire.

The One-Man Shop.

Last month we gave some data regarding costs in the so-called one-man shop and the possibility of keeping an accurate cost system in such a plant. In our demonstration we used a country plant with a newspaper, but the same thing applies to the one-man shop in the city.

The November issue had hardly gotten into the mail when "ye editor" had a 'phone call and heard something like this:

"What kind of a blankety-blank crank are you, anyway? Do you suppose the owner of a small shop makes his living by helping the tailor through wearing out his trousers' seat sitting round and figuring out cost records? He has to work when there is any, and hustle outside for work when things are slack."

The man who made "them remarks" is owner, by courtesy, of the supply trade of a plant of about the size of the one mentioned in this department last month without the linotype, or, in other words, of about a $3,000 plant, located in the manufacturing section of a goodly sized city in which there are almost a hundred others like him, some of them with possibly an extra hand or two. He has graduated from the ranks and is a worker — sober, honest, industrious, ignorant.

There you have it. "He is a worker." He knows the mechanical end of the business, but is absolutely ignorant of business theories and methods. He has no idea of the cost or earning power of money, knows nothing of prices or values except the market rates shown him by his customers; and can not tell whether they are profitable or not.

There are thousands of such men scattered all over America, and thousands more of ambitious workmen anxious to join the ranks of one-man proprietors.

What are you to do about it? Well, here is a copy of the letter the gentleman who 'phoned received from the editor:

DEAR FRIEND:

Evidently you already realized your need of system before you read the article in THE INLAND PRINTER and it only touched the sore spot and made you jump. Glad of it, because it gives me the chance to hand you some good advice.

You are a good printer. You have a good little plant, but you are making less real money than you could get as foreman for H——— & Co. Why? Because you are only a printer.

Making printed matter and selling it are two entirely different propositions and require a different combination of brains. The two kinds seldom combine in one head. When they do, success is sure to follow and the shop does not long remain small.

Read that paragraph again. Decide which kind you have. Then go out and make a combination with the other kind by getting either a real business manager or a real printer. There will be enough in it for both of you if you get the right man.

Some of the one-man printers will resent this advice and say that they can not see how two men can live off a plant that now makes hard sledding for one.

They can not. But two men can live off a *business* of selling printing and advertising matter at a profit to customers who are benefited by the purchase, and one of them can produce enough printing to keep the other busy planning and selling it.

You can not be in two places at once — nor can you think business and do the manual work of manufacturing printing at the same time, and the plant must produce all the time to make money.

Moral: Double up! That is the real remedy. Double up with your competitor if either he or you is a business man, or double up with a business man if not. Then get busy and start a movement in your locality to insure business training for all men going into business.

High Speed — Low Cost.

Many printers are misled by the siren song of the machinery salesman who talks of high speed reducing the cost of production, and make prices on prospective work based on exceptional figures.

It is true that, all things being equal, increase of speed should mean increase of production at the same cost, but it seldom does. That is, not in the ratio of the increase of speed.

Consider these facts and put them down in figures if you like.

To get increased speed, machinery must be built heavier and more accurately; this increases the first cost and the fixed charges for owning the machine.

Higher speed requires higher grade workmen to secure the same, or nearly the same, quality; this means higher wage cost.

A machine running at a speed of 1,600 to 1,800 an hour is more liable to accidental damage than a machine with a speed of 1,250. Accidents mean repairs — repairs cost money.

The proposition of time taken for stoppages may not be any greater, but the actual loss of production is greater according to speed. A stop of two units (one-fifth hour) at 1,250 is a loss of 250 impressions, but the same stop at 1,800 is a loss of 360 impressions.

Even if we were able to run the machine at the speed promised, the output would not be as big as expected.

Then there is another side to consider. Printers habitually figure by the hour, and salesmen and estimators are very apt to forget the speed of that new machine and put it in at the regular hour-price.

Taking all these factors together, it is usually safe to heavily discount all calculation of reducing cost by high speed.

Here is one, as an example:

The job was figured to run two-up on a 38 by 50 inch sheet at 1,250 impressions an hour. The press actually ran from 1,056 to 1,174 an hour, averaging 1,125, and the actual cost was such that to get normal profits it should be sold at $2.65 an hour, which makes a price of $1.17¾ a thousand and practically eliminates the profit on the job, as it was figured at the usual twenty-five per cent addition to cost.

This is not an exceptional case, though it may show a larger difference in price.

In another case the run was 260,000 impressions on a folding-machine which was sold as capable of 2,000 an hour; the average production was 1,964 — almost full count — but the cost was boosted by the fact that extra power was required and extra labor was necessary in handling the sheets, so that it only split even with a machine doing 1,805 an hour.

Speeding up the present equipment may, and usually does, mean reduced or low costs if the plant has not been running in good form, but putting in new machines to reduce cost must be decided on something besides the number of sheets per hour.

Creating New Business.

Almost every one has heard the old story of the man who could not repair his roof when it rained and did not when it was dry, because then he did not feel the need of the repairs. But have you ever thought how like that man most of the printers are? They do not advertise for new business when they are busy because they do not need any more business, and they do not feel that they can afford to advertise when business is dull because so little money is coming in. So they just "mosey along," as the old darkey used to say, "to keep out of the way of the debil."

It is a well-known fact that a physician seldom treats his own family, and that a lawyer calls upon a professional brother to handle his personal troubles; and perhaps this may suggest the germ of a solution of the printer's advertising difficulty. Get your competitor to print your advertising.

Printers do not advertise as they should. They tell their customers that they should use booklets and circulars, mailing-cards and posters, and other products of the printer if they want to reach the buying public. And recently the more progressive of them have been talking of the great possibilities of "direct advertising," and joining the advertising clubs, but they do not practice what they preach.

Some printers send out occasional blotters, circulars, and even booklets, but how many printers really advertise steadily and consistently for the kind of work they and their plants are fitted to do? They would laugh at the grocer who advertised that he could furnish any kind of merchandise, or the druggist who advertised hardware, but they are really in the same class as to most of their advertising. This is not intended as a knock, but just to bring printers to a true knowledge of the way they are handling their business.

In several parts of the country are printers who have not only built up large businesses by sticking to one special class of printing, but who have also built up comfortable fortunes. There are several shining examples among

the label printers, one or two among the legal printers, and more among those who have made a special line of railroad work. These men did not create their business by either soliciting all kinds of work or claiming that they could do all kinds of printing.

From time to time it has been claimed that printing is an art. The successful artists are those who confine themselves to one class of work — we have successful portrait artists, successful landscape artists, successful scenic artists, successful decorative artists, but who ever heard of a successful general artist? Again, it has been said that printing deserves to rank among the professions. Here, again, we find the same specializing among the successful — the eye specialist and the throat specialist, etc., among physicians; the railroad specialist and the building specialist among engineers; the corporation lawyer and the criminal lawyer among attorneys.

Perhaps we may some day reach the condition that we will have real printing specialists, specialists who will devote themselves to advertising and who will themselves set the example by advertising for just the kind of business they want.

This may seem like a rather long preamble to the advice that "The only way to get anything that you want is to go after it, and if it does not exist ready made to your hand, to make it." And herein is the meat in the cocoanut. The business public is as ignorant of its real advertising needs as the printer. It has been awakened by the advertising man, who has taught it to use the publications and to look in the publications for the things it wants, but it is ignorant as a baby of the real value of printing as an appeal to the buyer. It knows next to nothing of the value of the direct appeal that is carried by the properly prepared piece of printing placed in the hands of the prospective buyer.

That the real value of direct advertising will be proclaimed to the seller of all kinds of goods and applied to each in his particular sphere is certain. That this great untilled field may be made to yield to the printer a harvest that will make the profits of the Standard Oil Company look like a bagatelle is also certain. But it is equally certain that he must get right to work and study the problem and educate his salesmen and prepare his own advertising, or the rich harvest of profits of the new business will be gathered in by the advertising man, who will again use the printer as the catspaw to pull the chestnuts out of the fire and leave him with the refuse and burned fingers.

Within the next decade there will be created about $300,000,000 worth of new advertising per year, and all of this will be made by the printer — it will be direct advertising. The public is getting tired of buying periodicals just to read advertisements, and the advertiser is getting tired of buying high-priced space just to get the eye of about one-twentieth to one-hundredth of the readers.

A NEW SUB.

Photograph by R. R. Sallows, Goderich, Canada.

Yes, the printer will make this direct advertising, and he may create it and make a profit. If he does not create it as new business, he will make it as the tool of the advertising man, who will gather in the profit.

Why not get busy right now and study your own customers and see just how they can use direct advertising, and go to them with definite suggestions and clinch their future business on the lines of service? The average printing-plant is running about seventy per cent productive or less, and here is the opportunity to fill up the gap with profitable business, to get out of the competitive scramble. Why not do it at once?

But remember you will have to take some of your own medicine and do a lot of advertising to show the other fellow that you know how. You will have to go out and hunt him, and having found him you will have to do just as the advertising men did with their clientèle, educate him to see the value to him of the kind of direct advertising that you can make for him. And you will have to rearrange your plant so that it will be easy for you to help him get it to the man he wants to reach.

It is a big problem, but the returns from its successful solution will be so large that they will place the printer

"on the map" so near the front line that nothing will ever be able to force him back into the obscurity and poverty that have so long been the share of most of the fraternity.

To create new business, advertise for advertising. To secure it, study the psychology of selling and put it into your printing. To get results, make prices commensurate with the value of your goods and study their real selling points and the service that should go with them, and put them before your customer as producers of profit instead of as necessities and expenses of shop management and selling as they are now usually sold.

Talk selling value, order-producing value, profit-making value; once your customer realizes that your printing possesses these, the price is as nothing in comparison.

Old Type and New.

One of the most expensive tools of the printer is the type from which he prints, and this particularly applies to the jobbing letters.

At first thought you will perhaps be inclined to deny this and mention the cost of the cylinder presses, cutting-machines and other items that require a big outlay at first, but a little thought will convince you that such is not the case.

According to the best authenticated records, the average investment per employee in the hand-composing or job room is very close to $1,000, and of this fully two-thirds is in the shape of type, cuts, rules, borders, etc., which wear out in from one to three and a half years. Oh, yes, there are a number of printing-offices that have type that has been in use for from two to ten times that long, but that is only a record of increased expense.

Printers who have observed the tendency of type-fashions will be well aware that the usual type-face is practically outlawed by fashion or caprice in about five years, if it is not worn out sooner. Those who are trying to produce good work know that a large number of delicate-faced types, and all the small sizes of such frequently used types as the Lining Gothics, wear out in about a year, and that it is unusual to have them fit to use even for the cheaper grades of work the second year.

Some of the heavy-faced types will wear longer where the pressmen are careful and the proof press is in good order; but even these are seldom in condition to produce a really good job six years after the date of their purchase unless fashion has left them stranded to suffocate in the dust of the unused cases.

Therefore, a careful census of almost any printing-plant, and a fair and honest appraisal of the condition of the material in the composing-room, will show that the type actually depreciates about thirty-three and one-third per cent per annum, and that the real cost is much greater than printers generally are willing to admit.

But in spite of this we are going to advise you to spend more money for type; or rather because of it, for there is another expense for this old type that greatly exceeds the expense of buying it — the expense of using it after it should be thrown out.

The fonts that are in the unused cases are an expense because they are eating up interest and not earning dividends, but the old type in daily use is a greater expense, and that we are going to tell you about.

Have you ever noticed that when a new series of type comes into the shop and a compositor sets an entire job out of new type, the time reported by the pressman for make-ready is so low that you are in doubt whether he has not left something out or made a mistake in figuring his time-ticket? But he hasn't, as the records of the most accurate time systems in the world show, he has simply had a chance to leave out the expense of handling old type. It usually knocks about a third off the make-ready time to have new type for the entire form.

Take particular notice of this and go over some of the jobs in your files and see how much time has been spent on the make-ready of some of the jobs using the older type as compared with similar ones set in new type; then follow some frequently used series of letter through the various jobs and note just how much you are paying extra to keep on using it. Here is the record of such an investigation in an office that did not believe it could afford to buy new type and yet was not satisfied with the production records of its job-press room. The jobs were selected at random from their files, and the amount of extra time was what they admitted and not what the investigator thought they should have allowed:

Number of Jobs.	Extra Time.	Cost of Time.*	Number of Fonts in Series.	Cost of Type.
100	30 hours	$33.00	14	$70.00
80	31.4 hours	31.72	10	58.00
120	24.6 hours	19.68	8	16.00
all small				
60	18.2 hours	18.20	7	26.90
104	29.3 hours	23.44	8	12.00
464	133.5 hours	$126.04	37	$192.90

*Cost of time includes, in a few cases, compositor's time changing bad letters.

The above schedule shows an increased cost of make-ready, because of old type, of about sixty-five per cent of the cost of new type.

This average is high, but in many cases it will be found that the saving in make-ready from the use of good type is from thirty to thirty-five per cent of the cost of the type before it is worn enough to cause increased work for the pressman. And this does not take into account the cost of removing battered type from proofs and extra proofreading. In two cases it exceeds the value of new type.

Don't take our word for it. Investigate it for yourself and you will not only find that we are right, but also that it was one of the most interesting and profitable investigations that you ever made.

Delivery.

The method of delivery has more to do with the satisfaction of the customer than many printers seem to realize.

Just came in from lunch and passed a boy making a delivery of some printed matter on the first floor. There were several bundles loosely wrapped, insecurely tied and badly finger-marked. How do you suppose that impressed the man who was expected to be satisfied and pay?

On a dilapidated push-cart the boy had several other packages. These were not wrapped, simply a band of a couple of thicknesses of some spoiled job around them, and the contents showing to be pamphlets, which had become splashed by a passing vehicle, as in this "burg" they do not allow push-carts to travel in the business section except on the street.

Costs too much to make fussy packages of printing! Not a bit of it. A concern handling a large number of small orders was in the habit of wrapping them up and sticking with gummed tape. It was persuaded to keep a record of the number and cost of these packages, and after doing so for a period of several months found that it costs at least 5 cents for paper, tape and labor per package ready for delivery, and that the packages were not inviting.

Then they secured some neat but cheap covered boxes at a cost of a fraction over 4 cents each, and after using these for six months found the net cost of packing to be 5⅒ cents per package, and that customers took notice and requested all their goods to be so packed.

As an advertisement they were able to trace over $45 profit on jobs that came because of the packing, and the increased satisfaction of customers was worth more.

Remember your customer is not going to think more highly of your product than you do, and that if you don't think any more of it than just to pull a string tight around it you will find him thinking even less of it.

An attractive package has sold lots of ordinary goods in other lines at profitable prices. Why not try the same scheme in the printing business?

Big and Little.

Above are two words that are greatly overworked by printers of all classes in trying to explain why the other fellow can or does make low prices, or in trying to land orders.

Have you never — you salesman or manager for the big plant — told your customer of the vagaries of the "little" fellow around the corner who "couldn't do the job anyhow," even if his price was right?

And you, Mr. Little Fellow, how often have you told your prospect of the high overhead and extra costs of the "big" plant up the street, and your ability to "save him money because you had no such expense and did your own work"?

The truth is that on many jobs of commercial work neither has such a decided advantage that it can be used as a selling-point.

Here is a concrete example: The editor of Cost and Method recently received two requests for estimates on the same job. One came from a correspondent who stated that, having only a small plant, he must print the job two-up on a 12 by 18 job press. The other came from a large plant in his own city which wanted to print as many up as was economical, and wanted him to settle a dispute between the foreman and manager as to how many up.

The job was for 50,000 letter-headings, printed in one color on folio 16-pound bond-paper, at 11 cents a pound, delivered.

And here is how it figures out:

	Two Up	Eight Up
COMPOSITION:		
Set two, 3 hours at $1.40	$ 4.20	
Set one and lock-up for foundry, 2 hours	.....	$ 2.80
Lock-up for press, 2 on, ½ hour	.35	
Lock-up for press, 8 on, ¾ hour	.....	1.05
ELECTROTYPES, 7, at 70 cents	.....	4.90
MAKE-READY:		
2 on, 12 by 18 press, 1 hour, at 80 cents	.80	
8 on, 25 by 38 press, 2½ hours, at $1.35	.....	3.38
STOCK:		
12¾ reams, 22 by 34, 32-pound, at 11 cents	44.88	44.88
Handling stock, 10 per cent	4.49	4.49
PRESS RUN:		
25,000 impressions, 12 by 18, at 80 cents	20.00	
6,250 impressions, 22 by 34, at $1.35	.....	8.44
INK	1.50	1.50
CUTTING, 50,000, 2 hours	2.00	2.00
Pack in lots of 500 and deliver	6.50	6.50
Total cost	$84.72	$79.94
Add for profit, twenty-five per cent	21.18	19.99
	$105.90	$99.93

Reduced to the thousand rate, this gives $2.12 and $2, respectively, a difference of about six per cent, which should hardly prove an obstacle to good salesmanship.

Had this been figured four-up, as it would be in many cases where a small pony press was to be kept busy, it would have been still closer.

The real difference between the "big" and the "little" plant is usually more in the selling end than in the mechanical, for most of the men in charge of the little plants are there because they have been extra-good workmen, and became ambitious beyond the possibility of working for another.

Let us, therefore, wake up and go out and sell goods on their merits and on our merits as business men, and cut out the knocking and innuendo that are so prevalent where there is competition.

Truly the "little" one has a big advantage on certain classes of work where originality and advertising value count, as he is in closer touch with the work. The trouble is that he does not realize that the greater part of the best advertising matter is ordered in small quantities and that he can produce these as cheaply as his "big" competitor.

The "little" printer who has brains to sell does not need to trouble when he finds himself in competition with the "big" printer who has to go out and hire brains to get the same production the little man can give personally.

HOSPITALITY.

Photograph by George A. Alsop, Chicago, Illinois.
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NOW QUALIFIED.

"Aren't you the boy who was here a week ago looking for a position?"

"Yes, sir."

"I thought so. And didn't I tell you then that I wanted an older boy?"

"Yes, sir; that's why I'm here now." — *Brooklyn Citizen.*

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in *Chicago Tribune.*

Why the Editor Left Town.

Mrs. J. T. Miller read an article on "Personal Devils." Seventeen were present.— *From the Boone (Iowa) News-Republican.*

The first fall meeting of the Ladies' Matinee Musicale will be hell in the Central Christian Church, Saturday afternoon at 2:30 o'clock.— *From the Columbus (Ind.) Republican.*

Mr. Roberts went to Kansas City with a car of hogs. Several of the neighbors went in together to make up the car.— *From the Iola (Kan.) Register.*

Signs of a Hard Winter.

This office can use a few bushels of potatoes on subscription account.— *From the Fraid (Mont.) Tribune.*

The Enraptured Ad.-Man.

"You should certainly ride on top of this great wave of publicity that is sweeping the country, which receding will leave the seeds you have sown firmly planted in the rich soil, so that when the consumers gather the harvest and stock their pantries for the winter it will be with ———* Crushed and Grated Pineapple." — *From a circular.*

* Advertising rates on application.

The Hungry Stude.

If you are looking for something that will satisfy your appetite, try our baked goods.

We still have All-Leather Shoes at reasonable prices. DOBYN'S.— *From the Oberlin College Review.*

A Featherweight Occupation.

LADY — Young, acquainted with dental supplies and to pick teeth. DR. WOOLLENS.— *From the W. G. N.*

Considerable Foreigner.

Baron Yarensk Kharkov Auflyagdoff shrdlu mfwyp hrdlu gkkwd d o doff of Davenport was in town last night. — *From the Iowa City Citizen.*

In Which the Editor Pulls One Foot Out But Puts the Other In.

A CORRECTION.— In last week's issue there was a notice of the wedding of Mr. R. B. Minton and Miss Myrtle Cole, and in the hurry of things there was a portion of the account left off, in this that it was not told who Miss Myrtle married. We hasten to state that Miss Cole was married to a real gentleman, in the person of R. B. Minton, a man that we all feel proud of; one who will make his mark in the business world, and a good living for his affiable wife. We hope that an occurance of this kind will not happen again. —*From the Barbourville (Ky.) Advocate.*

"WANTED — Donkey or a goat; must be reasonable." — *Buffalo News.*

That's asking a good deal.

In Which Ye Ed. Rages to Little Purpose.

The writer met with another sad experience the other day — Sunday. C. G. Mugg, who had advertised as an eye-specialist in our paper twice, to be here July 30th, wanted to name the price of advertising, himself. He stated that he meant for us to publish his ad. only once for twenty-five cents, but by his language when he sent in the ad., it was evident that he meant to have it published as many times possible. Or if he didn't, our advice to the old man is to learn a little more grammar to write more correctly. Anyway he wouldn't pay the bill and upon second defeat we had temper enough to destroy his "cut" which was in our possession, to pay for the bill. The old fool did not seem to care — cuts were cheap, he seemed to think, and besides he had his own way.— *From the Sanish (N. D.) Sentinel.*

A Line o' Type.
Cartoon by Artigue.

Cost of Living Note.

FOR SALE — A few good hens, now laying eggs, also new potatoes, corn and cabbage.— *From the Bloomington (Ill.) Bulletin.*

The Uncommonly Inspired Compositor.

In our account of the Winterman-Hull wedding in last week's issue our reporter intended to state that "after a brief wedding the newly married couple would make their home at the old Manse," but through a typographical error which escaped the proofreader and which we regret exceedingly, "Old Manse" was made to read "Old Man's." — *From the Weedsport (N. Y.) Sentinel.*

Not a Vital Point.

The woman, Tink Points of Peoria, who was stabbed in the fracas, left Canton the same night.— *From the Canton Register.*

The Musical Leader, referring to Lucrezia Bori, mentions that the cause of the singer's temporary retirement was warts on the vocal cords. She must have had — tee-hee — a toad in her throat.

"MEREDITH, Cronin, and Vrooman was the triumphirate that attacked the Republican promises." — *Muscatine News-Tribune.*

The frivolous compositor.

SUBSTANCE NUMBERS—NEW METHOD APPLIED TO PRODUCTION OF WRITING PAPER.*

BY E. H. NAYLOR.

ON October 1 the manufacturers of writing-paper began making all of their production to substance numbers. It is because of this change in the principle of production that your president has asked the Writing Paper Manufacturers' Association to send a representative to your convention to explain to you what this change means. As there is truly nothing new under the sun, so this change is not new, but merely the adoption of an old principle of production, that of standardization of product. But to show the reason for this change, one must appreciate that it has come, like many other changes in manufacturing, as a correction of abuses, which have gradually arisen through years of practice. This manufacturing to substance numbers is simple and far from radical. Its simplicity, however, has been considerably clouded, and still is in the minds of some, through custom. There are many people who are so conservative that were the world made of such we should still be most primitive. This change in the principle of production is so elemental, so simple, so desirable, that the wonder is that it was not adopted long ago by the writing-paper manufacturers.

You have all been accustomed to buying writing-paper by the pound. With the universal desire to have things different or individual, your customers have wanted special weights for no particular reason in many cases, except just to be different. You accepted the order for an unusual weight, and either as a jobber or through a jobber the order was placed with the manufacturer, who with characteristic accommodation accepted the order.

This brings us to the fundamental manufacturing principle, which has been the root of all evil and which root is now dug up and cast out by the adoption of the proper principle of manufacturing only to substance numbers. You all are familiar with a papermaking machine and know how the wet pulp passes over the wires, becoming dryer as it moves, finally to be a sheet of paper. The weight of the paper is largely determined by the thickness of the pulp, as it becomes paper, an exceedingly delicate process, requiring often several hours of adjustment so that the flow of pulp, or "stuff," as it is called, will be just enough to make a certain weight of paper. The width of the paper on the machine is determined by rubber deckles between which the "stuff" runs in becoming a sheet of paper. These are the two basic operations the manufacturer has had to consider in accepting an order for a special weight of paper.

Having accepted the order, the manufacturer proceeded as follows: First it took a considerable while to get his machine ready. Then, of course, the order hardly ever has been for a sheet the full width of the machine, so the deckles were moved together. An hour or more was spent in adjusting the quantity of pulp or "stuff" as it came over the machine, so that after a considerable time the machine was ready to run the order for a special weight. What was the result? For the manufacturer, he had lost several hours in getting ready to make the order and in the clean-up afterward, since the size of the sheet was not for a full width of the machine there had been part of the machine moving and making nothing, and the profit had in no way compensated him for the time, trouble and lost manufacturing energy. As for the customer, he had received the weight and kind of paper he desired, but for his life he couldn't have told the difference between his sheet and the regular sheet, which he wished to avoid, without Leunig's paper-scales and Ciceri Smith's micrometer. The ultimate consumer could not tell this slight difference in weight and had no reason to care for or to need any paper, except those of apparent variation in weight.

Through the years of custom, the manufacturer and jobber became used to a great many weights, so that the regular orders or production of the mill were for an unreasonable variety of weights of paper. Neither the manufacturer nor the jobber was profiting by this; in fact, there was a decided manufacturing and merchandising loss. Of these various weights, however, there are certain ones which are desirable, and, therefore, the manufacturers of writing-paper decided to make only these distinct and standard weights or substances and to eliminate all others, which were a result of caprice or fancy, yielding through the years to custom.

This, then, is manufacturing writing-paper to substance numbers. It is the standardization of the product to certain definite and established weights. It is in line with all similar efficient modern methods of simplifying and standardizing production. A moment's thought will show one that it is not only basically desirable, but absolutely necessary. It is fundamental in principle, and, like all fundamentals, is not in the least complex.

The result of the adoption of this principle as a trade custom by the writing-paper manufacturers is that each has a definite and not a variable weight production. The papermaking machine is now adjusted to make a standard weight, and the deckles are moved to the full width of the machine, so that full capacity production is always obtained, and the machine can make a large quantity of the standard weight for stock. There is no loss of time and production by frequent adjustments and clean-ups for special weights, and no loss of energy by making special size on only one half of the machine. All orders can now be filled from stock.

Since the mills are making these standard substance weights or numbers, the jobber or buyer must adjust his buying accordingly. Because of the variation in quality, there are three groups of numbers — those applying to ledger paper, which have seven substance numbers, namely, Nos. 20, 24, 28, 32, 36, 40 and 44; those applying to bonds and linens, which have four substance numbers, namely, Nos. 13, 16, 20 and 24; and those applying to flat writings, which have five substance numbers, namely, Nos. 16, 20, 24, 28 and 32. Where paper used to be purchased on the pound basis it will now be purchased on the ream folio basis; that is, a ream of paper with a substance number folio size (17 by 22) weighs the same number of pounds as the substance number. Substance numbers, in other words, mean pounds to (17 by 22); that is, 17 by 22 — No. 13 is 13-pound folio; No. 16 is 16-pound folio; No. 20 is 20-pound folio, etc. The number in any other size is to the folio basis; that is, 17 by 28 — No. 28 is 28-pound folio, and 19 by 24 — No. 16 is 16-pound folio, etc. That is all there is to this simple principle.

As with all changes, there are bound to be certain adjustments which must be made from the former to the present method. The mills, although now manufacturing to substance numbers, have on hand some stock of the old variable and unstandard weights, which until consumed will be shipped on the old basis. All papers made after

* An address delivered by E. H. Naylor before the convention of the National Association of Stationers and Manufacturers, held at Atlanta, Georgia.

October 1 are being stenciled with their respective substance numbers and will temporarily also carry the nearest substance ream weight. New orders for bonds and linens, flat writings and ledgers are now being entered and manufactured only in conformity to the adopted list of nine substance numbers; namely, Nos. (or equivalent pounds to the ream) 13, 16, 20, 24, 28, 32, 36, 40 and 44. Intermediate substance numbers carry the same ream price as the next higher number. On substances below No. 16 the Trade Custom No. 17 of the association governs and reads as follows:

"For weights lighter than basis 16 pounds 17 by 22, 500 sheets, an additional price to be charged. All bond and writing paper basis 15, 14, 13 pound folio to be charged for at ream prices, 16-pound basis."

In order to provide a clear means of ordering from these former odd weights, the association has distributed among the trade a table showing actual weights (figured to the one-half pound) of standard substance numbers. The list is not as yet complete, as additional sizes will have to be added to fit loose-leaf ledgers and other sizes may also be added from time to time; but for all present purposes the table is satisfactory. Soon numbers will have become as familiar to the mind as weights, but until that time this list, as published by the association, may be consulted in making out specifications. If, for example, you are buying 17 by 28 — 36-pound, you can find on the list the nearest weight, which is 35.5, which is in the column under substance number 28; therefore, you will order 17 by 28, No. 28. In ordering odd sizes all that is necessary is to determine the folio basis desired, and then specify this folio basis or substance number with the size of the sheet and number of reams desired.

While this change may seem in certain aspects to be complicated, yet it is not, and when the mills have disposed of all the odd weights, as formerly made, and are selling exclusively from substance numbers, it will be a very simple matter to state the size and number, and then always get the standard weight for that number. Reams will be marked, for example, 17 by 22 — 20, which will be substance No. 20, and all other sizes made on the same basis of weight will also be called No. 20; thus we shall have 17 by 22 — 20-pound, or No. 20, 17 by 28 — No. 20, 19 by 24 — No. 20, etc. The 13, 16 and other folio basic weights will be similarly handled.

This uniformity and standardization of weights will be of great value, for instance, to the printer. It will make it very simple for him to order other sizes of paper to match exactly any given folio sheet. He will have the same substance on different sizes to print upon, which is a material matter on finer work. In the past a printer would print a job on a sheet size 17 by 22, weighing 20 pounds to the ream. He might, for economy sake, want to print another part of the same job to match it on larger size sheet and would order 17 by 28 or 19 by 24, or other odd sizes. Under the former manner of manufacture he could have purchased the large size, but it would not have the same weight per square inch as the 17 by 22 in folio size. It would have weighed either more or less, and would have had a more or less thickness or substance. Under the present method the thickness or substance of any standard number is uniform, for it is exactly the same paper throughout.

This standardization of weights will also be of immense advantage to the blank-book manufacturers, because it will now bring all their standard books, like cap, demy, table cap, medium and royal, to the same standard or thickness of paper. Already several leading blank-book manufacturers have expressed their satisfaction concerning this standardization of weights of paper.

So it will be seen that this manufacturing writing-paper to substance numbers is simplifying first the process of making the paper, giving the mills increased capacity; second, the manner of ordering the paper, and third, the use of the paper by the stationery manufacturer, the printer, etc. A vast amount of calculating of weights and bases is simplified, as are sample-books, both in the making and understanding.

The question may arise as to whether or not one will hereafter be able to have weights made other than those of the regular standard substance number weights. The answer is that such will not be made by the mills, as all have adopted this principle of manufacturing to substance numbers for one reason — to abolish this most undesirable practice of making odd weights, just as they have adopted all other beneficial trade customs. Some customers may feel that they must have certain odd weights, but after a while they, too, will be ordering the regular substance weights, and will find that the odd weights are, after all, not a necessity but a mere fancy.

Thus, gentlemen, I trust has been explained to you the reason why the writing-paper manufacturers have at last adopted and put into force this simple and primary principle of manufacturing to substance numbers.

KATHERINE A. WOLTER, SPECIALIST IN FLOWER AND VEGETABLE DRAWINGS.

The insert of the Leonard Seed Company, from the offset presses of the Walton & Spencer Company, of Chicago, shown on the opposite page, was designed by Miss Katherine A. Wolter, who has made a specialty of this work for various lithographing houses, and these houses in turn sell the designs and the reproductions to the various seed houses. A design which not only pleases the customer but helps to sell his goods means a long run of presswork. One of the heaviest advertisers and largest distributors of seeds of all kinds in the United States writes: "We consider Miss Wolter one of the most artistic interpreters of still life in the United States to-day." Miss Wolter makes a close study of her subjects, and an intimate knowledge of plant life gained on some of the vast trial grounds of the seed-growers and nurserymen, combined with a fine artistic and commercial sense, has placed her in the front rank in her specialty.

The manner in which the Walton & Spencer Company has carried out Miss Wolter's conception must be as gratifying to her as to the Leonard Company.

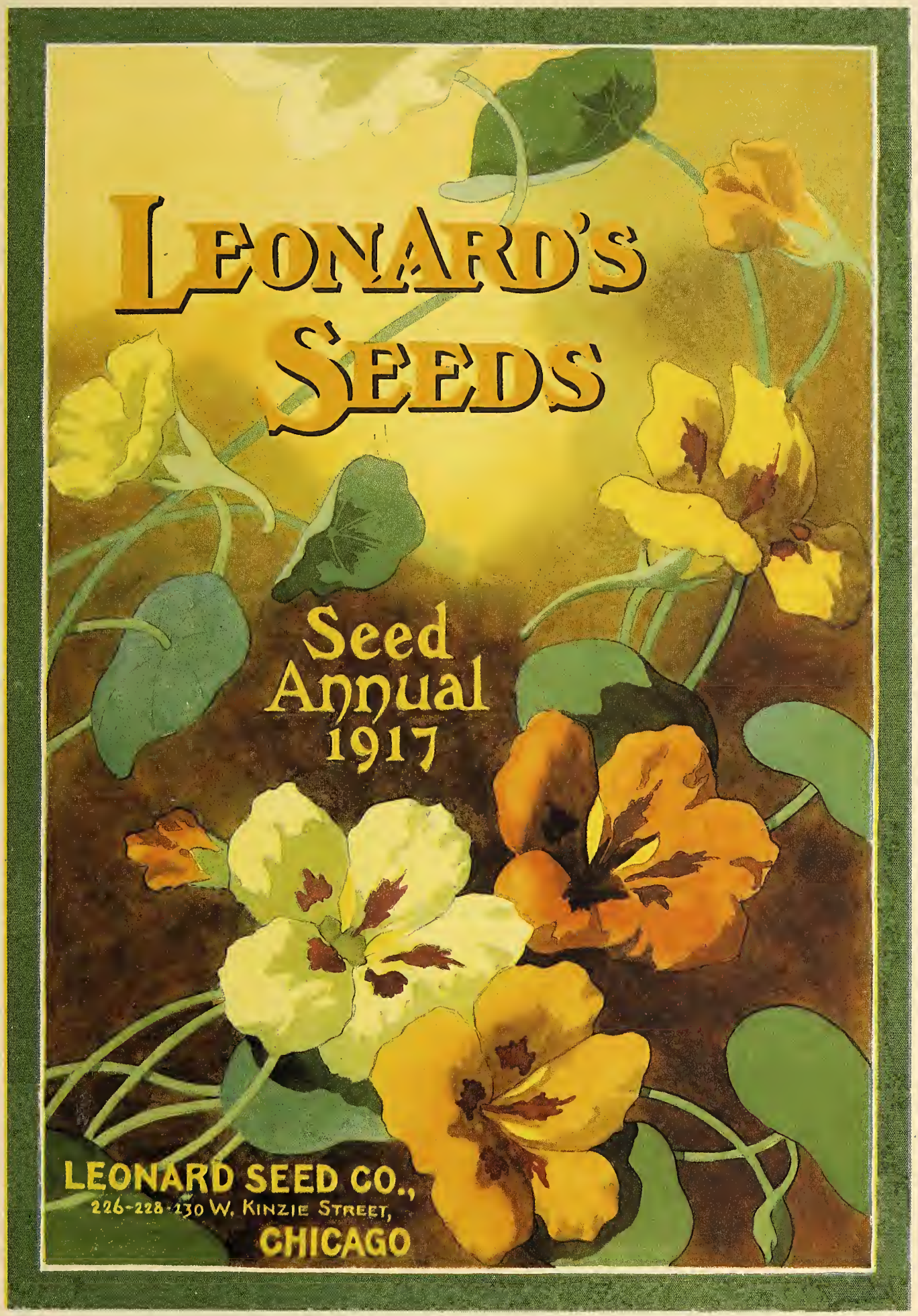
TYPOGRAPHICAL ERRORS.

Ye poor compositor, with all his faults, is not the only one subject to making typographical errors. An order for an engraved wedding announcement was recently sent to a copperplate engraver. A proof was taken and sent to the customer. A verbal O. K. was given over the telephone. When the work was finished and delivered it was discovered that the announcement read: "Mr. and Mrs. ——— have the horror to announce the marriage of their daughter, etc."

FAR OUTNUMBERED.

Jaspar — Many a wise word is spoken in jest.

Jumpuppe — Yes, but they can't compare with the number of foolish ones that are spoken in earnest.— *Life.*



A fine example of Catalogue Covers reproduced by the Offset Process. Engraved and printed by Walton & Spencer Co., 1245 South State Street, Chicago. Exhibited by courtesy of Leonard Seed Co.
Another specimen will be shown next month. Watch for it.

What Is Being Done to Conquer Tuberculosis

No. 2.—By WILLIAM H. SEED

A pamphlet has been issued by the International Typographical Union descriptive of its battle against tuberculosis. The author of the following article was commissioned to investigate what was being done elsewhere, and the Senate document on the subject led to this article and those that are to follow. We printers who have seen our brothers and sisters fading away from us know the bitterness of our impotence to aid them as largely as we would, and this is the reason that in a printing-trade journal we give space to a subject which affects our life and happiness — and life and happiness are all we are after anyway. The editor of this paper was infected by tuberculosis. Dick Sullivan, press superintendent of The Henry O. Shepard Company, was dying with it. Mrs. Edith King Clifford, proofreader, was dying with it. The writer was infected by the dried and disseminated sputum of these sufferers. He was cured by Dr. Karl von Ruck, and knows his sincerity as a man, and his methods as far as a layman may. The duty now laid upon him to present facts as far as they can be ascertained is the common duty of good citizenship and honest journalism.— Editor.

WHAT, exactly, is tuberculosis, and what are the principles upon which inoculation against it is practiced? I propose in this article very briefly and in a popular manner to tell as much as a layman will probably want to know in answer to these important questions. Some understanding of them is necessary if we are to appreciate the work which has been done for the human race by Dr. Karl von Ruck.

When microbes of harmful character invade the living body the latter naturally begin to create substances which battle against them. So long as the body cells win in this fight the individual will remain healthy, and in order to continue in good health the cells must be in a state of thorough preparedness to repel all harmful invaders. If it were not so we should every one of us succumb to the millions of bacteria with which we come in contact every day in our lives.

For many kinds of these bacteria this preparedness exists naturally, that is to say, it is transmitted to the race by heredity; for others, the so-called disease germs, the cells are not in a state to offer the necessary defense and hence they cause diseases like smallpox, diphtheria, scarlet fever, typhoid fever, and others, and among them tuberculosis.

The reason why these diseases do not always go on and eventually kill us is that, under the influence of the poisons, or the constituents of the body substances of these bacteria, the cells are stimulated and thereby acquire greater efficiency to defend themselves, and they may then succeed in destroying the bacterial poisons or the bacteria themselves, and as this is being accomplished the sick person gets well. The doctors call this power of the cells immunity. When it develops in the course of a bacterial disease or in response to vaccination or treatment they call it acquired immunity, whereas if inherited it is called natural immunity.

When the cells have once acquired this particular power they continue in a state of preparedness to give battle to newcomers of the same kind of disease germs, and it is this preparedness that explains the reason why people do not often get the same disease a second time, or every time when these bacteria happen to get into their bodies again. If this preparedness is lost, then the germs can do their mischief once more and the persons get sick again. As I understand this most interesting warfare between disease germs and the living cells of our bodies, the latter become trained by the stimulation which they experience by the presence of bacteria or their poisons to secrete substances which are antagonistic to them and which neutralize the poison or destroy the germs, or both. We must, therefore, expect that as the bacteria grow and multiply they may get the upper hand before the cell defense is sufficient, which means a surrender or defeat, and therefore death to the patient.

Now let us apply these general facts to tuberculosis. This is a disease which is caused by a little vegetable cell, that is so small that under the microscope it can not be seen unless it is artificially stained with some anilin dyestuff to produce a contrast between it and other cells or bacteria. This germ is called tubercle bacillus, and was discovered about thirty or more years ago by Professor Koch, of Berlin, as the cause of tuberculosis. It is one of the most tenacious bacteria to resist destruction and seems to maintain its life and power to reproduce itself for years under conditions under which other bacteria speedily perish. It is also a rather slow grower and, with other germs that also grow slowly, it differs from the germs which cause diphtheria, lockjaw or typhoid fever, in that the latter grow and multiply very rapidly and reproduce themselves by millions and billions even in a few hours.

This tubercle bacillus at first does not produce enough poison or produce it fast enough to promptly stimulate the living body cells and to produce the antagonistic substances sufficient in quantity to have a large amount at its disposal.

As a rule, these substances when produced spontaneously are at best only sufficient to hold the disease more or less in check. In the common course of events this check makes their growth still slower and it may take years before the battle between the tubercle bacillus is sufficiently advanced or noticeable, that in case the tubercle bacilli get the upper hand there are symptoms; if the cells get the ascendency at this early period the person in whose body the fight was carried on never knew of it.

Like in actual war, with powder and bullets, a final victory is not always won immediately by one of the contestants. Sometimes one side and sometimes the other takes a ditch or gains a little territory, only to lose it again, and often it happens that if the degree of efficiency had only been a little more, or enough of ammunition had been on the spot, a decision would have been reached.

So it happens in tuberculosis; the battle would have been definitely decided in favor of the body cells of the particular person who harbors tubercle bacilli, if, at an early enough time and before the enemy could bring up reinforcements, there had been a sufficient stimulation for the production of substances that kill the tubercle bacilli.

It should be borne in mind that in tuberculosis the fight may at first be limited to an exceedingly small territory — a little spot in a lung or in some other part, where the tubercle bacilli first establish themselves. This territory is then held tenaciously, and the invasion of new territory is defended by the body cells, which endeavor to barricade against the enemy, and if the amount of their

defensive substance or ammunition was only ample so the enemy camp could be reached and its occupants destroyed, all would be well. This primary enemy camp in the lung or other territory has, however, natural avenues for escape, which in actual war are often made artificially by the construction of subterranean passages, or other means. In the camp of tubercle bacilli the avenues for a sortie are the blood and lymph vessels, and once they succeed in penetrating them and thus get into the blood, they attack in flank and rear and may now establish new camps everywhere, providing the new territory is not adequately guarded by the defensive substances which the cells can secrete and which if they had been amply present in the blood would have destroyed the bacilli the moment they entered this fluid.

But this wholesale invasion and overrunning of territory by the enemy does not always mean its complete victory, the cells in the newly invaded tissues of the body may now become more powerfully stimulated or experience the stimulation for the first time; antagonistic substances may be produced in greater amounts and by a greater number of cells; fighting may now occur against every new camp of the enemy, which is likely to be dislodged or killed, but is also likely to make gains in one place or the other. Thus the fight goes on in the body of a tuberculous person, but the gains of tubercle bacilli mean destruction to his tissues, and eventually these tissues ulcerate and form into abscesses, and then we have a case of established consumption.

When the antagonistic substances are still lacking, or when the bacilli are greatly in excess, then they destroy the cells and the tissues in which they are lodged, and as this dead tissue no longer supplies them all necessary nutriment, some may die and become disintegrated, and in this dead tissue their poisons and body substances, and also still living bacilli, are locked up and the blood or absorbing vessels are likewise likely to be destroyed.

Such dead tissue is technically spoken of as "cheesy," because it resembles cheese, and later it may become liquefied and is then called a tubercular abscess. Many of such abscesses can form in a lung, and they can vary in size from a pin's head to a man's fist. Let my reader bear in mind that these abscesses are depots of poisons, of disintegrated, dead bacilli and of still living bacilli. After these abscesses are liquefied they break into the adjacent still living parts, or into a bronchial tube in the lung, and then their contents are absorbed at least in part into the blood, and in part the matter is expectorated.

In this manner excessive amounts of these poisonous substances are thrown into the blood, for neutralization and destruction of which the antagonistic cell substances are entirely inadequate in quantity. The still living tubercle bacilli are meeting with no opposition, since the cells which would ordinarily kill them are overpowered with these poisons and their defense is paralyzed.

If these bacterial substances had been absorbed in smaller amounts, and earlier, or if this excessive absorption had been only short in duration, the cells would not have become powerless, an effective defense could have been established promptly, and no destruction of tissues would have occurred.

A full understanding of these wonderful provisions of nature is given only to those who have labored and studied the subject earnestly and for a long time. All I can do is to give as good an account of it as a layman may, and in a manner that other laymen may obtain a certain insight into this highly complicated subject.

Let us now see what Doctor von Ruck has contributed toward the world's fight against tuberculosis; how he worked and finally succeeded in making a vaccine which can awaken the defense and stimulate it to a maximum degree of efficiency, acting thus against tuberculosis as Jenner's vaccine has done for a hundred or more years against smallpox.

As to Doctor von Ruck himself, my information is that he is a man about seventy years old, and his name betrays his German origin. He was educated in Germany and there began his studies of tuberculosis about sixteen years before the bacillus which is the cause of the disease was discovered by Professor Koch in 1882. Doctor von Ruck had in the meantime come to this country, and while following his profession his interest in tuberculosis continued and he returned to Germany for further study under Professor Koch and other authorities at a time which coincided with Professor Koch's discovery. Soon after his return to the United States he founded the Winyah Sanatorium for the treatment of tuberculosis, in Asheville, North Carolina, which is still under his guiding influence, his son, Dr. Silvio von Ruck, having assumed charge of the institution some six or seven years ago.

On the further discovery of tuberculin by Professor Koch in 1890, Doctor von Ruck returned to his former teacher, in order to study its action and practical uses. He was one of the first who recognized the possibilities of this comparatively crude preparation and in consequence established a laboratory for scientific study of the tubercle bacillus and of its poisons, with the object of improving the efficiency of Koch's tuberculin and to overcome its often undesirable effects. His studies met with success, and resulted first in a purified tuberculin and later in an extract from tubercle bacilli, which he found greatly superior in all respects. The original tuberculin of Professor Koch was found by Doctor von Ruck to represent only a fraction of the substances necessary to stimulate the body cells to produce antagonistic substances against the tubercle bacillus, being deficient in others, which are contained in the bodies of these germs. These body constituents he found absolutely necessary in order that a complete stimulation of the cells occur and the germs be actually destroyed in the living body. The watery extract of tubercle bacilli contained more or less of these body substances, and with it he and other physicians succeeded in practically doubling the number of their cures. This preparation was made by growing tubercle bacilli in quantities that represented them in pounds and tens of pounds and under precautions which prevented chemical or other injury to the delicate and complex constituents which he extracted from the bacilli. Among these extractives he found some that could be given in large doses without harm, and others which were so poisonous that but a trace of them could be included.

It was with this watery extract that the honored editor of THE INLAND PRINTER and many other patients were cured in Doctor von Ruck's sanatorium at Asheville, soon after its introduction. His former treatment during a year or more had barely held the disease in check. At the time when Doctor von Ruck had perfected this preparation, Professor Koch also had abandoned his old tuberculin in favor of the body substances of tubercle bacilli, but instead of their extraction from the bacilli as Doctor von Ruck had done, he used the bacilli themselves in an emulsion, and he published his work within a month of Doctor von Ruck's publication.

Here was then a rivalry between the master and the pupil in the effort to deal effectively with the cure of tuberculosis! It would take many pages to relate all the inter-

esting experiences that followed. Professor Koch thought then that treatment with his emulsion represented the last word to be spoken, but practically his expectations were disappointed. The severe poisonous substances which the bacilli in Koch's emulsion contained in full amount, and the abscesses which followed their injection, limited the doses that could be given safely to infinitesimal amounts, while Doctor von Ruck's watery extract was free from these objections. He was, however, not satisfied that it represented the best that was possible, because the treatment with it was still a prolonged one, and failures were still too frequent for him to be satisfied. He continued his study of the chemistry of tubercle bacilli, and these studies showed that the body substances contained in his watery extract were not uniform in quantity or quality.

Ten years ago he began actual experimentation with what he believed a better-balanced preparation, by the use of which he expected to be able to produce the necessary stimulation of the living cells of the human body more promptly and more effectively and to induce the formation in the blood and in other tissues the necessary antagonistic substances that would destroy tubercle bacilli and their poisons after only one or a few doses.

If he succeeded in this he was able to vaccinate against tuberculosis, as we vaccinate against smallpox or typhoid fever, and at the same time cure tuberculosis more promptly and more efficiently than before.

This certainly was a goal that was worth the while, and how he reached it and the results of his experiments as also those obtained with one or two doses of his vaccine in over 1,600 children and adults which were still in a very early stage of tuberculosis, are related in his book on "Immunization Against Tuberculosis."

Doctor von Ruck in 1913 freely offered the results of his work to the public through our Government, after having published the year before every detail of how the new preparation is made and how it should be used. This new preparation, being especially intended for preventive inoculation, and to distinguish it from his older preparation, he called "*vaccine against tuberculosis*." The Government rejected the work of Doctor von Ruck for the saving of millions of lives, as arbitrarily and upon as faulty an investigation as it rejected the gun and range-finder of Colonel Lewis, which proved so effective for the destruction of life in the present war in Europe; in both instances it was upon the opinion of one man, and in the case of the vaccine of Doctor von Ruck, it was a young physician, who himself laid no claim to any experience in tuberculosis, either experimental or with persons suffering from it.

Is it any wonder that Doctor von Ruck objected to this man's work when he found that it was to be done in secret and regardless of Doctor von Ruck's explicit directions and injunctions? Considering that Doctor von Ruck was a student of tuberculosis before this young physician was born, and that his studies which led to success were well under way and had already yielded highly satisfactory results in his hands and in those of many other physicians at a time before this Government representative had seen the inside of a medical college, even a layman can draw his own conclusions as to who is probably right or wrong, without the confirmatory evidence referred to in my article in the previous number of this journal.

In my next and concluding article I expect to consider more fully the practical benefits which have been shown by von Ruck and by those who follow his methods.

INDIVIDUALITY is everywhere to be spared and respected as the root of everything good.— *Richter.*

THE MILLER FEEDER'S SOLILOQUY.

BY M. L. ABRAMS.

This is not an advertisement, but the "expression of a pressman's joy in his work." For that reason alone it finds its place because it is worthy in itself.—Editor.

TO me it is not a question of "to be or not to be." I am and will be. I came with evolution and progress. In fact, I am progress. I created a revolution in the production of what the printer calls "jobwork." I made obsolete the finger-marked, the creased and broken sheet. I have relegated to the past the hazardous dependence upon human beings for the registered sheet and steady output.

With the Chandler & Price platen press I am one and inseparable. We work in absolute harmony. Our working true in all colors makes us very cosmopolitan. Knowing of the much-discussed "unequal distribution," we have called upon the Miller vibrating distributor and trip roller to completely overcome this dread specter which every printer must face who does printing worthy of the name. Moreover, we have made certain of our speed and power by adding a Miller motor and variable-speed pulley.

My ally, the C. & P., is always ready to receive "live forms" which, with our combined efforts, soon become "dead forms." Such killings as ours, however, bring happiness as well as prosperity to printers, for we never fail them. We are always there and ready.

I never hinder the pressman, who, with the dexterity of a surgeon, builds up "weak spots." He can cut out "high lights" and leave the "solids," and when he has made a "good" impression the next thing in order is to fill the fountain and to start me and my team-mates, who work in such perfect harmony that we are called an ideal unit. All that is necessary then is to load blank sheets and unload perfectly printed sheets, jogged and clean.

I repeat, not only have I come with progress, but I am progress. And as progress goes on forever, when the Great Master Printer has called the pressman to his last position; when his "dead form" is laid upon the "bed" and the "sheet" drawn across his "face," the Iron Boy will remain to reverence the memory of him and his kind, nay, more, he will remain to do them service for many, many years to come.

So as time speeds on, I speed abreast of it and bid you arise and make your choice.

WOULD RATHER PRINT THAN GOLF.

Robert R. Updegraff, author of the recently published "Obvious Adams," a story of business success, says that he began to work as a boy of eleven or twelve, during his vacations. "I was mixed up in numerous businesses," he says. "One summer I clerked in a grocery store and chased errands; another summer was devoted to picking strawberries and small fruits; still a third was spent in a florist's greenhouse; and during part of a fourth I was clerk and assistant manager of a summer hotel in northern New Jersey, which position I cordially disliked! From the time I was eight years old, up to the time I left home, I had a small printing outfit, which I earned the money to buy, and I used to print the tickets for the school football and baseball games, and also small printing for the merchants and business men of the sections where I lived. To this day I have kept my keen interest in printing, and I consider it quite a hobby. I believe I would rather print than play tennis or golf." — *Harper's.*

Written for THE INLAND PRINTER.

THE VILLAGE SQUARE OF SCAGGIGVILLE.

BY OUR SPECIAL INVESTIGATOR.

SCAGGIGVILLE looks like a phoney name at first glance, but any one who has motored to Indianapolis over the old Versailles road will remember Scagg by the saloon that has (or used to have) two pumps on the curb — one for extra-light gasoline, the other for extra-pale beer. Until a year ago it was the most wide-open place in the Middle West. Aside from that, you can almost guess its importance to the world from the description in Burke's Gazetteer:

SCAGGIGVILLE—village—SE Monroe co. * □ 7 (P. O. Neola) Pop. 1910, 474. Birthplace, John Newton Wallace, author.

I stopped there once to see if I could replace a nut that had worked loose on the steering-gear. The fire chief was the mechanic of the town, and he finally fixed me up by "borrowing" a nut from the village fire-apparatus!

The reminder of all this was the invitation from the Palette & Chisel Club, here in Chicago, to attend a "Saturday night celebration in Scaggigville Square!"

Knowing the town, it sounded like an invitation to pretty rough stuff, so I went — early.

Strictly as per advertisement, I found that stepping into the clubroom was the same as stepping into the village square. Over on the far side was the hotel, the livery and feed barn, and "Joe's" lunch-car. To the east, the aforementioned saloon, a dwelling or two, and the ice-cream parlor conducted by the undertaker. On the north side, beyond the circus posters, was the engine-house and Odd Fellows hall; also the village clock. Over on the west side stood the office in which the Mayor transacted such civic or civil duties as became his double rôle of executive and citizen.

But it seems that rough stuff is now a thing of the past in Scagg.

Ever since the new mayor was elected last spring "reform" has been the order of the day; and it seemed to be popular, for the picnic benches in the square were rapidly filling up with assorted villagers, without regard for age, sex, or previous condition of artistic temperament.

The fife and drum corps (Commodore Foote Post, No. 271, G. A. R.) played early and often, and as a special treat the mayor announced that the best known fiddler in Monroe County would render airs made familiar to our ears by the ten-cent phonograph records.

It was a much-reformed Scaggigville and the mayor was proud of it, for, said he: "Brilliantly lighted streets have enabled the majestic arm of the law to make our community unsafe for criminals. Gamblers and fakers no longer thrive within our sacred precincts, despoiling good citizens of the fruits of their toil.

"And whereas the people were formerly preyed upon by quacks and fake doctors, they now can command the services of that eminent physician and surgeon, Dr. Jeff City Pete, who cures alike both man and beast!"

Gone were the evil and contaminating influences of the old days and in their place was moral and intellectual uplift for young and old. The saloon of twin-pump fame was closed and in its stead a lecturer (assisted by a well-known automobile manufacturer) gave a convincing temperance talk, illustrated by means of "anatomical charts showing the injurious effects of alcohol on the human system."

As a further addition to the pleasure of the evening, little Goldie Butts blushingly rose up from behind the parson's chair and recited stanzas from a poem that had never before been translated out of the original Greek. Pressed for an encore, this young prodigy sang, "I'd Rather Be Swinging in the Lane with Rosanell."

Only once in the evening was the mayor's peace of mind disturbed — when a pair of traveling doctors drew rein long enough to interrupt the gayety of the proceedings. Their remarks, however, were so plainly stated as to disarm suspicion, and their diagnosis and treatment of serious complaints in the audience so convincing that they had difficulty in getting away at all.

When a political orator roused the crowd to a frenzied pitch, the mayor (like most politicians) hesitated to speak of his achievements — but he did speak of them. Not only that, but he modestly continued: "Fellow voters, it may not be amiss to remind you that at some future election

Scenes in the Village Square of Scaggigville.

Left: Little Goldie waiting to prattle at her father's knee. Middle: The feed-barn offered attractions other than feed. Right: Temperance reformers putting liquor out of business.

Scenes in the Village Square of Scaggigville.

Left: Two souls with but a single thought — their photograph. Specially posed by Goldie Butts and Jed Jenkins. Middle: Sweet strains which fired the soul of the fire chief. Right: Sweet sixteen — never even been married before.

I may be a candidate for election to the legislature, and bespeak your support!" [Applause, much applause.] "And, gentlemen, there may come — a time — when a man — of such sterling worth [pause], such proven integrity [longer pause], such high ideals [pause of great impressiveness], will be needed — to fill — the White House!" [Tremendous applause, wild enthusiasm.]

What with a steady flow of refreshments from the lunch-car, and something doing on the "stage" every minute, the evening was over before you knew it.

In the completeness of the scenery, the accuracy of the costumes, and the character of the performance, the Palette & Chisel Club set a new precedent for original entertainment, the more so because founded on a real situation.

It is said that, as a result, new names are daily being added to the associate membership list.

FRENCH TENDENCIES IN BOOKMAKING.

M. Jean Picard recently told the American Institute of Graphic Arts, in New York, some interesting facts regarding present French tendencies in bookmaking. The novel is the popular book in France. Formerly it was manufactured as cheaply as possible. To-day great care is taken in the selection of paper, type, press-work and illustrations. Wood-engraving is encouraged by publishers. The illustrators of books are chosen because of their special knowledge of the period or subject illustrated. Paper covers are still the characteristic of French books, for the reason that readers buy books for the contents and not the covers. If the book is valued, its owner has it bound to conform to other bindings in his library, or in a manner to suit his individual taste. The national or government press undertakes the making of books for publishers, but does not compete in price with regular printers or publishers. M. Picard said the war has brought great changes in the tastes of the French people. They will no longer be considered frivolous. It has put an end to "cubism," "futurism," and all freak art, "for the war has taught the people to see straight."

The Invitation Received by Our Investigator.

NATURE-FAKING.

A Long Island teacher was recounting the story of Red Riding Hood. After describing the woods and the wild animals that flourished therein, she added:

"Suddenly Red Riding Hood heard a great noise. She turned about, and what do you suppose she saw standing there, gazing at her and showing all its sharp, white teeth?"

"Teddy Roosevelt!" volunteered one of the boys.—*New York Times.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Gold Finish in Relief Printing.

(1826) "What will give the gold-bronze effect on initialed note-paper printed by the relief or embosso method? I can readily produce the colors, but desire to give a gold and aluminum finish to some letters."

Answer.— Add gold or aluminum bronze to the powder used to dust on the printed sheet. Experiment until the desired proportion is ascertained. Doubtless you can procure the prepared gold powder from those who handle the supplies.

Invisible Ink.

(1825) An Iowa correspondent writes: "Can you tell us where we can procure an invisible ink? The impression from the ink is brought out permanently by applying heat to the sheet of paper."

Answer.— We have been unable to locate the maker of this kind of ink, although we have had several requests. For the benefit of those who may wish to experiment, the following materials are said to be invisible when applied to paper and are brought out by the application of heat: Milk, albumen, nitrate of mercury, juice of lemon, onion or artichoke. The following chemical solutions will give a visible image when heat is applied, and the characters will disappear when the heat is withdrawn: A slightly alcoholic solution of bromid of copper or a weak solution of nitrate of copper.

The Ink Is Too Soft.

(1822) A Chicago pressman submits a four-page section of a catalogue printed on heavy enamel paper. The pages are 6 by 8½ inches, set in twelve-point and interspersed with square-finished half-tone plates, 150-line screen. The make-ready of the form is well carried out, and the quantity of ink appears adequate. The only complaint is in regard to the mottled appearance of several of the half-tone plates. The pressman writes: "Kindly inform me, through your columns, the cause of my cuts slurring on the enclosed sheet. I used a soft half-tone black with the best of rollers, and printed on a ——— press, size 14 by 22. Will be pleased to have you offer suggestions."

Answer.— The plates marked to indicate slur are printing badly, owing to the squashing of the soft ink. An examination of the impression of both the plate and the type shows the ink to be squashed to the margins of the printing surface, indicating a weak-bodied ink. We would suggest that you try a short half-tone ink and compare the result by examining the plates and type impressions under the magnifier. This is a typical specimen, showing the result of using an ink having a body too weak to resist the pressure of printing, which in this instance is very weak. The shadows in the plates show the fine dots closed by ink squashed from adjacent solid areas. An ink composed of a relatively greater amount of pigment, ground in a heavier varnish, will doubtless remedy the trouble. There is no visual evidence of shallow-etched plates. This, however, can not be accurately determined except by a depth gage.

Imperfectly Joined Rules.

(1827) An eastern printer sends a specimen of work in which the joints of the brass rule failed to close properly, and writes: "A dispute has arisen as to the proper method of make-ready on the red form as shown on illustration enclosed. Those in the pressroom insist that the compositors should take a stone and grind down the corners as marked, while the compositors feel that it is altogether a question of make-ready on the press. Is there any one in your organization who might throw a little light on the above situation? We are just investigating this as a test case to get at the root of difficulties which are continually arising between these two departments."

Answer.— From an examination of the sample, it appears that the cause of the imperfect joints is due in one instance to the neglect of the pressman, and in the other the printer failed to join the rules close enough. Where the rule is joined closely and fails to print up, it is the pressman's fault. If the rules are burred or have rounded corners on the printing-face, or if they fail to join closely, the compositor is at fault. The joining edges of the rules should be examined and freed of burrs, and this is the work of the compositor. The pressman should not be expected to make the rules fit evenly. If of uneven height, the rules may be brought up by patches by the pressman, but it is not his place to stone or shave joints to make them fit closely. If we were to undertake the job in question, we would have an electro made, which would give perfect joints, as the electrotyper would see that the bad joints were corrected. If the run was short, a drop of gloss varnish could be placed in each joint near the printing-face the day before job goes to press. This would insure a fairly close joint. The lack of coöperation between the composing-room and pressroom is regrettable. It appears that there is room for improvement in almost every shop in this matter.

Electricity in News Stock.

(1824) An Iowa publisher writes: "As a reader of your valuable magazine, I would be pleased to receive a little enlightenment on the subject of static electricity. As so much has been written, it is hard to get a boiled-down summary of facts, so to settle a difference of opinions among ourselves we decided to call on you for some advice. Will give you an idea of the conditions which prevail in our pressroom. The heating system is hot water, and a temperature of about 70 degrees is maintained. Our pressroom is in a semi-basement, the floor of which is about four feet below the ground level on two sides. There are no partitions between any of these rooms. We have a

two-revolution press, folder detached. For a tympan we use a felt blanket next to the cylinder, covered with two manila draw-sheets. The blanket is held on one of the reels. I have suspected the blanket of causing the trouble by slipping on the cylinder as the impression is made. I have found it stuck tight to the cylinder after finishing a run on our newspaper. We had some trouble with electricity last winter. Have tried flooding the concrete floor of the pressroom with water, but that seems to make things worse than before. There is what is left of a patent jogger on the fly-table (front delivery, printed side down), the table being open about one and one-half inches both crosswise and lengthwise to accommodate the metal of the jogger. A spark will jump a distance of an inch to one's finger or to any connection to the floor. Have tried to complete the circuit to the floor, but it does not help any. We are divided here as to the cause of the trouble and would thank you to set us right, both as to the cause and the conditions which aggravate the trouble, so I am enclosing a list of questions which will help us get together: (1) Is the felt blanket at fault? (2) Would it be better to use muslin to hold it in place, or is it all right to put the blanket on the reel? (3) Would a damp condition of the air inside make it better or worse? (4) Would dampening of the print-paper help? (5) What effect has the basement? (I don't think it is as dry as the other rooms.) (6) Could the blanket slipping on the cylinder generate friction electricity? (7) Would it help to put a sheet of manila between blanket and cylinder? (8) What effect has a dry or damp atmosphere (outside)?"

Answer.— The electrical disturbance to which you refer appears to be more active in a cool, dry atmosphere. Heat and moisture combined seem to dissipate electricity more effectively than any other combination of elements. Heating your stock over or on a radiator for several hours before placing it on the feed-board will probably permit it to be fed through the press without trouble. Combine equal parts of common machine-oil and paraffin, and oil every part of the tympan. This appears to minimize the trouble. Saturate every sheet of tympan with this mixture every day. The questions we will answer in rotation, as follows: (1) No. (2) We would not alter conditions. (3) If the atmosphere were damp and warm it would; but if relatively cold it would not. (4) Dampening of the stock would help. (5) Ordinarily a basement will be damp, unless forced ventilation is resorted to. If kept at about 70 degrees Fahrenheit, and suitably damp by the evaporation of water in vessels attached to each radiator, it should cause no trouble from electricity, except in extremely frosty weather. (6) Doubtful. The cause is likely associated with the use of stock which is relatively cold, in a room that is of a different temperature. (7) Probably would have no effect unless both the manila and blanket were oiled. (8) When the outside atmosphere is dry (and frosty) it carries very little moisture. To quote C. F. Brigham, of the Glidden Varnish Company, in an article on "Humidity and Drying Conditions," "the capacity of warm or hot air to carry humidity or moisture is enormously greater than that of cold air. For instance, air at 60 degrees Fahrenheit is completely saturated when it carries 4.8 grains of moisture per cubic foot, whereas air at 100 degrees Fahrenheit requires 19.8 grains of moisture per cubic foot to saturate it. Thus, although the temperature has been increased from 60 to 100 degrees, or

OUT OF WORK.

Photograph by George A. Alsop, Chicago, Illinois.

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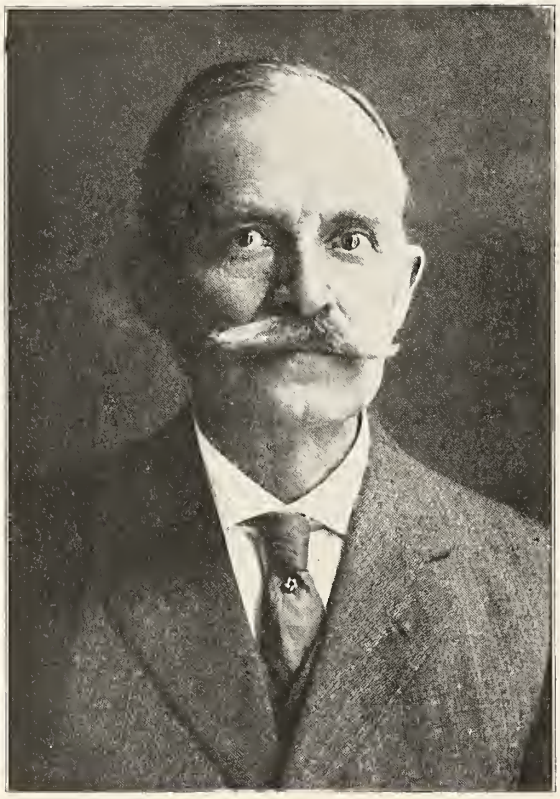
66⅔ per cent, its capacity for moisture has been increased from 4.8 grains to 19.8 grains per cubic foot, or 412.5 per cent." From the foregoing quotation it will be seen that the dry air of winter carries relatively little moisture, and that if it were possible to raise the temperature to a proper degree it must be artificially saturated with moisture such as may be brought about with live steam. Aside from using an apparatus for overcoming the trouble, one of the best dissipators of electricity in stock is to heat it thoroughly before going to press.

"THE MAKING OF A NEWSPAPER PRESS"—AN IMPORTANT ANNOUNCEMENT.

In the January issue of THE INLAND PRINTER will appear the first article of a series on "The Making of a Newspaper Press," by Louis A. Schmidt, mechanical engineer with R. Hoe & Co., New York. The elucidation of principles on which newspaper presses are constructed has usually been more general than specific, and the importance to the printing-trade and to pressmen generally of a more intimate knowledge of the philosophy and aims of the designers and constructors of newspaper presses — and other presses for that matter — can not fail to be helpful. These articles are copyrighted by the author, and THE INLAND PRINTER has merely purchased the right to produce them for the first time in its columns.



Louis A. Schmidt, Mechanical Engineer with R. Hoe & Co., New York.

Why may these articles be considered authoritative? Who is Louis A. Schmidt, and what has he accomplished?

In a recent interview Mr. Schmidt gives his story in a modest way: "I was born," he said, "in Germany in 1855, and upon request of an uncle came to Philadelphia in 1870. I worked in various machine-shops to get practical experience, and returned to Germany in 1876. In order to complete my technical knowledge I attended the Royal Technical College in Chemnitz, and after my graduation I was employed as mechanical engineer at various works in different parts of Germany. Thereafter I traveled through Germany, Russia, Holland, Denmark and France, studying methods and practical results, and comparing and matching one procedure against another. I came back to America in 1886, and after working for some months in Baltimore I was employed by R. Hoe & Co., New York, and have continued with that company since. I have, of course, grown with the Hoe Company since that time, and have at present full charge of the construction of the newspaper presses. Naturally I have invented a number of improvements and patented them, and these are in use to-day on newspaper presses. I have constructed roll presses with a capacity of ten thousand eight-page papers up to octuple presses with a capacity of two hundred and eighty-eight thousand eight-page papers, or seven hundred and twenty thousand thirty-two-page papers."

And Louis A. Schmidt brings this wealth of experience to explain the "why" of the newspaper press to our readers, beginning January, 1917.

Written for THE INLAND PRINTER.

GEORGE A. ALSOP, PHOTOGRAPHIC ILLUSTRATOR

BY A. H. M.

MANY artists working with the mediums of pen, pencil or brush have arrived at these modes of expression through the avenues of photography, but here is an artist in the person of George A. Alsop, who has arrived at art in photography through the avenues of pen, pencil and brush, thus reversing the usual process, and with what success we shall leave the reader to judge from the specimens of his work scattered through these pages. Mr. Alsop says, "Let me illustrate a story for you — by photography." Most persons know something about photography, and the suggestion of Mr. Alsop seems impossible to them.

Mr. Alsop makes the camera "talk." Look at his pictures! How does he do it? His ability in this work has been developed for sixteen years, and he has studied how to do unusual things. Unusual things command attention, and unusually excellent pictures sell goods and sell themselves.

Given a story to illustrate, Mr. Alsop studies the situations in the story and their dramatic values for illustrative purposes. In his studies he has everything that the moving-picture makers have, only his pictures are made to move the beholder but do not move themselves. In illustrating a country story, for instance, Mr. Alsop gets his models together, jumps into an auto and drives to the farmhouse or the spot best suited to serve as a background or environment for the scene to be illustrated. Natural backgrounds are the foundation principle with Mr. Alsop. The pictures are made on 8 by 10 inch plates and enlarged if necessary. Retouching is seldom used, as a retouched negative loses character, and character is the first essential in good illustrating.

Mr. Alsop's field of endeavor is unlimited, but he can be found at 2001 Greenleaf avenue, Chicago, Illinois.

PROOF.

Editor — Do you know how to run a newspaper?

Applicant — No, sir.

Editor — Well, I'll try you. I guess you have had experience.— *Puck.*

The Newest Methods in the Oldest Art

No. 1.—By CARL H. FAST.

This is the first of a series of three articles written for "The Inland Printer" by Carl H. Fast, formerly of New York and Cleveland. The author has been frequently referred to as a rare combination of the "analyst, toolmaker and teacher for modern businesses." As an efficiency expert, Mr. Fast has the advantage of a very broad and varied experience, having served in an advisory capacity a great many business concerns, large and small, industrial, financial and commercial. He has been retained for months at a time to analyze the industrial, geographical, financial and traffic conditions of a country like Cuba, in order to formulate plans for sugar-mill consolidations, the projecting of a new railroad, the development of new financial and manufacturing enterprises. He has planned the reorganization, financially and functionally, of many established businesses. He has evolved and directed new departures of policy and large publicity campaigns in introducing new products. He has been a department-store advertising manager, a deviser of cost systems, incentive and bonus-pay methods, welfare measures and other modern improvements in management. He is a recognized authority on the subject of profit-sharing with employees. He has made an expert study of the world's systems of rural credits and rendered active service to interests now planning extensive operations under the Federal Farm Loan Act. Thoroughly conversant with the printing trade, having been a printer, also an illustrator, his analysis, in these articles, of the national situation facing the printing industry and his constructive suggestions for the remedy of present conditions will be of unusual value to all thoughtful readers of this paper.—Editor.

IT is said that the printing-trade shows a bigger percentage of business mortality than all but one or two other lines. With the possible exception of those retailers who may merely be called such because in the basement or front parlor are stuck up a counter and a few boxes of canned goods, job printers are supposed to fail in the largest numbers. The reasons for excessive business mortality in any business are briefly stated. Chief among them are over-

Carl H. Fast.

extension of credit to customers and ignorance of costs, with poor locations, in the case of retailing, as a third important cause. In the case of the job printer the latter condition is insignificant and we have to do only with the problem of credits and costs.

The Curse of Cost-Blind Competition.

It is said that competition is the life of trade, but in many businesses it is a prime cause of business mortality. In the case of the printer this is particularly so, for hardly any business man can fail to have noticed the large number of printers' solicitations, in person and by mail, for his smallest favor in the shape of a job order. Thousands of unscrupulous business fakers and schemers are enabled, every year, to defraud unsophisticated persons, largely investors, by getting out stationery and circular matter, entirely without capital or credit, thereby defrauding not merely the gullible public, but the order-greedy printer, who, regardless of credit risks or prudent price-making, is out to "get business." This situation is too well known among intelligent printers to require discussion.

So much ably written material and good work have been done in this cause that it would be idle to attempt any addition. The purpose of these articles will be to develop the movement in a new direction, by new methods, rather than to improve upon existing methods in the field now being worked.

Helping the Big Field of Little Business.

In spite of six years of earnest effort to standardize printers' cost-finding methods, it is stated by the United Typothetæ that of the thirty-three thousand job printers in the United States, only four per cent are employing good cost systems. It seems inconceivable that such a small number of printers, who are, of necessity, men of fair education, should have the intelligence to take this much-needed step. The evangelists of the movement are working hard to overcome what they think is a condition of apathy. If they had studied the conditions in other competitive industries, they would find the movement toward intelligent price-making, based on accurate cost-finding, to be equally slow. It is not because of indifference or apathy, nor a state of ignorance, that the movement languishes. This cause lies much deeper.

It is because, up to now, all known methods of cost-finding or accounting have required clerical and mathematical processes which can only be performed by specially trained persons; processes which are so tedious that men of motive-temperament, such as naturally go into business for themselves, can not be induced to perform them. *Until we can take the book out of bookkeeping, cost-blindness must prevail.* In order to deal with the facts of amounts or quantities, our custom has always been to depend upon written or printed figures. We translate a fact into figures and are then compelled to translate it from figures back to fact, in order to obtain any finding, any condition. To obtain a statement of conditions, after any period of transactions, we must perform a long series of tedious processes, with the original written voucher, the posting into a journal, and the distributing into ledgers, all steps affecting every item, and we are then compelled to laboriously add all the items in each of many columns and add them to, or subtract them from, their respective totals. The whole process is too clumsy and costly.

There is a new movement now making itself felt, in which all of this elaborate detail is eliminated. Like most new things, this movement goes back to very early first

principles. The early Egyptians, before paper, pens, ink, typewriters or adding-machines were dreamed of, devised systems of calculation or accounting by means of tokens, little objects being used to represent different amounts or values. The Egyptians gave us the abacus, by which, to-day, the intelligent Chinaman, moving vari-colored beads in a wire-strung frame, performs wonderfully ingenious calculations. To them we owe the modern poker-chip. From them and their token systems have recently been devised complete systems of accounting, which bid fair to overcome the great obstacle to intelligent business management, both in the " big field of little business " and in many processes of accounting and cost-finding in large establishments.

Graficount Case, Closed.

The printing-trades should have an especially wide interest in studying the possibilities of these new systems, which employ graphic means instead of figures and characters. The whole movement of modern education is toward visualization, toward teaching by pictures, images and objects, and, since the printing-trade represents the graphic arts, at once the oldest and greatest of arts, they should be early followers of these graphic systems.

Printers' Problems Are in Two Parts.

To make plain to the average printer knowledge of the controlling facts of his business which will enable him to manage it efficiently, his accounting should be divided into two parts. The first may be called his " general ledger " system, by which his general accounts, such as his total sales, bills payable, bills receivable, available capital, purchases of materials, direct labor, and general or overhead expense and inventory of materials and equipment, can be watched from time to time, so as to accurately determine his income and profit or loss, as the case may be, from month to month. The other part of his accounting system is the job cost-finding, by which he can compare the actual cost of the work being produced in his plant with the prices he charges for it, so as to assure profit and permanence in his business.

In applying the new system, which is known as the " Graficount Method," to these two phases of the printer's accounting problem, we first deal with the set of general accounts. The actual materials will seem familiar to every printer, because the oufit consists of a flat box or case, divided into compartments, much like the upper-case for the printer's type, except that the compartments are deeper and the case is provided with a lid, which locks. Each compartment is used and labeled to represent a certain operating account, in the same way that a column, in a ruled form, would be used. Small checks of stiff board, printed with different money denominations corresponding to currency, are used to represent amounts and are " posted," so to speak, in the different accounts by placing the checks into respective compartments. Thus, for example, to " debit " or " post " $1,500 of operating capital, which is to be drawn upon as needed, we count out $1,500 in money-checks and place them in a compartment labeled " Capital." As we draw against this capital in making any expenditures, such, for example, as " Equipment," the moving of a corresponding amount of checks from the " Capital " compartment to the " Equipment Inventory " compartment graphically credits the former, debits the latter with that amount of money and automatically maintains an accurate balance as between the two accounts. This principle is so simple, basic, so fundamental and so elastic that it admits of unlimited uses. *Every accounting process involving the shifting or balancing of amounts from one account to another now practiced by figure-and-paper systems can be carried on by this method.*

The result is easily seen. When a statement is desired of any account or of the total situation, it is only necessary to count the checks in any compartment in order to arrive at the facts. Statement forms which can be used weekly, or as often as desired, are, of course, available. Apart from these there is no handwriting or pen-and-ink figuring required, from the making of the original voucher, charge-slip, time-slip or order, until the making of the final statement. All intermediate processes of posting, distributing and balancing are performed automatically with the checks, so that *any person who can count money can operate the system intelligently.* In this way the " book " is literally taken out of bookkeeping, and any business, however small, can be intelligently watched and controlled so as to assure profit or minimize loss.

In its standard form the Graficount case has sixty compartments for operating accounts, arranged in twelve rows of five each, so that the accounts of the business for twelve months of the year can be provided for. At the end of each month the user can make a financial statement for his bank or his chief commercial creditors that will go far toward greatly improving his credit standing and line of accommodations. All intelligent credit interests to-day are realizing more and more that the business proprietor who knows exactly where his business stands, yet whose apparent assets or resources are modest, is a better credit risk than he who can show apparently ample resources, but who is ignorant of the true conditions of his operation.

"Posting" An Entry.

Space forbids any complete description of the system here, but the illustrations given should suggest quite clearly its wide possibilities to any one familiar with the problems of management.

[In succeeding articles Mr. Fast will describe the Graficount general account system and simplified methods for tracing the costs of each job without bookkeeping, furnishing as well some constructive help on matters of cost science.— EDITOR.]

MRS. CAROLINA O. SHEPARD, MOTHER OF HENRY O. SHEPARD, PASSES AWAY.

Mrs. Carolina O. Shepard, mother of the late Henry O. Shepard, founder of The Henry O. Shepard Company and The Inland Printer Company, died on Wednesday morning, October 25, 1916, in her ninetieth year, at the home of her nurse, Mrs. Delos Bliss, 69 Cortland street, Norwich, New York. Private funeral services were held on Saturday afternoon, October 28, from the home of Robert C. Allen, 35 West Main street, Norwich, Rev. Robert L. Clark officiating, interment being in Mt. Hope Cemetery.

To his mother, Henry O. Shepard at all times gave the greatest credit and praise for his early training, which so ably fitted him for the great life-work that won such a wide reputation. Mrs. Shepard was a woman of unusual talents and ability, a great leader among the women of Norwich during her young womanhood, and an active worker in the interests of the Methodist Episcopal Church during the early fifties, retaining her affiliation with that Church until her death.

Mrs. Carolina O. Shepard was the daughter of the late Henry and Catherine Swink Olendorf, and was born on March 14, 1826, in the town of Afton, New York. When a child her parents moved to Norwich, where her girlhood was spent and she was married to Levi Shepard on November 19, 1843. During the early sixties Mr. and Mrs. Shepard moved west to Chicago, where they made their home for twenty-five years, returning to Norwich in 1904 with Dr. and Mrs. John C. Hurlbut, with whom they resided. Mr. and Mrs. Levi Shepard spent sixty-four years of their long lives together and were always the most devoted and considerate of couples, living for one another until his death about six years ago.

Despite her advanced years, Mrs. Shepard was a delight to all of her friends, numbering them by the score, from the tiny child to friends of former days. She was gifted with an extremely cheerful disposition, and her consideration of and interest in others kept her in touch with the activities of life although confined to her rooms. A kindly, Christian gentlewoman, her life was a benediction to all who knew her, and though the hearts of family and friends are saddened because her cheery voice is stilled, they are grateful for the long and helpful life and the peaceful entering into rest of her spirit.

Mrs. Shepard is survived by her two daughters, Mrs. Ellen M. Hurlbut, of Norwich, and Mrs. Harry G. Strawn, of Cleveland, Ohio, both of her sons, Henry O. Shepard, of Chicago, and George Shepard, of Norwich, having previously passed away. She is also survived by her daughter-in-law, Mrs. Jennie O. Shepard, widow of Henry O. Shepard; three grandchildren — Mrs. M. L. Hunt, of Norwich; Mrs. Clara J. Shepard, of Chicago, and Robert C. Allen, of Norwich; four great-grandchildren — Harry and Miss Mary Hunt, of Norwich; Henry O. Shepard II., of Chicago, and Miss Margaret Allen, of Norwich; three nieces — Mrs. Amelia Caswell, of Austin, Chicago; Mrs. Julia Plumb, of Des Moines, Iowa, and Mrs. Joseph Wilson, of Libertyville, Illinois; four nephews — Frank A. Shepard, of Chicago; Levi H. Shepard and Albert A. Bennett, both of Des Moines, and John Williams, of Lakelands, Florida. Mrs. Clara J. Shepard, daughter of the late Henry O. Shepard, and treasurer of The Henry O. Shepard Company, went East and attended the funeral.

FATHER AND MOTHER OF THE LATE HENRY O. SHEPARD.
Mr. Levi Shepard, died March 24, 1910; Mrs. Carolina O. Shepard, died October 25, 1916.

A COLUMN ABOUT A COMMA.

The interpolation of a comma lost a lawsuit. The omission of a comma lost a profitable order. A speck of steel in a worker's eye destroyed his sight. Why make so much of a comma or a bit of metallic dust?

NEWSPAPER WORK

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

HIGH COST OF PRINT-PAPER IS A BLESSING.

In every section of the agricultural west, the pioneer farmers first of all raised wheat, and then more wheat until the land was "wheated out" and diversified farming was adopted under the spur of necessity. Wheat failure brought diversified farming, and diversified farming brought prosperity, and both by logic and experience it is now known that the wheat failure brought prosperity. A calamity is necessary once in a while to jar us loose from our pet fallacies, and what the calamity of wheat failure did for the farmer in compelling him to abandon a false practice, the present calamity of the high cost of print-paper may do for the publisher in compelling him to look more carefully into making the space in his newspaper productive.

The pet extravagance of the country publisher has been in the matter of space, under the assumption that "paper don't cost much anyway." In the matter of time which he devotes to his calling, the average country publisher is a model of industry, and in a practical way he has his plant equipped and expenses arranged so as to produce his paper economically, but much of this effort has been counteracted by the reckless way in which space has been wasted.

Now, publishers are restricting the size of their publications in order to "save paper," and the other expenses which are thereby reduced or eliminated are for the average publication much more important than the amount which is saved on blank paper.

Really there has been much unjustified outcry over the advance in the cost of print-paper out of all proportion to the additional burden which has thereby been imposed. Most publishers attach great importance to direct expenses and any increases therein, but will view the large amount absorbed by indirect expenses with comparative indifference. Suppose that the increase in the cost of print-paper will add $200 or $300 a year to the cost of producing the average paper, this is only five per cent or so on an annual cost of $4,000 or $6,000.

What is this compared to an annual depreciation of ten to twenty per cent, which many a publisher views with complete indifference; or to rent for his building, which many a publisher will not charge because he "owns it himself"; or to any number of indirect expenses which might be cited.

But it is not my purpose to minimize the burden which the increased cost of print-paper has imposed, but rather to commend the economy in the production of space which has thereby been enforced. Publishers have been too prone to desire to get out a "big paper," with too little regard to regulating the number of pages consistently with profitable production. Now, I note that many publishers in their desire to save print-paper are holding down the number of pages to the same point that a carefully computed "dead line" would dictate, and the net result will be that the publications will be more profitable than they were before the high cost of print-paper compelled the publisher to economize.

Doubtless many publishers are studying the question of just how many pages to print and would appreciate more definite information than any I have heretofore given on this subject. When it comes to laying down detailed rules on a question of this kind, I would prefer to refuse on account of the different conditions that prevail in different offices, and the diverse advertising rates, but with the hope of making some helpful suggestions I will attempt to construct a schedule for some standard types of country weeklies, produced under average conditions.

Four-Page Papers.

The average four-page paper is produced at a cost of about $60 a week. With about twelve columns of advertising at $3 a column, about two columns of readers and legals yielding about $15, and about $10 a week from subscriptions, the paper has about ten columns of pure reading-matter and is returning the publisher a small profit over the cost of production.

Now, the advertising load suddenly increases, say three columns more, and the publisher decided to run six pages instead of four. These extra pages may cost from $10 to $25, according to the amount of home-set news. To set the three columns of advertising would cost about $5, and the stock, presswork and a page and a half of plate would bring the total cost to $10. This would be the absolute minimum and would leave the publisher the loser by $1; and if the extra pages were really to be of any value, they should contain home news and cost anyway $20 to produce — leaving the publisher a loser by $11. From all this it is easy to deduce that the publisher is not justified in running the extra two pages in order to accommodate the extra three columns of advertising. Much better to reduce the amount of reading-matter from ten columns to seven and thus add $9 to the profit of the paper for that week than to take away $1 or more from the profit by printing an extra two pages.

If the extra demand be for five columns, then the cost of setting the advertising would be $8, and stock, plate-matter and presswork brings the cost to $13. To put on even a little home-set news would bring the cost to over $15, the gross revenue of the extra two pages, and the larger paper would not yield the normal profit. But to find room for the extra five columns in the regular paper, it would be necessary to cut down the reading-matter to five columns. This is somewhat too small, and for that reason it becomes necessary to print the extra pages.

The point at which it is permissible to increase a four-page paper to six is, therefore, where the advertising load reaches somewhere between fifteen and seventeen columns — probably sixteen columns would be fair under the conditions here cited.

Of course, all I can expect to show here is the general principle that in publishing a newspaper it is possible to increase the business but reduce the profit. No papers are published under quite such a variety of conditions as the four-page papers. Some are only four pages and some are eight pages — four printed at home and four patent — and the latter can conveniently change a page of patent into a page of home-print. Changing a page from patent to home-print is the most economical method there is of increasing the size of the paper, but even this should not be done without considering whether or not the increased revenue will justify the increased expense.

Six-Page Papers.

The six-page paper we have heretofore considered was not entirely filled with home-set news and was only to accommodate an extra advertising load. To produce a six-page paper filled with home-set news is generally uneconomical, and with the general run of equipment it is as cheap to produce an eight-page paper as a six. For that reason when a four-page paper becomes chronically overcrowded, it is well to arrange to increase the size to eight pages, which is the most economical size in which a paper can be printed.

Eight-Page Papers.

An average eight-page paper produced at a cost of $100 carries twenty columns of display advertising, yielding $60; readers and legals will take, say, four columns and yield $20 or more, and when the receipts from subscriptions are counted in the paper yields a small profit. As the advertising load increases, the temptation is to add more pages, but in this class of paper an extra two pages of home-set matter can hardly be set up, printed and inserted at less than $30. If this figure be correct, then it will take ten columns of advertising at $3 a column to pay for the extra pages. In other words, the ten-page paper with thirty columns of advertising would be no more profitable than the eight-page paper with twenty columns. Therefore, on any ten-page paper with less than thirty columns of advertising the publisher will lose money. The publisher of the regular eight-page paper should therefore adopt the following rule:

The paper shall not exceed eight pages until there are twenty-nine columns of display advertising, leaving four columns for readers and legals, and fifteen columns for pure reading-matter.

This rule might be slightly varied in different offices, but the method under which it is formulated is correct.

To increase the paper to twelve pages will increase the cost to $150. As the receipts from other sources do not increase, and as the increased expense is caused by the display advertising, this means that the display advertising must pay for the increased cost of $50 over that of an eight-page paper. To produce the $50 requires seventeen columns of advertising, and therefore a further rule on the size of the paper should be adopted, to wit:

The paper shall not exceed ten pages until there are thirty-six columns of display advertising, leaving four columns for readers and legals, and twenty columns for pure reading-matter.

The allowance for reading-matter may appear small, but this is the extreme. Add one more column of advertising and the paper may be increased to twelve pages and thus make eleven more columns available for reading-matter.

Not only is a schedule of this kind governing the size of the paper a necessity, but it is also a stimulant to added effort. The ambition to publish a "big paper" will assert itself, and the publisher of the eight-page paper who finds that the advertising has crowded his reading-matter down to fifteen columns will redouble his energies to get enough more advertising to justify the addition of twelve more columns of space. But all that is another story, and the effect of the sliding rate-card on the schedule to be adopted would be still another story. This discusion has been suggested by the well-nigh universal passion suddenly manifested among newspaper men to economize in the number of pages printed. The desire to save good white paper has been the immediate cause, but if from this calamity publishers who are conserving paper learn to conserve space, the final result will be a blessing to the craft.

PRACTICAL ADVICE ON FOREIGN ADVERTISING FOR THE NEWSPAPER PUBLISHER.

Lloyd Swain, of the Columbus (Neb.) *Telegram*, at a recent meeting of the Nebraska association, delivered an address on the securing of foreign advertising that was bristling with practical points. Mr. Swain's contribution is especially valuable, because he has been closely in touch with advertising experts who handle the national accounts. The big advertisers, he said, want to know:

Is your territory thickly populated?

How much of your land is productive?

Is your wealth equally distributed, or do you have a few very rich people and a large number of very poor people?

How many of your people are prepared and disposed to buy?

Do they buy advertised brands of goods?

Are your merchants up-to-date and progressive?

It is such searching questions as these that interest the men who are to spend good money for publicity in any community, and Mr. Swain advises that the publisher find some way—by illustrated post-cards, marked articles in his newspaper or novel advertising devices of his own creation and manufacture — to interest them in his newspaper and the territory in which it circulates, and he will have performed his part in attracting the special attention of national advertisers to his own commonwealth.

The rate-card is most important, and Mr. Swain gives this pointed advice: "When the advertiser or his agent addresses you, send him your rate-card by return mail. Make the card plain, concise and free from ambiguity, and thus save it from quick consignment to the waste-basket. Tell the exact truth regarding circulation; quote your rate, subject to agency commission and cash discount; leave the inquirer nothing to guess in reference to your publication day, size, or other specifications of your newspaper. Issue a card of a size that will easily fit an ordinary No. 6½ envelope, and thus do your part to standardize the files of Nebraska newspapers in the offices of the advertising men. Rate-cards of odd sizes or shapes will not make a hit."

Mr. Swain also gives some good advice on the question of the advertising rate to be charged. "Much of the value of the space," says he, "depends upon the quality and popularity of your newspaper, for which you alone are responsible. A fair value, based on the cost of producing a good quality of country newspaper advertising space, advises

a minimum rate of 12½ cents an inch for a newspaper of 1,000 or less circulation, subject to an increase of 7½ cents an inch for each additional 1,000 of circulation. Establish your rate accordingly, and under ordinary conditions you will be assured a safe and fair profit on your space."

We would amend Mr. Swain's schedule to a minimum of 15 cents, but on the whole his proposed rates would be a vast improvement over those now generally charged.

Returning to a discussion of getting and handling the business, Mr. Swain says, "Backbone and business methods must be applied in the quest for foreign advertising. Adopt one rate and stick to it. Be prompt in replying to business principles in the conduct of office affairs serve to win and retain accounts for foreign advertising. On the same merits the recommendation of influential and satisfied users of your space will aid you in securing new accounts. Often new business may be secured through the influence of a friendly traveling salesman of trade-marked goods, a broker or the manager of a wholesale house. Then, too, your own peculiar methods of solicitation undoubtedly will also be productive.

"The value of the country press as a medium of direct appeal to the buyers residing in the agricultural west is now acknowledged by the national advertiser. Proportionately, the rate for the country newspaper service may

Hupmobile Season 1916 1917

YOU may select the Hupmobile which most appeals to your personal taste and which is best suited to your individual requirements with full confidence that your motor car investment will be backed up by every quality which makes for lasting satisfaction

Season 1916 1917 Hupmobile

Acknowledged—"The Best Car of Its Class in the World"

The Five Passenger Touring Car
$1185—fully equipped

Sturdy-Economical

Service That Gives the Word An Entirely New Meaning

THE Hupmobile Free Service System is the first nationally operated plan whereby the purchaser knows in advance what service he will receive from the dealer, and the dealer knows to what extent he is obligated to the purchaser.

The High-Gear Performer on America's Hardest Hills

The Two Passenger Roadster
A roomy Car, $1185—fully equipped

A Beautiful Car

DISTRIBUTORS FOR VEEDOL OIL

Bryan Automobile Company

DISTRIBUTORS

Phone 268 32-34 W. Beauregard

Distributors for Miller Tires

Symmetrically arranged and nicely composed two-page spread from special edition of the San Angelo (Tex.) *Standard*. The heading, however, is entirely too weak, and the need of stronger display at the top is plainly apparent.

correspondence, prompt in giving the service you agree to give, and prompt in billing accounts at the close of each month or quarter, as the contract may provide.

"Prompt attention to correspondence is essential. Many agencies have blackballed the country press simply because the average country publisher neglects his mail. Nothing more than common business courtesy is demanded by the advertiser or his agent, and nothing less should be the policy of the publisher. Apply business methods in handling your correspondence and the results will appear in increased sales of your advertising space.

"Be firm in demands for your rate. It is the business of advertisers and their agents to buy space as cheaply as they may persuade you to sell it. Do not let them run your business. They will pay your rate if it is reasonable for the service you offer, because the buying of space also buys their bread and butter. They respect the rate-builder; they despise the rate-twister.

"Make all pages of your newspaper readable with home-interest news or editorials. This is the highest testimonial for your paper as an advertising medium and will do much to win the national advertiser.

"Quality of service, fair rates, and the observance of be higher than the rate per thousand circulation charged by publications of larger circulation, but the national advertiser is willing to pay for the superior trade-pulling power of the direct-appeal influence — more available to him through the country press than through any other medium."

THE COLLEGE GRADUATE.

It was the season of the college graduate, and at a dinner in Lakewood George J. Gould said:

"The college graduate has many charms, but the chiefest of them is, perhaps, his cocksureness. Ah, if we were all but as cocksure as the young college graduate on commencement day!

"I know a manufacturer who took his son, fresh from Yale, into the mill last fall to learn the business. I met this man the other day and said:

"'You took George into the mill recently to teach him the business. How is it turning out?'

"The manufacturer passed his hand over his brow and sighed.

"'Oh, splendidly,' he said. 'George is teaching me now.'"

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

EDWARD M. DOTT, Marshall, Minnesota.— The Francois two-page advertisement is exceptionally neat in appearance, the display is strong, and, best of all, it is readable. We have no suggestions to offer by way of improvement, for we feel that it was handled as well as possible.

The Nashville Clarion, Nashville, Tennessee.— The paper is poorly printed, due, mainly, we believe, to old rollers, worn type and the use of a cheap grade of ink. Reading-matter should not be entirely surrounded by advertisements as in the lower right-hand corner of page 3, issue of October 28.

J. C. JEFFREY, Fresno, California.— The advertisement designed by you, announcing the occupation of the new store of H. Graff & Company, is excellent in every way. We are reproducing it as a suggestion for publishers of papers, who may be able to use the idea to pull business when such an opportunity comes to them.

J. P. FUREY, Huntington, Nebraska.— You are succeeding in your efforts to get out a good paper. It is good from every standpoint, editorially and mechanically, and the large line of advertising so well handled speaks well for the advertising department. We note that you follow the pyramid style in the placing of advertisements, which results in an orderly page and one which is most satisfactory to readers.

The Steamboat Pilot, Steamboat Springs, Colorado.— You are putting out an admirable paper in every way and fault-finding is out of order. We would prefer to see the matter above the heading on the first page set in lower-case, for a large amount of text set in small capitals is difficult to read. Presswork is the best we have ever seen on a small-town paper — more like fine bookwork than a country-town newspaper.

C. M. MILLISACK, Gordland, Kansas.— The "Fashion Dreamland" advertisement is arranged in an orderly manner, but the cuts are a little strong for the type. Had larger space been used so that the matter could have been set in larger type, a decided improvement would have resulted and the advertisement would have been better balanced. The main display line is a little weak and we would prefer black-face for the prices.

The Natchez Democrat, Natchez, Mississippi.— Your paper is made up according to correct standards, the pyramid style of arranging the advertisements being followed quite faithfully. We do not admire headings in which all lines are full. We would prefer to see more small heads in the lower part of the first page, the main line of which should be set in eighteen-point head-letter, with two smaller pyramided decks below. While the advertisements are not exceptional, they are of ordinary good quality.

The Evening Wisconsin, Milwaukee, Wisconsin, in its issue of November 6, the eve of election, carried almost two pages of special advertising secured from theaters, restaurants and buffets, each advertiser announcing that election returns would be secured "by private wire" at his establishment. The suggestion might be adopted profitably by other papers on other election eves. The paper also carried much political display, and it is interesting to note that in each advertisement a statement was made of the party authorizing and paying for the space, also the amount paid. We presume this is in compliance with a state law governing political advertising.

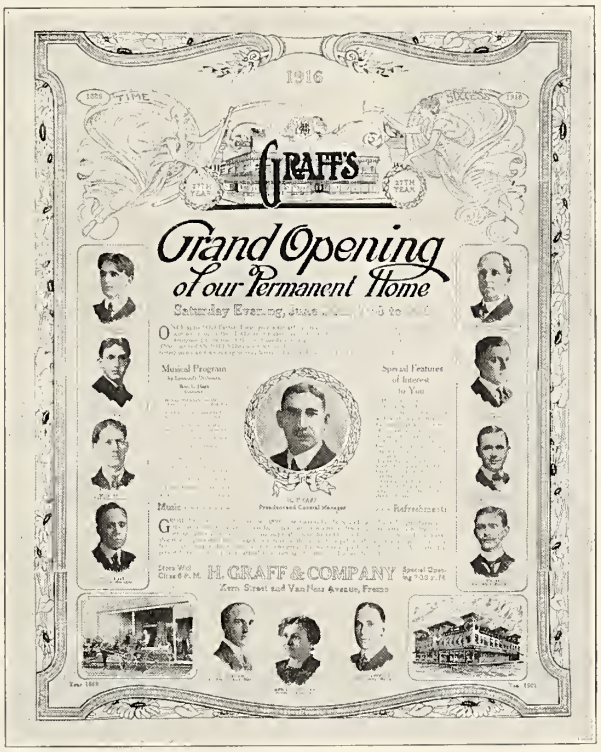
THE Mississippi Centennial Edition of *The Daily Herald*, Gulfport, Mississippi, is a comprehensive and descriptive number of much merit. The editorial department is to be complimented on the excellent showing made, the paper being full of interesting news, illustrated by numerous half-tone illustrations. As far as newspaper presswork goes, the work is satisfactory, but in some instances the cuts are a little high and the type alongside was not properly inked. The blanket may have been worn, too. The ink was not uniformly distributed, some pages being rather black and others considerably lighter. We dislike to see such a great variation in color in a newspaper equally as much as in a book.

LLOYD C. THOMAS, Alliance, Nebraska.— The page advertisement for the Rumner Motor Company, which appeared in your issue of November 9, is displayed very effectively and is nicely arranged throughout. The appearance would be more pleasing if one general style of type had been used for display, as the several faces used do not harmonize in shape or design. The eighteen-point type immediately below the display is crowded, and an additional lead between each line would help it materially. The small type which follows is too widely spaced, and if less space had been placed between these lines you would have been able to space the larger type properly. Margins throughout are not uniformly distributed.

ON Wednesday, October 25, the *San Angelo Daily Standard*, San Angelo, Texas, issued a special Fair and Carnival Edition of fifty-four pages fairly bristling with good advertising display. While the advertisements are effectively arranged and displayed, we would prefer lighter-toned and more artistic faces of type than the angular block-letters — wood type, perhaps — so frequently used. Such bold types are not only hard to print satisfactorily, but they produce an undignified and displeasing appearance in the paper, which is generally disliked. In some instances widely contrasting styles of letters are used, which mars the appearance somewhat. We are reproducing one of the two-page automobile advertisements.

The Frederick Leader, Frederick, Oklahoma.— Your paper is improved considerably in appearance since we reviewed it several years ago. Presswork is good and advertisements are, for the most part, satisfactorily displayed and arranged. The Jenkins advertisement in your issue of September 29 is not up to the standard of many of the others. The heading, a condensed block head-letter, does not harmonize with the type of regular proportions used for the body of the advertisement, and is too weak, because of the shape, to balance the advertisement. Plain rules make better borders than the spotty circular border used around this advertisement. It would be an excellent thing if you could use Cheltenham Bold for display throughout the paper.

The LaRue County Herald, Hodgenville, Kentucky, in its issue of October 26, announces an increase in its subscription rate from $1 to $1.50 a year, because of the high price of paper and other material. We are surprised that such a fine paper did not sell for $1.50 a year even before the great rise in paper-prices which has been borne by every publisher



Pleasing page advertisement announcing the opening of a new store. Written and designed by J. C. Jeffrey, Fresno, California.

in the country since the outbreak of the war. Many publishers who do not give their readers nearly so good a paper as the *Herald* raised to the $1.50 rate several years ago. The paper is an admirable one, full of interesting news and well supplied with effective advertisements. Plain rule borders would be preferable to the spotty, decorative borders often used on your advertisements, which are generally set in black-face type.

The Northfield News, Northfield, Minnesota.— Your Golden Jubilee Souvenir number, issued in October, is one of the most handsome special editions we have seen in a number of months. The typography and the presswork are excellent, the half-tones, of which there were many, being exceptionally well handled, and snappy, sharp and clear. Good ink was surely used. The cover, while well designed and printed, is printed in rather poor colors, yellow and blue, which were used in combination to produce green for foliage. The effect is rather too bizarre. Black and buff would have been better, without an attempt at the third color. The edition is in magazine form, the pages being 9½ by 12½ inches, trimmed. The cover was a heavy weight of sepia enameled stock. We agree with the editor, Herman Roe, when he says: "It embodies my ideas of what a special edition should be — something decidedly more permanent than the usual thing you see in a special edition issued by a country newspaper. I believe it is unique in the volume of farm advertising it contains." All of the force can feel proud in the confidence that they have turned out an exceptionally fine edition.

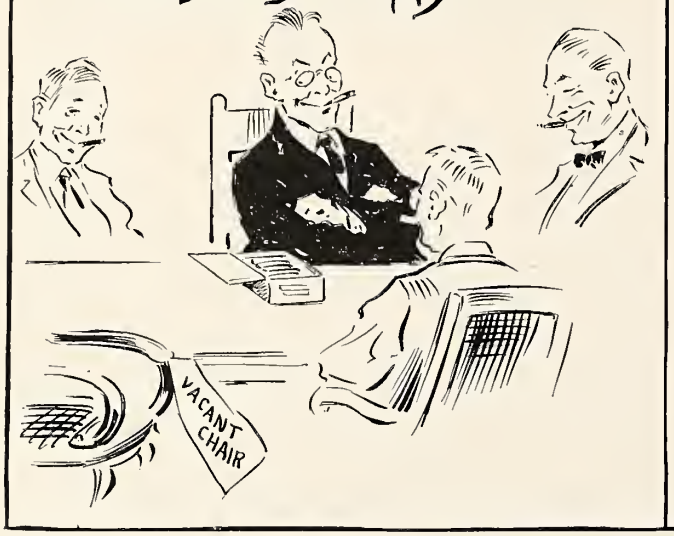
After due deliberation the Boss calls a chapel meeting of the executive, accounting, sales and mechanical staffs.

The Boss illustrates mutual responsibilities by the aid of charts and citations from modern authorities on the economics of production and distribution.

The Wrong Font cant see it.

The Right Fonts show him the hellbox.

Everybody Happy



A little right thinking makes a lot of right doing.

DOING THE RIGHT THING IN THE RIGHT WAY

Illustrations by John T. Nolf.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages

"Towards an Enduring Peace."

It is to be feared that a careful perusal of this symposium confirms the opinion recently uttered by Dr. David Starr Jordan that the war is likely to go on until both sides are so utterly exhausted they can fight no longer. That conclusion is so ghastly, however, that it makes it all the more the duty of everybody to consider whether something can not be done to shorten the agony, and the greatest of pessimists must admit that, at any rate, no harm can be done, for no prospect could be worse than that which at present exists.

The pessimism thus expressed refers not merely to this present war, but to the prospect of the cessation of war in the future, that being the problem to which the book is devoted. In retailing the political programs variously proposed for settling existing disputes, we are unfortunately compelled to say that most of them are Utopian, in the sense that they could be realized only on the supposition that the scheme in the minds of the proposers could be forcibly imposed upon Europe by some non-existent outside power. This applies with peculiar force to the most popular proposal of all, that of an international army and navy under the control of an international court something like the Hague Tribunal. It is clear that such an army would not be necessary if there were not strong powers unwilling to submit to international law as it might be interpreted by such a tribunal, and equally clear that so long as there are such powers they will not agree to disarm. It may be that the war will lead to such an arrangement if it results in the destruction of all those powers who seek imperial domination, but we should be very blind if we failed to recognize that the powers referred to are not all fighting on one side in the present war. And what is worse, the pacifists on both sides appear to be fully conscious of the imperial ambitions of the belligerents against whom their respective nationalities are ranged, but blissfully unconscious that their own rulers are bitten with the same infection. Thus the pacifists of Great Britain are concerned about the reduction of armies, and those of Germany with the internationalization of sea power. It is satisfactory to note, however, that there are people in Germany who, while determined to see the war through to a successful conclusion for German arms, strongly denounce the demand, so loud in other quarters, for the annexation of Belgium and other conquered territory, as likely to lead to another war. To neutral observers it seems even more likely that it will lead to the prolongation of the present war.

As business men, however, we have little to do with the political affairs of Europe. We are, however, intimately concerned in the various economic measures proposed for dealing with war. It is interesting to all of us to watch the propaganda in favor of enforcing international decisions by means of the boycott, but it is rather disappointing to find little or no mention of the fact that the Central Empires have been boycotted almost as effectively as they could have been by a world league of nations, yet they have been able to hold out against it and are still persuaded they will be able to win the war in spite of it. This seems to show that the economic boycott is not so effective as some of its advocates have made out. It is true this fact has led several to advocate a more complete boycott. It is suggested that there shall be no postal or telegraphic communication whatever, that subjects of the boycotted State shall lose all property they happen to have in any foreign country, and that they shall themselves be subject to imprisonment, or at least internment. The last suggestion, is, of course, already put in force by the belligerent countries, and Russia, at any rate, confiscates German private property. That this course would not prevent war is admitted, however, by its advocates, for it is suggested that it should be coincident with warfare, and even that it should be continued afterward. This smacks of the "war after the war," which is at present being debated pro and con by English public opinion. It does not seem to have occurred to advocates of this course that it might have the effect of rendering foreign investments so insecure that they will become much fewer in volume. This would cut at the root of the internationalization of capital, to which Norman Angell looks for the ultimate abolition of war. Indeed, it would appear that the only reason war can continue is that capital is not sufficiently internationalized. This point is recognized by several acute writers, both American and English, and it leads them to advocate the lowering or the abolition of tariffs, and the internationalization of colonies. The former policy seems thoroughly sound in theory, but there is no denying that Great Britain, after sixty years and more, has failed to persuade her colonies to adopt it, and one result of the war may very likely be that she will abandon it herself. The fact is that in undeveloped countries some form of protection for struggling industries appeals to the people with irresistible force, and the less commercially developed nations are never likely to voluntarily adopt free trade. Russia certainly would not do so, and India, compelled to do without protection because of the free-trade principles of her rulers, makes that one of the principal grievances of her would-be native reformers. The alternative proposal of internationalized means of foreign trade deserves a little more attention, Practically, it means the opening up of new territories, not to the commerce of a particular nation, but to that of all nations. At present unquestionably the

nearest approach to an international colony is the United States of America, for here all foreign nations trade on an equal footing, although of course home trade has the advantage of a tariff. The next best instance are the British colonies, and Britain's success as a colonizer is not unconnected with the fact that she has left her colonies free to trade according to their own bent. In so far as this war is caused by the desire of Germany for "a place in the sun" in the shape of a colonial empire, may this not be a fruitful suggestion? It means, in fact, coöperative expansion, in place of selfish individual expansion at the expense of others.

The volume has not many merits apart from its object. It is essentially an essay in scissors and paste, but unfortunately the cuttings are not very well selected.

"Towards an Enduring Peace—A Symposium of Peace Proposals and Programs, 1914-1916." Compiled by Randolph S. Bourne, with an Introduction by Franklin H. Giddings. Published by American Association for International Conciliation, 407 West One Hundred and Seventeenth street, New York.

TEN COMMANDMENTS FOR PLATEN-PRESS FEEDERS.

1. Do not talk while working at a running machine.
2. Wear no wide sleeves, finger-rings, hair-ribbons, loose aprons, etc., while working at machines.
3. Never work at a machine having imperfect or lacking devices for preventing accidents.

CHRISTMAS WISHES.

Photograph by George A. Alsop, Chicago, Illinois.
All rights reserved.

4. Have the forms imposed within the chase in such a position that the feeding will be easy and safe.
5. Have the feed-guides placed properly.
6. Stand before the press at such a height that the elbow, bent nearly at a right angle, may touch the upper edge of the open platen.
7. Have a secure grip upon the paper sheet, that it may not glide from your fingers and thus lead to grabbing for it, as it falls.
8. Do not feed from the side.
9. Never grab for misfed sheets.
10. Never let the press run faster than you are able to feed it properly.— *Translated by N. J. Werner, from the Schweizer Graphische Mitteilungen.*

Written for THE INLAND PRINTER.

CREATING REASONS FOR PRINTING.

BY IRVING S. PAULL.

WALKER and I were spending a quiet Sunday afternoon under the trees at his new place a few miles from the city, when I asked, "How did you happen to build out here after insisting for years that you must be close to your office because you had to get down early and work late?"

"Well, there are two reasons — wife and daughter. But even so, I would not have thought of it if Sam Stevens had not declared that he knew more about the printing business than I did. You see, Sam and I were chums until we went out to make our fortunes. Sam went West and got into the manufacturing business, while I stayed here and learned printing. After a few years I managed to get into a business of my own. By working hard and watching details carefully I succeeded in getting a pretty good plant together, and secured my share of catalogues and big stuff, but it required new equipment so frequently that I kept putting every dollar I could scrape together into new machines. Then the trouble of keeping the plant busy became a big question, so that it seemed I was everlastingly between the devil and the deep sea. During a slack season, about a year ago, a prosperous-looking chap strolled into the office as if he were sole owner. I saw visions of a big order. When he came over to my desk with hand extended, and said, 'Well, Slim, how are you?' then I knew it was Sam Stevens. He always called me Slim because I wasn't.

"I didn't know as I was particularly glad to see him, because it was one of those days when everything seemed to go wrong. Nothing was right in the plant, the other fellow was getting the business, and I wished I was in any other than the printing business. Sam just exuded satisfaction with everybody and everything. He was glad to see me, and showed it, and talked of old times, and wanted to know about business and everything else all in a moment, and insisted that I go to the ball game and have dinner at the hotel. 'Why, I can't take time from business to go to a ball game!' I said. 'Say, Slim, don't you own this business? And if you do, don't you have any one around who can run things for the last half of an afternoon?' Well, the office-force was some surprised when I went to the ball game, and about the seventh inning I was standing in my seat shaking my fist at the umpire and giving advice to Ty Cobb. The afternoon at the ball game gave me such an appetite that that dinner will stand out in my memory always as the best meal I ever ate. Why, I even forgot about the printing business until we were puffing cigars over our coffee, when Sam asked me whether I was succeeding.

"I wished at the moment that he hadn't asked the question because for the first time in months my mind was relieved of business. I didn't find it hard to slip back into the boyhood practice of talking without reserve. 'Sam, at the moment you stepped into the office I was wishing myself in any other business than printing. First,' I explained, 'the fact that you must get the order before you can manufacture; then the fact that you must rush it to delivery, means that you either have nothing or are overworked. Then the fact that when there is an order in sight, everybody bids on it, and some fellow may take it at a loss to keep his plant going, even if he doesn't forget to figure on his paper. Sam, you should thank your lucky stars that you are not in the printing business.'

"'Well, I don't know, Slim, but you'd be just as much up in the air in my line. We have to buy materials on a fluctuating market, and everlastingly watch manufacturing conditions, and travel men in season and out to keep our trade lined up, and about the time we feel that we have corraled the business, somebody introduces a new principle which makes our patterns worthless, which means a loss of an investment of thousands of dollars.'

"'Yes, I suppose you are right, Sam, but you can operate your plant all the year around, and manufacture for your selling season, while I've got to wait for business to develop and bid my head off to get it.'

"'Slim, you are so mistaken that I have a notion to show you how to sell your line. You only need a few customers to support your plant all the year around, and you have no worry about distribution and markets such as confronts manufacturers of staple lines.'

"'Sam, I always did admire your self-esteem, and now if you think you can show me how to sell printing, this is a splendid opportunity to impress me, for I certainly need the business.'

"'Well, it seems to me that if you need it that bad I had better get you an order to-night. Do you know Spencer?'

"'No, I can't say that I do. Whom do you mean?'

"'Well, Spencer is the president of the company operating this hotel, and I don't know of anybody who needs your product more than a hotel like this.'

"I couldn't help smiling, because Mr. Spencer's company was not a liberal buyer of printing, and was noted for its ability to get the lowest price on such printing as it did buy. Sam beckoned to the head waiter, and asked him to invite Mr. Spencer to visit our table. He came in presently and Sam introduced us, remarking in the meanwhile that he knew the reputation of the Spencer Hotel through the reports of his travelers, and that the service impressed him as being fully up to his expectations. Mr. Spencer explained that it was the policy of his company to impress upon its employees the fullest meaning of the term guest. 'So that you may appreciate the full extent of our service, I will be glad to take you through our establishment so that you may see the organization necessary to the operation of a hotel.'

"At the moment it seemed to me that we were getting a long ways from the order Sam had been talking about, but I guess all people like to get a glimpse behind the scenes, so I was very glad to make the trip with them. It was one of the most interesting experiences I ever enjoyed. We visited the beautiful banquet-rooms that were prepared for affairs later in the evening; the ballrooms, with their mirror-like floors and brilliant lights, that would be the scene of many of the season's social events; the president's suite and the less pretentious parlors and guest-rooms; into the breakfast-rooms and grill, the dining-rooms, and down the long promenade and through the lobby, and into the extensive business offices. I never fully appreciated all that hotel management required until Mr. Spencer said, 'Now I will show you the machinery of the hotel.' We visited the immense kitchen with rows of tables, scrubbed and scoured; we saw thousands of utensils burnished to mirror-like perfection; great ranges and warming-ovens; roasters, toasters and what not; into the cooling-rooms, with the choicest of meat and game enough to feed an army; and everywhere the scurrying of trained help, who seemed inspired with the desire to render the utmost thoughtful service. I don't want to overlook the silver vault with its duplication of silver services, num-

bering hundreds of pieces, and the variety of china that would make the heart of a housewife glad.

"I was so much impressed with the idea of service displayed that I took no part in the conversation between Sam and Mr. Spencer, until coming back to Mr. Spencer's private office. 'Mr. Walker, I am quite interested in Mr. Stevens' statement that you can convey what you have seen to-night to the thousands of people whom we would like to have as our guests. I have never thought of the product of the printing-house before as being personal to that degree. Mr. Stevens tells me that you will have photographers and artists picture all these things that will acquaint the public with the attention we give our service; in fact, that you can reflect on paper the personality and spirit of service that makes our hotel superior; that you will have copy prepared and will help us with special lists of people to whom we may send these booklets.'

"It seemed funny to me that Sam should get that kind of an impression of the printing business. I was about to suggest that Mr. Spencer required the services of an advertising agency, when Sam said, 'You see, Mr. Spencer, the modern printing service is very similar to the advertising agency, except that the printer produces individual advertising, while the agency prepares copy for space circulation.'

"It had never impressed me that way, and I had no opportunity to correct Sam's impression, for he continued to address Mr. Spencer. 'Of course, it is impossible to present all the details that will go into this booklet, but the first thing to do is to make an appropriation of $2,500 or $3,000 for an issue of ten thousand booklets, and Mr. Walker will have his artists and men on the job bright and early to-morrow morning to prepare a piece of direct advertising that will give ten thousand people the pleasure of a trip through your hotel.'

"Mr. Spencer seemed just as enthusiastic over the idea, even though he was to spend the money, as Sam did in suggesting it, and before we left his office he had given me a written order for ten thousand booklets to cost not in excess of $3,000. I did not say much during the interview more than that I would deliver within ninety days, because that was a method of selling beyond my experience. I had no difficulty in producing the booklet up to Sam's promise, because I was so enthusiastic over the service Mr. Spencer had to offer. I wrote the copy myself, because I didn't feel that I could entrust it to any one else, and I found an artist who appreciated the spirit of the requirement, and almost before we knew it we had photographs, drawings and copy ready for the engraver and compositor. When the book came out it was so individual and different from the advertising of other hotels, that it was in demand over all quarters of the United States.

"Was it a successful piece of advertising? Well, I have another order from Mr. Spencer in the house at the present moment, and neither he nor I know the price. But that is not all I got out of that experience. By learning the true meaning of service, I have organized to study the needs of my customers, analyze their business and know the requirements of their trade so well that my product is necessary to their business. Sam was not mistaken when he said that I could create a market that would keep my plant busy the year around. My plant has become so necessary to a limited number of customers that I very seldom get into the competitive field.

"Come around to-morrow, and we will go to lunch at the Spencer, and I will show you through the hotel."

I said that I would come to lunch, but it wouldn't be necessary to show me through as I had seen the book.

AN OVERLAND WATER TOUR.
Photograph by R. R. Sallows, Goderich, Canada.

SUSPICIOUS.

Employer — Young man, I'm afraid you have deceived me. You told me when I employed you that you were a college graduate.

New Clerk — Beg pardon, but what reason have you for doubting it, sir?

Employer — Why, you just said in regard to a matter connected with the business that I knew more about it than you did.— *Indianapolis Star.*

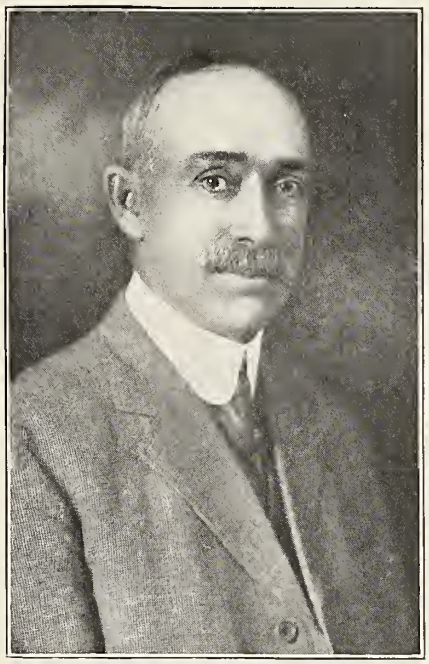
OBITUARY

Charles Sumner Partridge.

The announcement of the death, on November 8, of Charles Sumner Partridge, president of the well-known firm of Partridge & Anderson, electrotypers and stereotypers, of Chicago, came as a great shock to his many friends, not only in the city in which he made his home but throughout the country, for his many efforts toward the advancement of the industry gained him a high place in the affection and esteem of all with whom he came in touch. To those more closely connected with Mr. Partridge his death was not wholly unexpected, as he had been failing in health and was under the doctor's care for several years, and during the past month or so had been confined to his home suffering from heart trouble.

Mr. Partridge was born in the State of Massachusetts in the year 1856, and when but a boy went with his parents to Roberts, Wisconsin, where his father became a successful farmer in what may be termed the pioneer days of the Badger State. In 1875 he moved to Chicago and worked as a stereotyper for the A. N. Kellogg Newspaper Company, remaining with that company for twenty-five years, advancing from one position to another until he occupied the position of superintendent. He joined J. O. Anderson and formed the company known to this day as the Partridge & Anderson Company. The business prospered, growing steadily, until it is now recognized as one of the foremost in the city, and, in fact, in the country.

Organization work of the proper kind in all lines of endeavor has had no stronger supporter than Charles Sumner Partridge. He has been active in the management of the affairs of the Chicago Electrotypers' Association, serving as president and secretary-treasurer. His services to the craft have been remembered on several occasions by the presentation of testimonial gifts as a mark of the members' appreciation of his efforts on their behalf. He also served a term as president of the International Electrotypers' Association, and at the time of his death occupied the position of vice-president of the Ben Franklin Mutual Casualty Company. He invented and patented several machines for stereotyping and electrotyping, and also found time to write and publish several books on electrotyping and stereotyping which are regarded as authoritative on many technical points. He was a man of exemplary habits, a firm friend, an honest competitor, and one whose keen intellect and public-spiritedness made his opinion sought for on all matters of public welfare as well as in his own trade. He was a good, convincing talker, and his death will leave in the ranks of the organizations to which he belonged a void which it will be difficult to fill.



Charles Sumner Partridge.

He is survived by his widow, one daughter, Mrs. Grace P. Woodman, and two sons, Frederick O. Partridge, who lives in Philadelphia, and Lloyd C. Partridge, who is a member of the Partridge & Anderson Company; and a sister, Mrs. Oscar Follansbee, of Zillah, Washington.

T. J. Palmer.

Newspaper circles throughout the western part of the country have suffered a great loss through the recent death of T. J. Palmer, of Medford, Oklahoma, one of the pioneer editors and publishers. Mr. Palmer was born in Pickering, Ontario County, Canada, on February 6, 1847, and came to this country at the age of eighteen years. After teaching school for a number of years he entered the newspaper business and owned publications in Iowa, Kansas and Oklahoma. His last newspaper venture was in Medford, where he founded the *Patriot*, the first paper in Grant County, in 1893, publishing the paper for twenty-five years, during which time he was also postmaster and United States commissioner, and took a prominent part in the affairs of the county in which he made his home. Of late years he had retired from active business, but retained his usual vigor until a few weeks before his death.

John W. Kiser.

John W. Kiser, one of the directors of the Miehle Printing Press & Manufacturing Company, of Chicago, passed away on October 31, in his suite at the Blackstone Hotel, after a lingering illness. He was born in St. Paris, Ohio, fifty-eight years ago, and moved to Chicago in 1889, at which time, it is said, he was practically penniless, whereas at his death he left a fortune estimated in the neighborhood of $8,000,000. His first position in Chicago was with a sewing-machine company, and when the bicycle craze took hold of the country he organized the Monarch Bicycle Company, making it one of the strongest in the field. Selling his interests in that company, he turned his attention to the manufacturing of horseshoes, and at the time of his death was president of the Phoenix Horseshoe Company, one of the largest of its kind in the world. Mr. Kiser was also a director in the First National Bank of Chicago and the First Trust and Savings Bank.

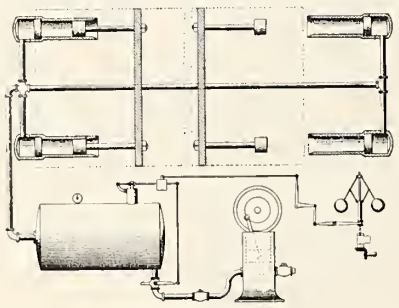
RECENT PATENTS

SUMMARIZED BY ALBERT SCHEIBLE, M.E.

Each month's crop of patents includes many relating to details of the construction of cylinder presses and the like, which would hardly be of interest to the average reader. Hence the resumé prepared for us by a prominent Chicago patent attorney does not pretend to include all of the recently issued United States patents relating to the graphic arts, but compensates by also including some interesting foreign patents. Unless otherwise noted the numbers are those of the United States patents.—The Editor.

Air-Cushion Control for Printing-Presses.

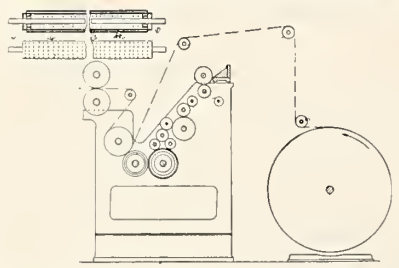
Instead of using dash pots with small vents for cushioning the reversal of a reciprocating bed on a printing-press, Burt D. Stevens uses pistons moving in cylinders against a back pressure supplied from a reservoir of compressed air, and uses a



centrifugal governor connected to the press for varying the pressure of air in the reservoir according to the speed at which the press is operated. Patent assigned to Miehle Printing Press & Manufacturing Co., Chicago. Patent No. 1,192,353.

Lithographic Printing Process.

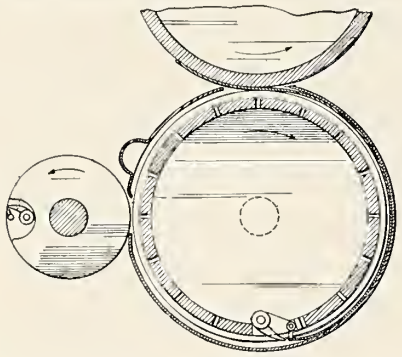
Instead of wetting the printing surface upon its face and thereby impeding the transfer of ink from this surface, Julius Lutz, of Heidelberg, in



Baden, Germany, prints from a paper which he moistens from the back. In other words, he substitutes for a prepared plate a sheet of ordinary printing paper on which the impression is printed in a water-repellant ink and which is moistened by water fed into the porous roller on which this paper is wrapped. This roller is used on a press of the ordinary web type, the ink being applied directly to the imprinted and moistened impression sheet and the printing being done from this sheet. Patent No. 1,201,599.

Rotogravure Printing-Press.

To expedite the drying of the ink, John C. Yetter, of Chicago, feeds the freshly imprinted sheet to a perforated roller rotating within a some-



what larger tube and blows air through the perforations of the roller. The air blast forces the sheet to slide on the inner surface of the tube and dries the ink. Patent No. 1,201,788.

Register Gage for Proof-Presses.

The gage of Herbert G. Batchelder, of Winthrop, Massachusetts, has a resilient portion which projects above

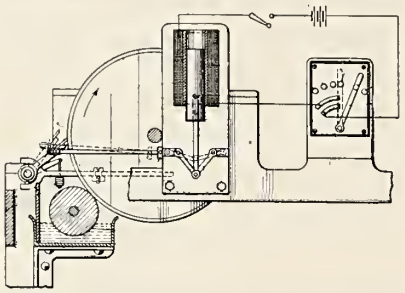
the face of the type, but which is pressed out of the way during the printing. Patent No. 1,201,238.

Perforating Advertisements.

Under the title of "Advertising," E. S. Janer, of Barcelona, Spain, has patented the idea of advertising on newspapers and pamphlets by perforating the margins or other parts. British Patent No. 100,867.

Scraper Control for Photogravure Presses.

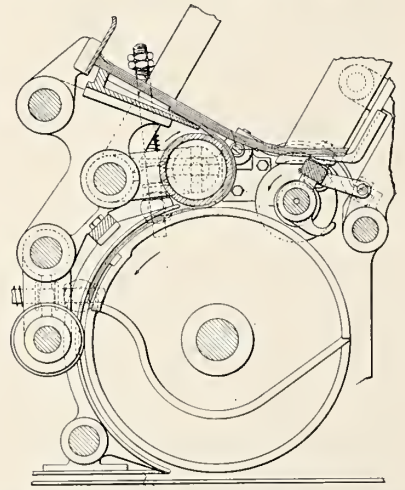
Under this title, John C. Yetter has also patented an electrical arrange-



ment for raising the ink-scraper off the copper cylinder when the press is stopped, and for keeping it raised during any reverse running of the press, so as to avoid damaging the cylinder. Patent No. 1,201,787.

Sheet-Individualizing Device.

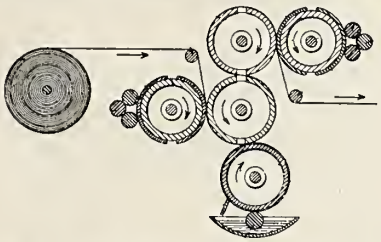
The sheets are separated by pins and suckers, and the leading edge is then turned over a roller and fed to an inserting-machine, the device be-



ing specially designed for separating newspaper sections. Patent No. 1,201,381, assigned by Ward B. Story to the American Assembling Machine Company, a Delaware corporation.

Intaglio Printing-Press.

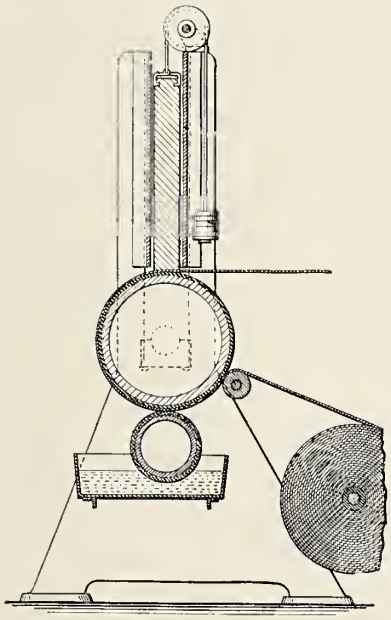
Means are provided for permitting a circumferential yielding of the intaglio cylinder as a whole, or of the impression cylinder, so that the sur-



face of the intaglio cylinder may be repeatedly shaved off and again etched or engraved. Patent No. 1,200,565, assigned by Henry A. W. Wood to the Wood & Nathan Company, of New York.

Multicolor-Printing Machine.

Color is imparted to a moistened web of paper or fabric by sliding it under a composition made of slowly



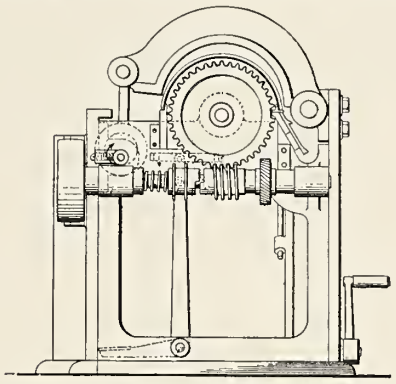
soluble coloring materials, such as the block shown in our cut, although this composition may be in the form of a roll. Patent No. 1,199,709, assigned by Emil T. Neben to the Paragon Fibre Coloring Corporation, of New York.

Hectographic Duplicator.

The gelatinous printing surface is treated with a solution of 2 parts silicate of soda in 18 parts of water, with 2 parts of formalin or tannic acid added to it, the solution being applied either alone or with the fatty printing-ink. This treatment is said to keep the whites clear, render the surface more durable, and increase the number of impressions which can be made without remoistening the surface. British patent No. 8,544 to H. Hurwitz, of Grunewald, Germany.

Stereotype-Plate Finishing Machine.

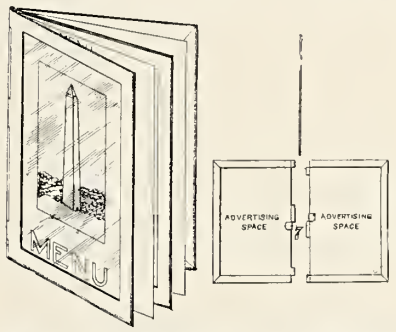
For finishing curved stereotype plates, Charles E. Hopkins, of Taunton, Massachusetts, provides guide-



ways for supporting the plate under a shaving arch, and means for moving the arch toward the plate; also, means for shaving out the interior of the plate. Patent No. 1,200,614.

Menu.

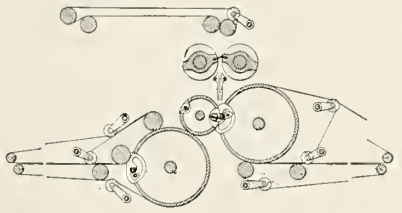
Leaves containing the menu have hooks which lock into slots in a cover, so that these leaves can readily be changed, the idea being to defray the



cost by the receipts from advertisements on the inside of the cover. Phillip Seymour Cohen, Boston, Massachusetts. Patent No. 1,201,700.

Folding-Machine.

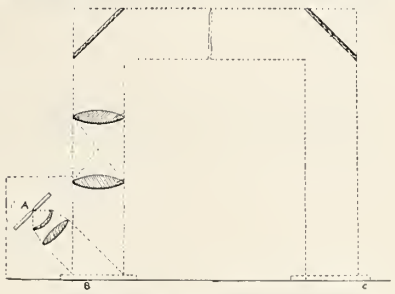
Has a floating tucking-blade so arranged that it can be used either for folding off a sheet at each of two different points, or for folding a collected



group of sheets at only one of these points. Patent No. 1,200,573, assigned by Howard M. Barber to C. B. Cottrell & Sons Company, of New York.

Method of Registering Forms.

The old "camera lucida" principle, by which a picture of what was passing outside of a tent was projected on a table in the tent, has been ap-

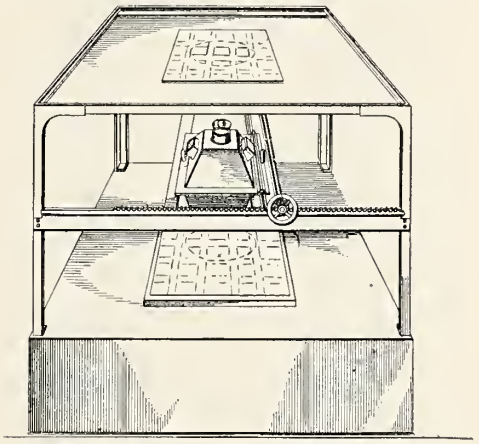


A.—Arc lamp. B.— Primary form. C.— Secondary form.

plied by Arthur K. Taylor, of Roland Park, Maryland, for positioning electrotypes in registering positions and for positioning lithographic transfers. Thus, where the secondary form shown in our illustration is to correspond to the primary form shown at the right, this primary form is strongly illuminated and its image is projected by a system of lenses and prisms upon the secondary form. Patent No. 1,199,941.

Method of Registering Forms.

Another optical method, also patented by Arthur K. Taylor, consists in supporting the guide sheet or form



above the impression form, and projecting the images of both on a ground glass mounted between them. Patent No. 1,199,943.

Matrix-Drying Press.

Where the matrix is dried while in contact with the type, C. Winkler, of Berne, Switzerland, provides automatic means for reducing the pressure when the point of maximum imprinting pressure has just been passed, so that the matrix is dried at a lesser pressure. British patent No. 101,075.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Gas Appliance Company Moves to New York.

The Gas Appliance Company, Incorporated, manufacturer of the Thermovalve, a device for controlling the temperature on linotype and monotype machines, has changed its headquarters from Philadelphia, Pennsylvania, to 30 Church street, room 517-E, New York city.

November Meeting of Connecticut Typothetæ.

The November meeting of the Connecticut Typothetæ was held in New Haven on Monday evening, November 13, fourteen members being in attendance. The three-year program of the United Typothetæ and Franklin Clubs of America was the principal subject of the evening and was enthusiastically discussed by all present.

Decorative Matrix Designs for Holiday Printing.

Users of linotypes would do well to write the Mergenthaler Linotype Company and secure a copy of the leaflet showing decorative matrix designs for the holiday season. Among these matrices are included holly borders which can be arranged to be printed in either one or two colors, candles, bells, stars, and reindeer and Santa Claus designs, all of which will be in great demand during the coming month, as they are appropriate and add to the attractiveness of holiday printing.

William C. Freeman Now with "The Advertising News."

William C. Freeman, well known throughout the country through his many years of activity in connection with the advertising field, has become a part owner of *The Advertising News*, 117 East Twenty-fourth street, New Yory city. In his new connection Mr. Freeman will, as he states, do the work he likes to do — and that is, business promotion, getting advertising for the paper and helping to develop its circulation. He will also establish a service department for publishers who seek to develop more advertising, and for business men who aim to employ advertising successfully.

The "Print-o'-Glass" Process for Stereopticon Slides.

From John S. Reed, 32 Franklin street, Newark, New Jersey, comes the announcement of a new process for printing cuts on glass for stereopticon slides. Mr. Reed calls his invention the "Print-o'-Glass" process, and states that he can produce cuts, type or linotype matter on glass as fast as can be read, the object being to supply a rapid news bulletin for newspapers, moving-picture houses, etc.

"First Aid to the Printer."

The above is the title of a booklet, 3½ by 5¼ inches in size, of eight pages and cover, recently received from the Ideal Coated Paper Company, of Brookfield, Massachusetts. Though small in size, it contains a great amount of information regarding the use and handling of gummed stock and the proper selection of stock for labels, and a copy should be in the hands of every proprietor of a printing-office, whether large or small. Copies may be obtained by writing the company at the above address.

Charles August Now Sales Manager of Chicago Office of Sinclair & Valentine Company.

The Sinclair & Valentine Company has announced the appointment of Charles August, who for many years has been representing the company in the West, as sales manager of its Chicago office, at 718 South Clark street. Previous to his connection with the Sinclair & Valentine Company, Mr. August was for seven years with the Fuchs & Lang Manufacturing Company. By his untiring energy and ability he has shown that he is well fitted for the position, and his many friends in the trade extend their congratulations and wish him the best of success.

Sentinel Publishing Company Increases Capital.

The true worth of a newspaper to the community in which it is published is shown by its continued growth and expansion, and, therefore, the Sentinel Publishing Company, of Winston-Salem, North Carolina, is to be complimented upon having outgrown the charter under which it was incorporated on June 18, 1894, and being forced to seek an amendment authorizing an increase in capital. This amendment was issued to the company on Thursday, October 19, and the capital has been increased to $125,000. The company publishes the *Twin City Sentinel* (daily) and the *Western Sentinel* (semi-weekly), and has constantly held to the policy that its publications should keep pace with the remarkable industrial advancement of the territory in which they are published.

J. E. Lewis Leaves Staff of Monotype Company.

J. E. Lewis, who for the past ten years has so ably represented the Lanston Monotype Machine Company as manager of the New England district, resigned from that position on November 1 and has connected himself, in the capacity of president and general manager, with the Atlantic Printing Company, of Boston, Massachusetts. During his years of service with the Monotype Company Mr. Lewis has made a large number of friends, all of whom extend their heartiest wishes for success in his new field of endeavor.

The New Book of Cleveland Folding-Machines.

From the Cleveland Folding Machine Company, of Cleveland, Ohio, has been received a copy of a handsome book, "the new book of Cleveland folding-machines," in which, as the company states, it has "tried to describe, as briefly and accurately as possible, the Cleveland folder, and explain how it will benefit the printer or

binder who wants one unit that will fold all his work speedily, accurately and economically, enabling him to make the biggest profits possible in his folding department." The Calvert Hatch Company, of Cleveland, was responsible for the printing of the new

Mark A. Hanna II.

book, and is deserving of great credit for the splendid specimen of work produced. Copies may be obtained by writing the Cleveland Folding Machine Company, at the address given, or at the New York, Philadelphia or Chicago branch offices.

Monotype Company Consolidates Districts.

The Lanston Monotype Machine Company has announced that on November 1, 1916, the New England and New York districts were consolidated under the management of Richard Beresford, the New York manager, and will hereafter be known as the New York-Boston district. Mr. Beresford's experience as western manager for the company, before going to New York, particularly fits him for a more extensive territory than the New York district afforded him, and with this consolidation of two districts, so closely allied and immensely populous individually, although not extensive in the area covered, Mr. Beresford will have a much broader field of activity.

This consolidation is in accordance with the company's desire to improve, if possible, its reputation for service to users of the monotype. Offices will be retained in both cities under the direction of Mr. Beresford, who is already well known to the printers and monotype users of the East.

D. R. Hanna Purchases Controlling Interest in Remington Paper and Power Company.

An announcement of great interest to the printing and allied trades has recently been made to the effect that D. R. Hanna has purchased the controlling interest in the Remington Paper and Power Company, of Watertown, New York, for his sons, Mark A. Hanna II. and Carl H. Hanna, of Cleveland, Ohio, both of whom are to become officers of the company and members of the directorate.

The Remington Paper and Power Company operates three mills with a capacity of 48,000 tons of paper annually and is one of the largest manufacturers of paper in the country. In addition to the mills, the company owns water power of 18,000 horsepower or better. The company employs more than 1,500 in the mill operation and wood-supply department.

The mills are located at Norfolk, Norwood and Raymondsville, New York, and their control was obtained by Mr. Hanna after spirited competition.

Mark A. Hanna II. becomes an officer in the financial end of the proposition and Carl H. Hanna takes an official position in the operating end. Both have taken up their new duties at Watertown, where the main offices of the company are located.

Associated with Messrs. Hanna will be Mark L. Wilder, who continues as president of the company; Bermingham & Seaman, paper brokers; James Whelan, of Port Arthur, who has large interests in the paper and woodpulp industry in British Columbia; Wiliam P. Leech, vice-president and general manager of the Cleveland Company, publisher of the *Cleveland Leader* and *The Cleveland News*, and others.

New Edition of "Suggestions to Linotype Machinists."

The Mergenthaler Linotype Company has just issued a new revised edition of its popular booklet, "Suggestions to Linotype Machinists." This valuable little book has gone through many editions and has proved of great help to linotypers. This edition is nicely printed on good book-paper, and it carries numerous half-tone and line plates showing various parts of the machine. The text-matter is clear and concise, making the book valuable for the lay reader as well as for the operator and machinist. There are over 140 pages of matter and a copious word index. Much new matter appears which clears up many obscure points regarding the new models. This book should be in the possession of all owners and operators of linotype machines. Copies may be obtained by addressing the Mergenthaler Linotype Company, Tribune building, New York, or from any branch house.

Printing-Inks for the Production of Lithographic and Relief Effects.

Recent years have brought so many improvements in the art of printing that one is forced to ask, "What next?" Progress, however, continues, and the big minds in the industry are still seeking advanced methods by the aid of which better results can be obtained with the same effort or the same results with less effort.

In line with this advancement comes the announcement of the Relief Printing Ink Company, which appears elsewhere in this issue, of a new ink, by the aid of which all the effects of plates or dies, even to the reverse indention, can be obtained without any other operation than the usual impression from type. This ink can be obtained in dull black, which produces the rich, velvety softness of tone and depth of color of engraving, and in bright gloss

Carl H. Hanna

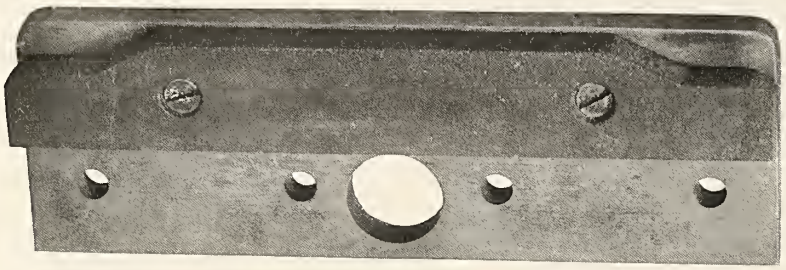
black, reproducing the steel-die effects. The relief effect is produced by chemical action — the ink containing a chemical the action of which draws the printed characters above the surface of the paper, causing a corresponding depression or indention on the reverse side similar to die-stamped work.

The company also manufactures an ink that will give the lithographic and

offset effects, and which has the same qualities as to tone and depth of color but does not produce the relief. Printers should write the company at either of its offices — 46 Gold street, New York city, or 117 North Fifth avenue, Chicago, Illinois — and secure complete particulars.

Pot Mouthpiece Grinding Stone.

Linotype machinists will be interested in a new tool which has been developed by Cort A. Rudgers, of Youngstown, Ohio. The device consists of a stone attached to a machine-steel plate, which is attached to the mold-disk, occupying the position of the dummy or regular mold. The



Pot Mouthpiece Grinding Stone.

stone protrudes through the mold-slot toward the pot mouthpiece. Where a mouthpiece is warped, the cams are turned to bring the metal-pot to casting position. The stone, being in the disk, is pressed back against the pot mouthpiece and is given a partially rotating motion so as to cause it to move to the right and left over the face of the pot mouthpiece. After a few rubs the faces of the stone and the pot mouthpiece are parallel. The truing up of a badly warped pot mouthpiece is accomplished in a very short time compared to the old method of using a file or scraper. The illustrations show the back view of plate and stone and the position of the apparatus in the mold-disk. Full particulars may be obtained by writing Cort A. Rudgers, 223 Holmes street, Youngstown, Ohio.

Knoxville Council, Tennessee Printers Federation.

A series of meetings for business men where the problems of direct advertising are taken up and thoroughly studied has recently been started by the Knoxville Council of the Tennessee Printers Federation. The first meeting was called to hear a talk on "Direct Advertising" by Charles H. Mackintosh. An open meeting was held in place of the regular weekly luncheon, and about forty prominent business men were invited to take luncheon with the members of the Council and hear the talk. The event proved such a great success that a motion to hold monthly meetings for the purpose of studying direct-advertising methods was carried unanimously. The second meeting was held on November 9, the subject for discussion being "Form Letters." A number of the business men read letters they had used and told of the returns. The letters were then criticized. Edward Corman, the general secretary, states: "The idea is not just to boost printing, but to learn all we can about the best methods of handling direct-advertising campaigns of all kinds. The printers need this study as well as other business men. If it is of real value to all, it will bring business for the printer in the end." Herein lies a good suggestion for organizations in other cities.

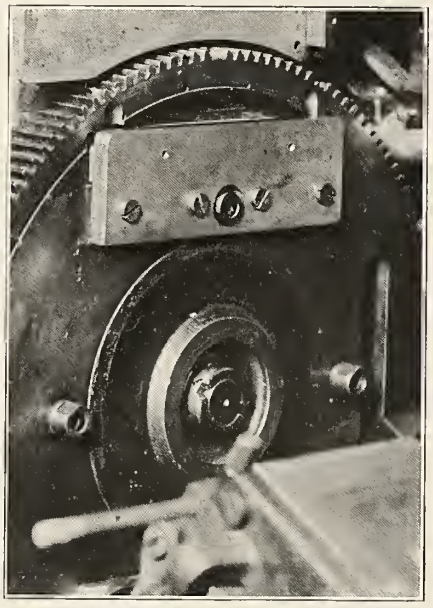
Roy H. Flynt Joins Kennebec Journal Company.

Roy H. Flynt, who for some years past has taken an active part in organization work in the printing field, has acquired a financial interest in the Kennebec Journal Company, of Augusta, Maine. Mr. Flynt is the eldest of three sons of Charles F. Flynt, general manager and treasurer of the Kennebec Journal Company. For the past two years he has held the position of advertising manager of The Park & Pollard Company, manufacturer of poultry and dairy feeds, of Boston and Chicago, and enjoys a large acquaintance among advertising and publicity men of Boston. He is a graduate of the University of Maine, and has had an extensive experience in the printing and newspaper fields, serving his apprenticeship and working up through all departments. He was formerly a member of the Permanent Cost Committee of the New England Cost Congress, representing the State of Maine. In 1911 he was instrumental in organizing the printers of Augusta, and in 1914 helped organize the Kennebec County Printers' Board of Trade, being its first president. He was also secretary of the first Maine Cost Congress, held in Portland.

The Ellis New Method of Embossing.

Embossed effects have, and always will have, a distinctive charm entirely their own, and, when properly done, considerable is added to the attractiveness of a piece of printing by their use. A recently patented process, known as the Ellis New Method of Embossing, which is intended to place actual embossing within the reach of every printer, enabling them to make their own dies and thereby eliminate the expense which in many cases has made the work prohibitive, is about to be offered to the trade. Walter J. Ellis, the inventor and patentee, has worked on the process for the past twenty years and, being a practical printer, has tested it step by step until thoroughly convinced that it would meet all requirements. As he states, his process now puts embossing on a commercial basis. The work can be done on the ordinary platen or cylinder press.

The process offered by Mr. Ellis does not consist of a compound of any kind, but is an actual die-cutting method in which selected tools play an important part, enabling the printer — whether employer, compositor, pressman or salesman — to make a design and cut a die quickly, and to take a



Pot Mouthpiece Grinding Stone Attached to Mold-Disk.

proof without the aid of a press. Designs are supplied for the beginner, but through the instruction given by Mr. Ellis the making of the design soon becomes an easy matter, as sim-

ple designs are more in keeping with modern printing.

Mr. Ellis intends offering his method to printers through a series of lessons by correspondence, enabling them to be taught gradually and also to pay for it in the same way; or, if the inquiries justify, he will tour the larger cities and personally demonstrate the method. He is also open for offers for exclusive rights in the various cities and expects to appoint agents in different States.

A number of specimens have been submitted by Mr. Ellis, all of which prove every claim he has made for his method, but a personal inspection of the work done will be more convincing, so we would advise printers to get in touch with Mr. Ellis, who for the time being can be addressed in care of The Inland Printer Company, 632 Sherman street, Chicago.

Monitor Controller Company in Larger Quarters.

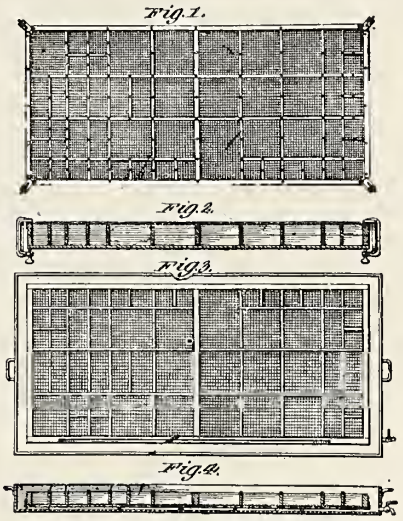
The Monitor Controller Company, of Baltimore, originator of the "Just Press a Button" system of automatic control for all classes of motor-driven machinery, has moved into larger quarters at 500 to 516 East Lombard street. The new factory is about twice the size of that formerly occupied, and extends on East Lombard street from South Gay to Frederick streets. In this connection it is interesting to note that when the former factory was first occupied, about five years ago, provision was made for what was considered a very liberal growth of the business. Now, when the lease on the old quarters has still some time to run, it is necessary to provide increased facilities.

The new quarters will enable the Monitor Company to cope with the very rapidly growing demand for its direct and alternating current controllers, and at the same time provide facilities for the continued development of full automatic control for metal-working machinery, such as lathes, drills, planers, etc.

The Gaffney Type-Bath Device.

Printers are all too familiar with the many difficulties arising from the use of type on which dirt has been allowed to accumulate, and will undoubtedly welcome a device by the use of which such type can easily be "given a bath" and the dirt removed. A device that will do this work with very little effort has been invented by Franklin P. Gaffney, a practical printer, 219-220 Temple Court, Atlanta, Georgia. Mr. Gaffney states that he does not suppose the type in his own office is in any worse condition than that of the average office, and it was while handling some of his own type that he got the idea which led to the invention of his device.

The reproduction of the patent-drawing shows the four views of the device, which, it will be seen, is constructed very much like an ordinary



The Gaffney Type-Bath Device.

type-case, except the compartments are approximately one-half inch deeper, thereby allowing ample room for the transfer and washing of a full case of type. The partitions extend beyond the frame of the device and meet the sunken partitions of the type-case. The bottom is covered with a fine screen, which allows the washing-fluid to pass through readily, but not the smallest type. Fig. 2 shows the device clamped to a case of type, and Figs. 3 and 4 show it in the pan containing the cleansing solution.

With his device, Mr. Gaffney states, a case of dirty type can be transferred and placed in the washing-pan in less than half a minute.

New Model Rapp Indicating Assembler.

The Indicating Assembler Company, now located at 4 North Second street, Camden, New Jersey, is now manufacturing its New Model D indicating assembler for linotype machines. This attachment provides an assembler slide and indicator which may be applied to any linotype machine in a few minutes, requiring no extra screw-holes. The slide is operated in the usual manner and is controlled in its assembling movement by a rawhide brake-block acting directly where the matrices assemble, thus reducing vibrations and eliminating transpositions. The brake-block is adjustable and has a plurality of wearing surfaces. The indicator produces the most accurate line-up matter rapidly, at any desired part of a slug. For tabular and catalogue work it will be a great time-saver. In stub-matter, where one spaceband is ordinarily used, with this attachment spacebands may be eliminated entirely. In correcting proofs, spacebands may also be left out, as the point spaces may be used to justify lines to proper length. The indicating assembler is made in two styles, Model D and Model C, the latter being specially adapted for newspapers, or where extras are not required. The Indicating Assembler Company is also making an adjustable chute-spring which can be applied to both linotype and intertype machines. Full particulars will be furnished on request.

News Items from the United Typothetæ and Franklin Clubs.

A certificate of cost-finding is now being annually issued to those members of the United Typothetæ and Franklin Clubs of America who send to national headquarters, each year, their complete statement of cost of production and it is found correct, so that it can be used in the compilation of the composite statement. The past year the organization issued a considerable number of these certificates. These have been an effective means of establishing confidence with the buyer of printing as to the prevailing costs in the plant of the individual printer. The logic of this should appeal to every member of the organization; the certificate of cost-finding can be made a valuable asset to the business office and will bring to the holder increased profits that would not be otherwise obtainable. Members who do not use the standard cost-finding system should get in touch immediately with the national office for information regarding it, and those who have not filled out the post-card sent the latter part of last month should do so now. The national organization offers its members every possible aid in installing the Standard system.

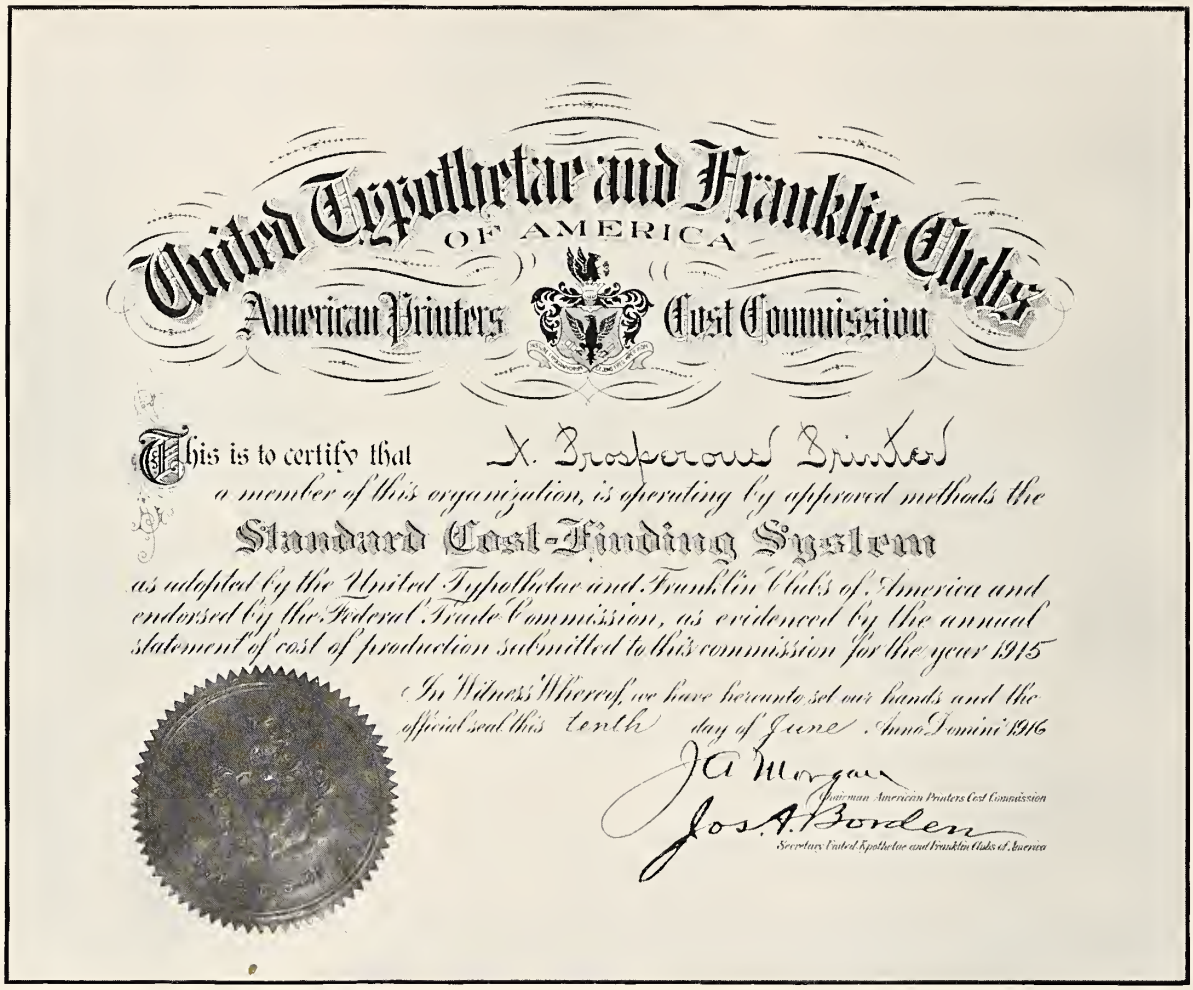
F. W. Fillmore, cost accountant, has returned to national headquarters to perform some special work in connection with the Standard cost system. Cost-installation work in the plant of one of Chicago's largest printers will also be a part of his program.

Secretary Joseph A. Borden was one of the speakers before the National School Book Publishers' convention, held in Washington, D. C., on November 22. He also spoke at New York

and Philadelphia in the interest of the national organization and of the program of activities planned for the future.

The first meeting of the newly elected officers and Executive Council was held at national headquarters, November 13 and 14. The two days' session was an interesting and lively one, matters of vital importance concerning organization activities being on the program.

The following committees have been appointed to serve the organization for the ensuing year: Trade Matters: E. Lawrence Fell, chairman, Philadelphia, Pa.; A. W. Finlay, Boston, Mass.; Toby Rubovits, Chicago, Ill.; John S. Watson, Jersey City, N. J.; F. J. Scott, Minneapolis, Minn., and George H. Gardner, Cleveland, Ohio. Organization: William Pfaff, chairman, New Orleans, La.; E. M. Lent, New York, N. Y.; John R. Demarest, New Haven, Conn.; H. W. Moulton, Seattle, Wash., and Jesse Skinner, St. Louis, Mo. Credits: W. J. Hartman, chairman, Chicago, Ill.; George Harland, Detroit, Mich., and D. A. Brown, Kansas City, Mo. Legislation: J. Clyde Oswald, chairman, New York, N. Y.; William J. Eynon, Washington, D. C.; Charles E. Falconer, Baltimore, Md.; John E. Burke, Norfolk, Va., and A. C. Balch, Philadelphia, Pa. Price List: H. W. J. Meyer, Milwaukee, Wis., chairman; O. A. Koss, Chicago, Ill.; J. O. Schultz, Terre Haute, Ind.; J. Harry Jones, Chicago, Ill., and George L. Stevens, Galveston, Tex. Auditing: John M. Cooper, chairman, Atlanta, Ga.; Bruce P. Shepherd, Nashville, Tenn., and George H. Saults, Winnipeg, Can. Apprentices: Henry P. Porter, chairman, Boston, Mass.; E. Lawrence Fell, Philadelphia, Pa.; Toby Rubovits, Chicago, Ill.; A. M. Glossbrenner, Indianapolis, Ind., and John Clyde Oswald, New York, N. Y. Cost Commission: J. A. Morgan, chairman, Chicago, Ill.; Frederick Alfred, New York, N. Y.; Robert N. Fell, Philadelphia, Pa.; D. G. Whitehead, Richmond, Va.; A. M. Glossbrenner, Indianapolis, Ind.; H. W. J. Meyer, Milwaukee, Wis., and Edward L. Stone, Roanoke, Va. Board of Arbitration: W. A. MacCalla, chairman, Philadelphia, Pa.; A. R. Barnes, Chicago, Ill.; B. F. Scribner, Pueblo, Colo.; Edmund Wolcott, New York, and L. B. Clegg, San Antonio, Tex.


United Typothetae and Franklin Clubs
OF AMERICA
American Printers Cost Commission

This is to certify that X. Prosperous Printer
a member of this organization, is operating by approved methods the
Standard Cost-Finding System
as adopted by the United Typothetae and Franklin Clubs of America and endorsed by the Federal Trade Commission, as evidenced by the annual statement of cost of production submitted to this commission for the year 1915

In Witness Whereof, we have hereunto set our hands and the official seal this tenth day of June Anno Domini 1916

J. A. Morgan
Chairman American Printers Cost Commission
Jos. A. Borden
Secretary United Typothetae and Franklin Clubs of America

Reproduction of the Certificate of Cost-Finding Issued to Members of The United Typothetae and Franklin Clubs of America Who Send a Correct Statement of Their Cost of Production for Use in Compiling the Composite Statement.

A. H. Lowrie, Pioneer Editor, Honored on Eightieth Anniversary of Birth.

When A. H. Lowrie, editor of the Elgin (Ill.) *Daily News*, stepped into his office during the afternoon of Saturday, October 28, he was presented with a bunch of roses, eighty in number, each bearing a card containing an expression of congratulation and the signature of a present or former employee or a prominent citizen with whom he has been more or less prominently associated, in commemoration of the eightieth anniversary of his birth. Mr. Lowrie has been editor of the *News* for the past thirty-three years, and during his residence in Elgin has made hundreds of stanch

friends and no enemies, and it is said that "had he been a dozen times as old it would have been an easy matter to secure signatures enough for a rose for each year."

Mr. Lowrie was born in Berwickshire, Scotland, October 29, 1836. He did not graduate from either the mechanical or business departments of a newspaper as have many of his fellow editors; on the contrary, he stepped from a college presidency into the position of editor. He has always been a scholar, and his bent, as a student and as a teacher, lay along the lines of English literature and political economy. When he was six years of age his parents came to this country and located in Cleveland, Ohio, where he gained his early schooling. After graduating from the high school of Cleveland he studied for three years at the University of Michigan and then spent his senior year at Adrian College. He at once became a member of the faculty of Adrian College, remaining for two years, and resigning to become superintendent of schools of Bellefontaine, Ohio. Three years later he accepted the superintendency of schools of Marion, Ohio, and after two years there he returned to Adrian College as professor of English literature and political economy. For fifteen years he retained this position, and at the end of that time became acting president, spending two years in that capacity. From the college presidency he stepped into the senior partnership of the *Adrian Times and Expositor*, and in 1882 went to Elgin, where he purchased the *Weekly Advocate*, later buying the *News* and consolidating the two papers, which have grown to be among the leading papers in northern Illinois.

From 1892 to 1894, under the administration of President Harrison, Mr. Lowrie was United States Consul to Freiburg, Germany. For five years he was treasurer of the National Editorial Association, and has also acted as president of that organization. He was instrumental in organizing the Inland Daily Press Association, of which he was president, and is now one of the four honorary members.

Graphic Arts Association, Associated Advertising Clubs of the World.

One of the branches of the Associated Advertising Clubs of the World that should have a strong appeal to those engaged in the printing business is the Graphic Arts Association, a departmental representing the interests of the producers of paper, ink, photoengraving, electrotyping and printing. The chairman of this association, H. H. Cooke, of New York, has submitted the following, which we take pleasure in passing on to our readers:

"As a reader of THE INLAND PRINTER, it makes no difference whether your individual business is printing, photoengraving or electrotyping, you are concerned as to the purposes of the Graphic Arts Association, one of the departmentals of the Associated Advertising Clubs of the World.

"It is to your personal advantage to join the association, thereby becoming a member of the Associated Advertising Clubs of the World and a part of the movement working for stronger and cleaner advertising.

"One of the most important divisions of advertising is that of the consumer or direct-by-mail, and the membership of the Graphic Arts Association comprises those interests which produce direct-by-mail business literature. One of our aims will be to produce more effective mail advertising for the manufacturer and dealer through the coöperative study by our members of the proper combinations of paper, ink, type and plates.

"Members of the association receive regularly, without any additional cost, the association organ, *Associated Advertising*, and so are kept fully advised as to what is going on in the advertising field.

"The association is represented on the National Advertising Commission, one of the executive bodies of the Associated Clubs, and comprised of three representatives from each department. This commission meets several times yearly and passes on matters submitted to it concerning the relations of one department with another.

"As a member of the association, you are kept advised as to all proceedings of interest.

"The annual meetings are held at the same time and place as the annual convention of the Associated Advertising Clubs, and several sessions are held separately as well as sessions in conjunction with the affiliated departments.

"The association takes an active interest in the exhibit of printed business literature held at the annual convention. This feature alone is worth all the combined year's investment of money and time to attend the convention. Attendance at the convention gives you three days to discuss common problems with your fellow members, hear important papers at the department sessions, and come in contact with several thousand buyers of your product.

"The proceedings of the 1916 convention have been compiled in a volume of about two hundred pages, and a copy will go to every member without extra charge.

"Membership in the Graphic Arts Association means the nominal investment of $5 a year, and may be secured by subscribing to the Standards of Practice and mailing the amount to Charles Paulus, treasurer, 147 Fourth avenue, New York city."

Columbia University Offers Journalism Prizes.

In accordance with the will of Joseph Pulitzer, the School of Journalism of Columbia University will, for the first time, award a number of prizes and traveling fellowships at its commencement in 1917. All of the prizes and fellowships are open to men and women, and the qualifications of those nominated will be passed upon by suitable juries, and their reports will be received and passed upon by the advisory board of the School of Journalism. Three traveling fellowships, valued at $1,500 each, will be awarded to graduates of the School of Journalism in order to enable them to spend a year in Europe to study the social, political and moral conditions of the people, and the character and principles of the European press. Five prizes will be awarded in journalism, as follows:

1.— A prize of $1,000 for the best and most suggestive paper on the future development and improvement of the School of Journalism, or for any one idea that will promise great improvement in the operation of the school.

2.— A gold medal, costing $500, for the most disinterested and meritorious public service rendered by any American newspaper during the year.

3.— A prize of $1,000 for the best history of the services rendered to the public by the American press during the preceding year.

4.— A prize of $500 for the best editorial article written during the year, the test of excellence being clearness of style, moral purpose, sound reasoning and power to influence public opinion in the right direction.

5.— A prize of $1,000 for the best example of a reporter's work during the year, the test being strict accuracy, terseness and the accomplishment of some public good commanding public attention and respect.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 58. DECEMBER, 1916. No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank-books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1917, are invited.

Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. bldg., Omaha, Neb., and will be submitted at the first meeting in 1917 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World. Omaha, Neb., October 1, 1916.

FOR SALE — Well-established job-printing business in city of 50,000, one hour's ride from Chicago; 2 cylinders, 2-revolution, 5 jobbers, power cutter, intertype typesetting machine, and fully equipped; other business reason for selling; will sell for price office netted 20 per cent on for past 4 years; if you mean business, address D 278.

COMPLETE JOB-PRINTING PLANT, cylinder, 2 Gordons, 25-inch cutter, 160 fonts modern type, practically new, leads, slugs, etc., in abundance; good business; rare opportunity; cheap rent; investigate; liberal terms; reason: sickness; established 25 years. OPDYKE PRESS, Asbury Park, N. J.

FOR SALE — Best printing-office in Indianapolis and Indiana; 4,000 regular customers; no soliciting; investment of $6,000; will trade for good real estate; chance of a lifetime to get into a good, paying business. TUCKER PRINTING CO., 135 E. Market st., Indianapolis, Ind.

PROGRESSIVE PRINTERS, ATTENTION — We have a prosperous business which we intend moving soon; will consolidate or purchase a modern two to five cylinder plant with or without owners' services; no broker need apply. D 271.

FOR SALE — Up-to-date, 3-platen shop; all modern equipment; doing a line of high-grade work; splendid opportunity for one or two practical young men. THE GATEWAY PRESS, 336 Central av., Albany, N. Y.

AUTOMATIC CARD-PRINTING PRESS and 19 fonts of type, with type cabinet, for sale; no reasonable offer refused for a quick sale. CHAS. FREEDLUND, 963 Main st., Dubuque, Iowa.

FOR SALE — My interest in successful monotype-linotype trade plant; Middle West; will stand rigid investigation. J. W. BAER, 3469 South Side av., Cincinnati, Ohio.

BOOKBINDERY, equipped for all branches; good chance for one or more young men. GEO. A. FLOHR, Commercial Tribune bldg., Cincinnati, Ohio.

FOR SALE — A job-printing business, established 20 years, in county seat of 20,000 of Indiana; $3,500; reason — age of owner. D 130.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

DEXTER AUTOMATIC FOLDER FOR SALE, including 2 Dexter automatic feeders; will fold sheets from 28 by 40 up to 42 by 60, large section 16, 32 or 64 pages; second section being the smaller section, will fold from 21 by 30 up to 30 by 42, 4, 8, 12, 16 and 32 pages; will fold, insert and paste on cover; this machine is in good order and includes everything necessary to do the above work; the machine equipped like this one, new, would cost in the neighborhood of $4,000; we will erect the machine and put it in good working condition anywhere within 1,000 miles of Minneapolis, and pay the freight, for $1,600; this is a special bargain, as the machine has not been used much. THE COOTEY COMPANY, Minneapolis, Minn.

IT WILL PAY YOU, MR. PRINTER

to install the Duro Overlay Process in your plant. Your pressmen will do better half-tone printing at less cost. Our Dissolved Relief Overlays are making good wherever they are in use. Write to-day.

All Progressive Printers investigate. Shopright reasonable.
Send for sample and terms.

DURO OVERLAY PROCESS

121 Oklahoma Ave., Milwaukee, Wis.

REBUILT PRESSES — 25 by 30 All-size Union rotary printing-press, prints from rolls, $1,800; 13 by 19 and 14 by 22 Colt's, Thomson and Gally presses; 10 by 15, 12 by 18 and 15 by 21 Goldings; 8 by 12 to 14 by 22 Gordons; stitchers; drum presses, 6 folio to 6 quarto; 2 revolution presses, 23 by 28 to 47 by 66; send for illustrated lists. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — Two Dexter folders: one, 43 by 60 inches, 4-fold, right angle, with Cross feeder; one, 43 by 60 inches, 4-fold, right angle, with Dexter feeder; these machines are now running in our plant and will be sold cheap for quick purchase. THE BILLBOARD PUB. CO., 25-27 Opera place, Cincinnati, Ohio.

BROWN JOB FOLDER — Takes sheet 19 by 25; folds 4, 8, 12, 16 and 32 pages; has 8-page paster; splendid machine for small or medium sized job plant; in fine condition; selling because we have bought larger machine; cost $750 new; make us an offer. HYDE BROTHERS, Printers, Marietta, Ohio.

REBUILT PRESSES, capacity of all sizes of newspaper and job work; write me your requirements, and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose st., New York city.

LINOTYPE — Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with 1 magazine, liners, ejector blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

CYLINDER, 43 by 56 Miehle movement, good as new, smooth and fast; fine catalogue and half-tone press; splendid bargain. OPPENHEIMER CO., Cincinnati.

LINOTYPE — Model No. 1, Serial No. 2449; 1 magazine, mold, liners, ejector blades, assortment two-letter matrices. MURDOCH-KERR CO., Pittsburgh, Pa.

FOR SALE — One 42-inch Kidder slitting and rewinding machine, Style S. L.; complete equipment and accessories; good as new; price, $600. D 246.

LINOTYPE — Model No. 4, Serial No. 11680; magazine, matrices, spacebands, liners and blades. WINSTON PRINTING CO., Winston-Salem, N. C.

LINOTYPE — Model No. 3, Serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

FOR SALE — Autopress; good condition; $500 cash. J. & F. STRAUS CO., 24 St. Clair av., N. W., Cleveland, Ohio.

LINOTYPE — Model No. 5, Serial No. 14243; 3 magazines and motor. CANTWELL PRINTING CO., Madison, Wis.

LINOTYPE — Model No. 5, Serial No. 10412; magazine, matrices, etc. CON. P. CURRAN PTG. CO., St. Louis, Mo.

HELP WANTED.

Composing-Room.

FIRST-CLASS combination monotype operator, particularly efficient on ability to handle caster, and willing to work anywhere in composing-room; non-union; north central city of 100,000; position open about December 15; office does miscellaneous monotype work. Address, full information, D 274.

MACHINIST-OPERATOR — Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition efficiently and economically; location — town of 15,000 in Central Western State; non-union. D 106.

WANTED — An experienced all-around printer and lock-up man for permanent position at good wages; must be particularly efficient on colorwork, understanding various kinds patent bases, registering, etc.; must be union, not over 35 years old; give references. D 269.

WANTED — Compositors and linotype operators who are band men, especially clarinet players; good opening for competent band director. KABLE BROTHERS CO., Mt. Morris, Ill.

WANTED — Capable show printer, experienced in wood-engraving; references required. WESTERN SHOW PRINT, Seattle, Wash.

Engravers.

WANTED — Competent foreman for small art department; also an experienced engraving-house solicitor; good, steady position; give references and experience. D 267.

Managers and Superintendents.

LARGE AND OLD-ESTABLISHED CONCERN manufacturing printed tags and tickets, located near Philadelphia, requires services of a first-class man as assistant manager; one having experience in sales and cost departments essential; excellent salary to competent man; applications treated confidentially. Address, with full particulars, D 265.

WANTED — Young, aggressive composing-room foreman (union); capable of handling 12 to 20 men on a general line of machine and catalogue work in best city of Middle West. Good contract to a man that can fill the place. D 998.

MANAGER — Man of executive ability, experience and aggressiveness; able to take entire charge of well-established printing-plant in eastern Pennsylvania; salary and percentage of profits. Apply BOX No. 194, Lancaster, Pa.

COMPOSING-ROOM FOREMAN — Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location — town of 15,000 in Central Western State; non-union. D 107.

Pressroom.

WANTED — Pressroom foreman, union, for a medium-sized modern printing-plant doing high-grade catalogue work, considerable colorwork, and general run of catalogue and publication work; applicant must be practical and a high-grade mechanic, with experience in the handling of men, and a man who can keep his workmen on the jump and keep a close inspection on the output; he will be required also to keep full records on the output of the machines in his charge; permanent position to right man. D 37.

WANTED — Platen pressman or assistant pressman; union shop; scale, $18.50 for pressman, $11.50 for assistant. JOLIET REPUBLICAN PRINTING CO., Joliet, Ill.

Salesmen.

PRINTING SALESMAN WANTED for permanent position in commercial office; only reliable, experienced man need apply; no broker considered; state full particulars in application. D 272.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (special), 9 hours daily, 6 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

SITUATIONS WANTED.

All-Around Men.

YOUNG MAN, 18 years' experience in all branches, experienced in stonework, jobwork, ads. and machine composition, expert linotype machinist and operator, knows paper, familiar with web, platen and cylinder presswork and bindery, at present employed, desires opportunity for advancement. D 277.

POSITION with large printing or publishing house preferred; all-around printer trained in country weekly and job offices; at present employed as working foreman, college graduate, subscriber to Alexander Hamilton Institute course, age 25, wants a job with a future. D 264.

Bindery.

ALL-AROUND binder, ruler and foreman desires position; understands folders and other bindery machinery; strictly temperate. E. A. HART, Bath, N. Y.

SITUATION WANTED — Bookbinder, first-class finisher, forwarder and stamper; 15 years' experience; West preferred. D 1.

Composing-Room.

MACHINIST-OPERATOR wants broader experience; thoroughly familiar with care and operation; now caring for 3 intertypes on Middle West daily; would take operating job with view of machinist; consider anything, anywhere, offering best possibilities, present and future, in high-class job and news plant; union, married, age 28, abstainer; please reply quite fully. D 276.

MACHINIST-OPERATOR, 21, job and country-paper experience, now in ad. alley and sub. on daily, wants job where most of time will be spent operating; clean proofs; 3,000 to 4,000 ems; no liquor or tobacco. D 268.

Megill's Patent
SPRING TONGUE GAUGE PINS

QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
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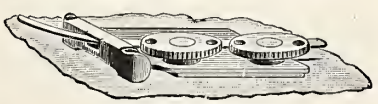
VISE GRIP
Send for booklet this and other styles.

ALL-AROUND PRINTER, with good education, wants permanent position with a growing concern as stoneman or foreman; can lay out and lock all kinds of book and catalogue work; accustomed to handle both linotype and monotype; experienced on high-grade colorwork and all patent bases; can O. K. for position, presswork and final; acquainted with cost systems; can handle help; 35 years old, married, strictly sober, dependable; am looking for a man's size job with a future, where earnest, loyal, hard work will be appreciated; at present employed, but want to change; can go anywhere. D 275.

Managers and Superintendents.

SUCCESSFUL MANAGER with business ability of a high order desires to make a change; thoroughly practical in every branch of printing; know how to pick men; have complete knowledge of the best methods, machines, equipment; in the advertising field, where quality, originality and service, not price, are the deciding factors, have few equals; in fact, have the qualities which will bring the greatest measure of success to the house I am with. D 281.

PRESSROOM FOREMAN of exceptional exeeutive ability seeks a position with a medium-sized modern printing-plant or private eoncern doing a good grade of catalogue and color work; this man is a practical, A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits. D 210.

COMPOSING-ROOM FOREMAN or assistant superintendent; young man, 30 years of age, with 14 years' experience, wishes to make connection with firm where opportunity is given to grow; ability to handle men and a good systematizer; very best of references; holding a responsible position at present time and giving satisfaction. D 280.

SITUATION as manager of book and job printing plant by man of 25 years' experience; capable of estimating and getting work out with least waste of time in executing; good judge of paper values and a good buyer of all supplies. D 266.

Photoengravers.

PHOTOENGRAVER, a young man, with 10 years' practical experience, and 8 years as superintendent of a large plant, wishes to change. P. O. BOX 700, Milwaukee, Wis.

Pressroom.

SUPERINTENDENT-ESTIMATOR — Young man with 17 years' experience on highest grades process color and half-tone catalogue work; strong on presswork; sober, steady and reliable. D 270.

CYLINDER AND JOB PRESSMAN wants steady position; Middle West preferred; 18 years on best grade of work; married; do not drink; best references; union. D 245.

SITUATION WANTED — Thoroughly experienced cylinder pressman on color and half-tone printing; will take charge; reference. D 221.

Proofroom.

SITUATION WANTED — Experienced proofreader desires position in South or West; best Chicago references. D 279.

Salesmen.

EXPERIENCED SALES MANAGER will make a change; thorough business man; exceptionally successful as manager of sales of machinery and supplies used by printers and binders; if you have a really meritorious line I can and will bring extraordinary success to you; acquainted throughout the United States and Canada. D 282.

Stockmen.

STOCKMAN, 10 years' experience, desires position; can furnish best of references. D 273.

WANTED TO PURCHASE.

WANTED — Harris envelope press in good condition. J. & F. STRAUS CO., 24 St. Clair av., N. W., Cleveland, Ohio.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used linotype machines.

WANTED — Two New Era multicolor presses (Regina), either large or small. D 244.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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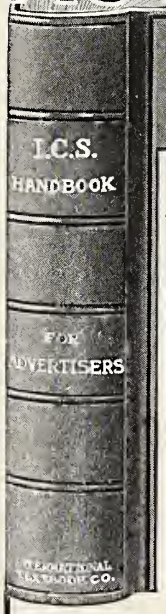

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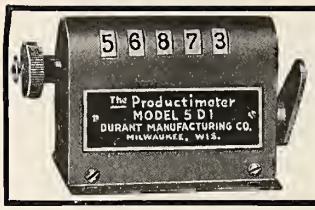

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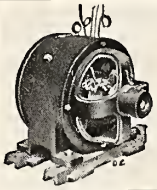

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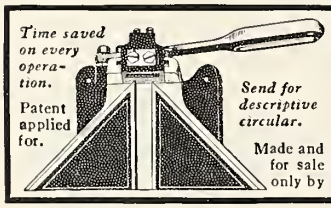

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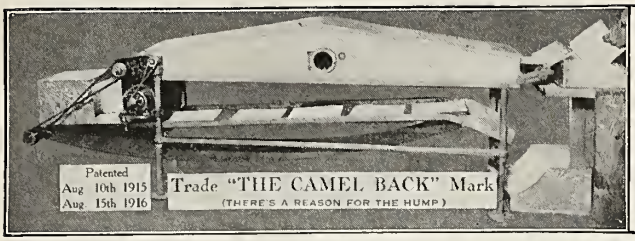

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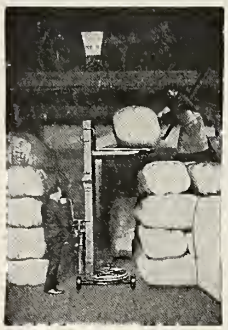

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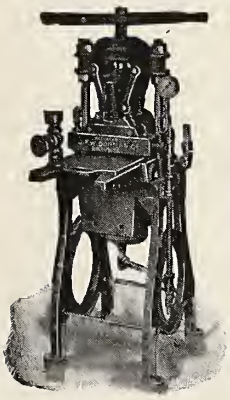

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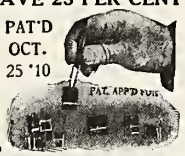

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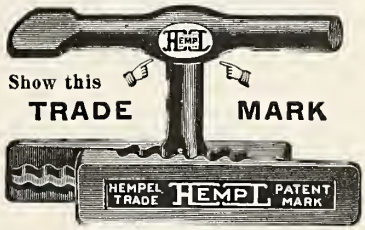

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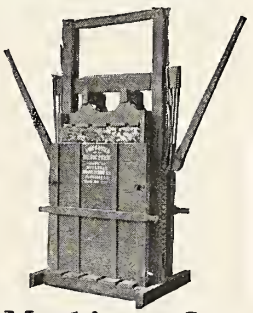

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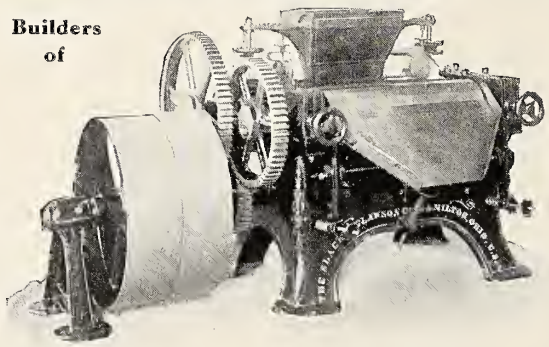

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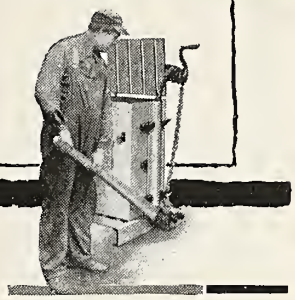

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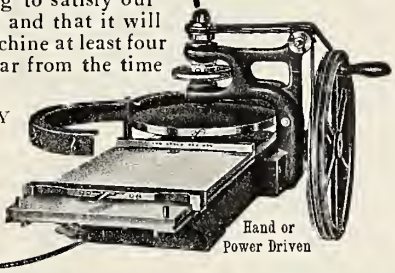

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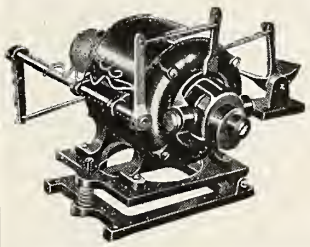

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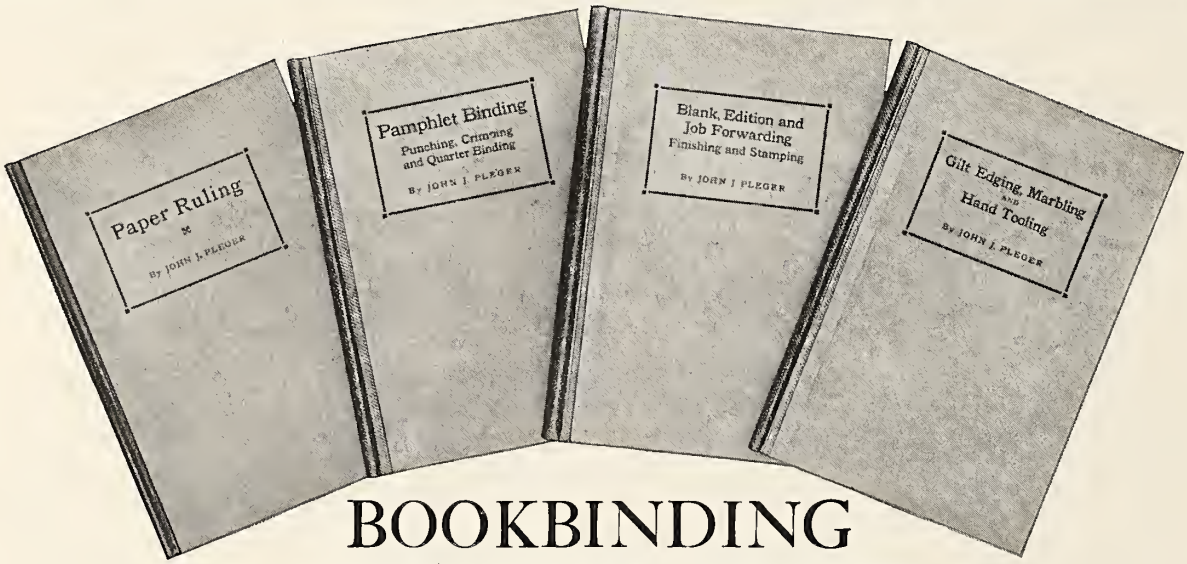

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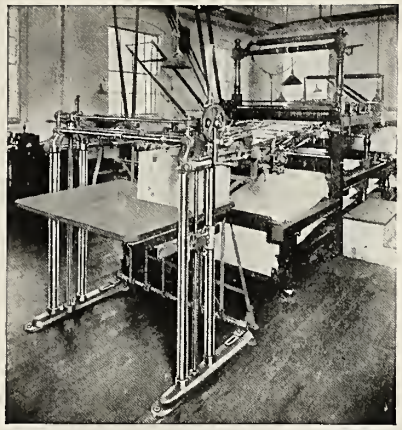

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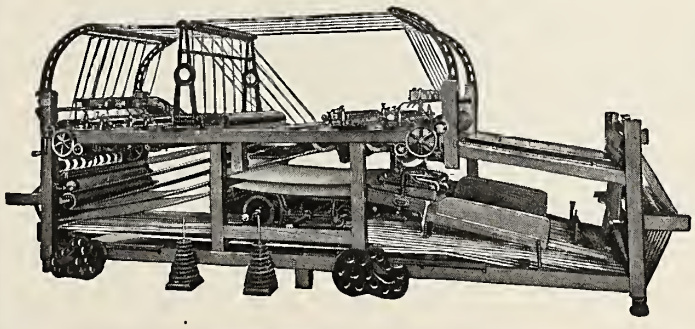

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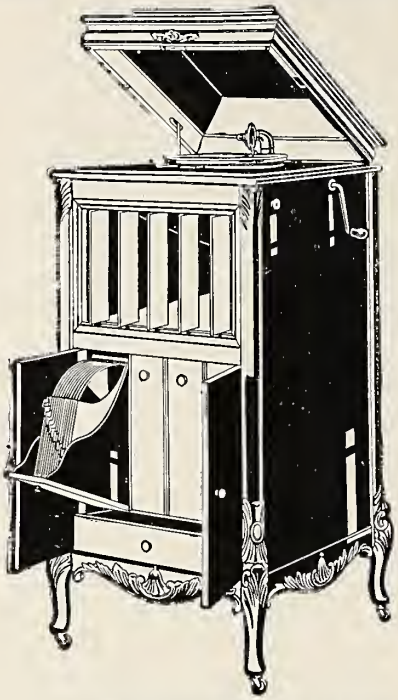

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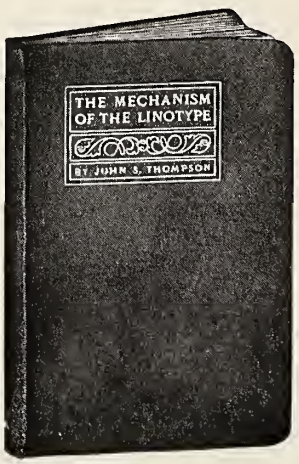

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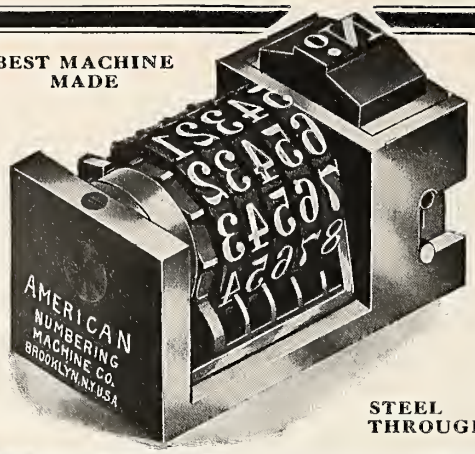

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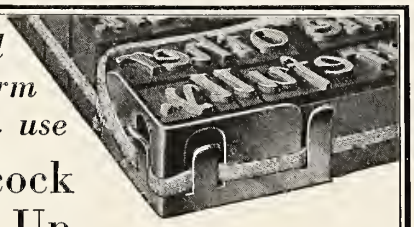

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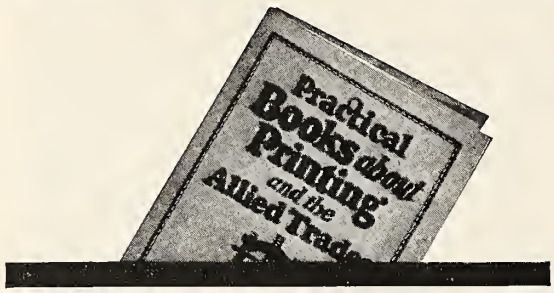

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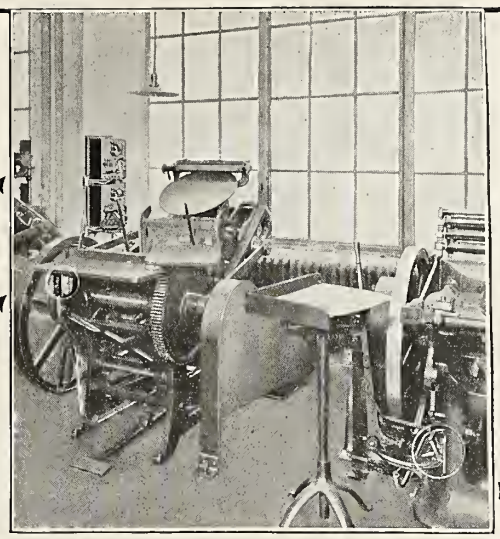

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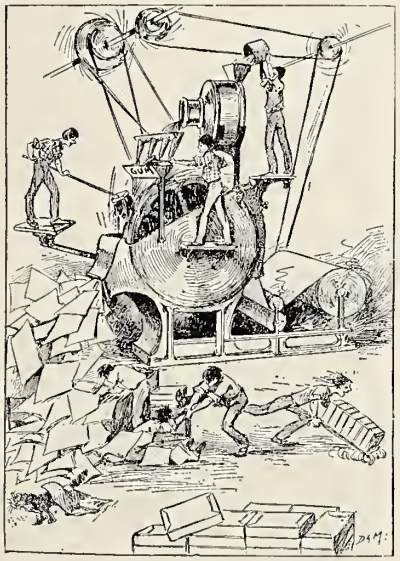

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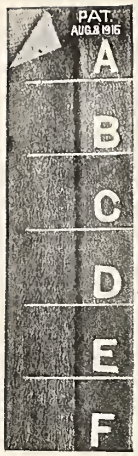

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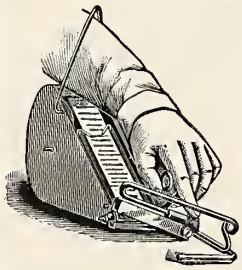

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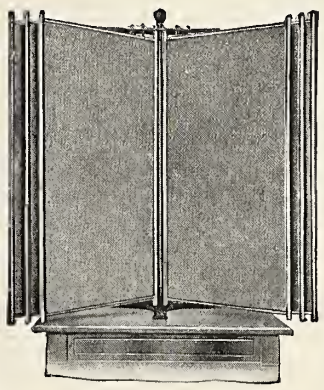

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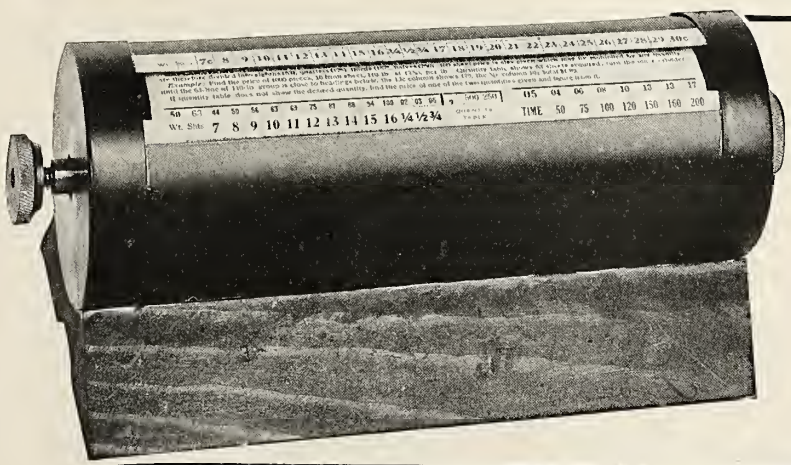

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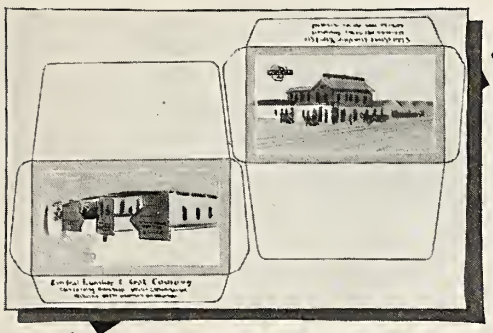

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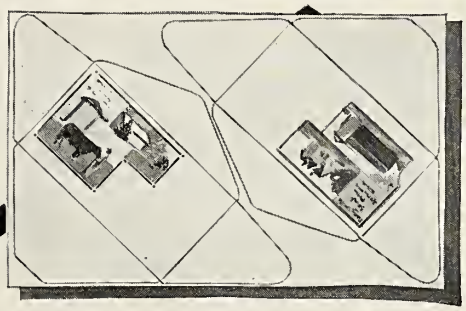

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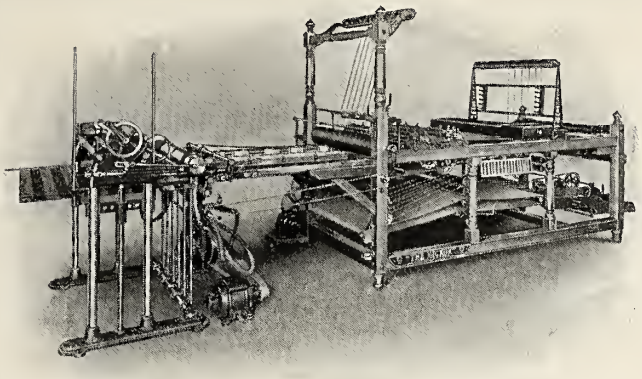

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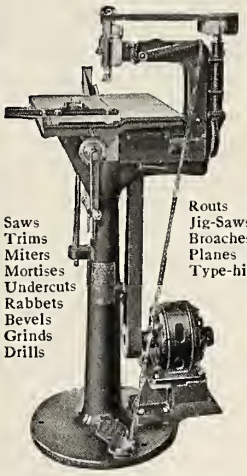

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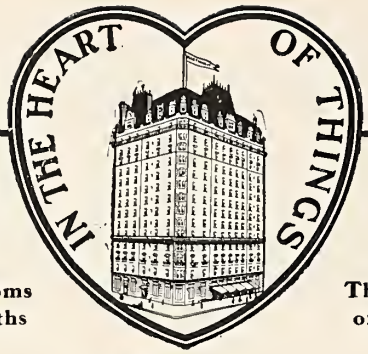

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Brother Jonathan Bond

Serving a Purpose

Granting that all papers have a purpose—a purpose advertisable or otherwise—that purpose is of interest to you. Speaking of Brother Jonathan Bond, when we tell you that it is scientifically made with reference to surface, color, strength, and every requirement for business letter writing, we tell you what your sense of sight and touch can readily detect.

Brother Jonathan Bond has just undergone a distinct improvement which is in line with our promise to take advantage of every opportunity to make this the most appropriate paper made for business uses. This improvement is the result of cumulative knowledge gained through years of experience, and elosest study of what constitutes the best paper for business letter writing.

This subject is of a great concern to every progressive printer. If you are interested in learning what we have aceomplished in Brother Jonathan Bond we would like to place specimen sheets in your hands. Say the word and the samples will be on their way.

Distributors of "Butler Brands"

Standard Paper Co. . . . . Milwaukee, Wis.	Mutual Paper Co. . . . . Seattle, Wash.
Missouri-Interstate Paper Co. . . . Kansas City, Mo.	Commercial Paper and Card Co. . . New York City
Mississippi Valley Paper Co. . . . St. Louis, Mo.	American Type Founders Co. . . . Spokane, Wash.
Southwestern Paper Co. . . . . Dallas, Texas	National Paper & Type Co. (Export only) . New York City
Southwestern Paper Co. . . . . Houston, Texas	National Paper & Type Co. . . . Havana, Cuba
Pacific Coast Paper Co. . . . San Francisco, Cal.	National Paper & Type Co. . . City of Mexico, Mexico
Sierra Paper Co. . . . . Los Angeles, Cal.	National Paper & Type Co. . . Monterrey, Mexico
Central Michigan Paper Co. . . Grand Rapids, Mich.	National Paper & Type Co. . . Guadalajara, Mexico

National Paper & Type Co., Buenos Aires, Argentine Republic

BUTLER·BRANDS PAPER THE BEST

J.W. Butler Paper Co.

Established 1844 CHICAGO

The Best Resolution *for the* New Year—*a* MONOTYPE *for* Your Composing Room

There are many good reasons why every up-to-date printing office needs a Monotype.

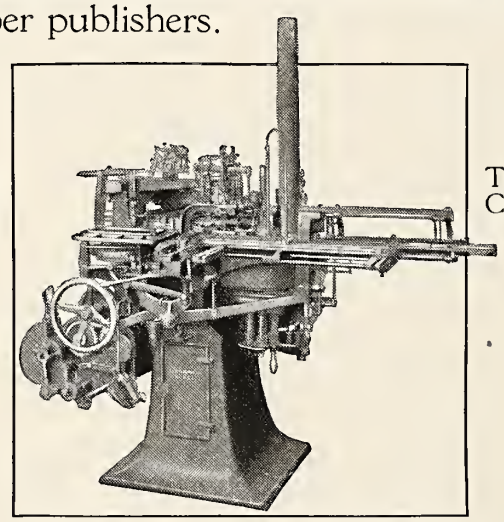
There are many more good reasons why the best printing offices are equipped with Monotypes.

Nothing stands still. It is an inflexible law of Nature. Like everything else, a printing office either progresses or retrogrades. An office which does not keep abreast of the times goes to seed, disintegrates; while an office guided by a progressive policy grows in the esteem of buyers of printing.

It is also true that a successful business built along progressive lines must compete with the ubiquitous price-cutter, and it becomes incumbent upon the reputable printer to acquire the best labor-saving machinery to maintain his position in the business world.

It is the versatility of the Monotype and the quality of its product that make it the choice of all leading commercial printers, the great magazine publishers, the makers of fine books, as well as hundreds of exacting newspaper publishers.

Composing Machine



Type & Rule Caster

LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

NEW YORK: World Building
BOSTON: Wentworth Building
CHICAGO: Rand-McNally Building
TORONTO: Lumsden Building

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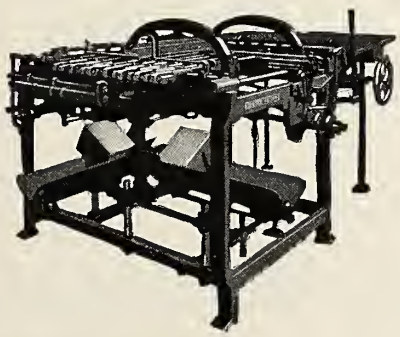
This page is composed in Monotype No. 38 Series and Monotype Rule and Border

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

"It Grew with my Business and made my Business Grow"

DEXTER FOLDER No. 189



Get This Instructive Booklet

YOU WOULD LISTEN if some one told you how to equip your plant so that its capacity could be increased as your needs require, without tying up your capital unnecessarily.

We can tell you how to accomplish this with your jobbing folders. And all it will cost is a two-cent stamp to ask for our new booklet describing the unit system of constructing our No. 189 type folder.

It shows in picture and text just how you can start with the basic unit and add any or all of *six additional* units whenever the nature of your business justifies.

It is an interesting booklet whether or not you may be in the market just now for a folding machine. It contains information about folding which you will need if you are going to profit from the enormous demand for printing now sweeping the country.

Why deprive yourself of this helpful booklet?

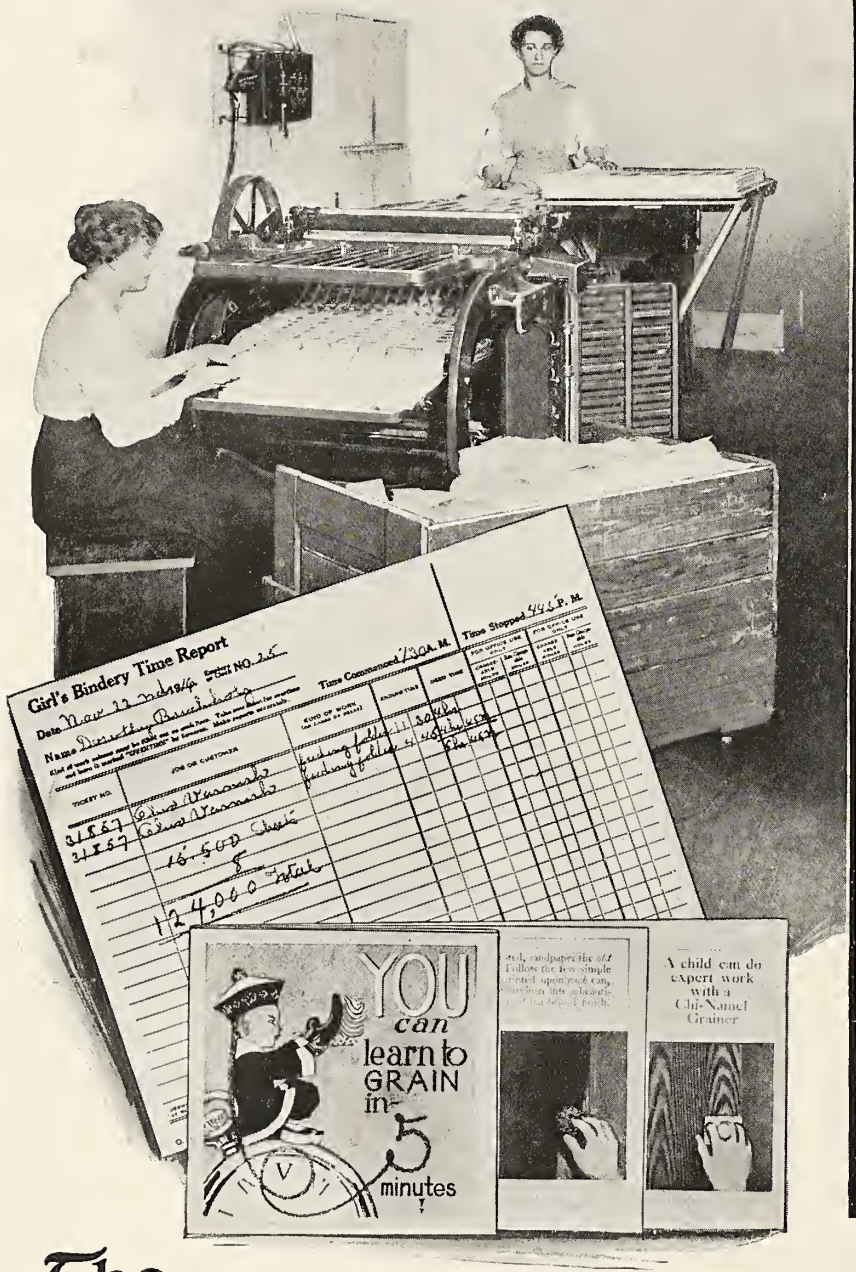
Please write for it on your business stationery.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

New York Chicago Philadelphia Detroit Boston
Atlanta Dallas San Francisco Toronto

Total cost for Folding, Trimming & Stacking 10½¢ per M Circulars.



HERE'S a record of performance that is not phenomenal for the Model B "Cleveland," but it could not be duplicated, nor even approximated, on any other folding machine. The results obtained on the 124,000 run referred to in the following letter, are *typical* of the *exceptional service* and *minimum folding costs* which are rendered *only* by the *"Cleveland"* Folder:

The Calvert-Hatch Company
Printers-Designers
Cleveland

Dec. 4, 1916.

The Cleveland Folding Machine Co.,
Cleveland, Ohio.

Gentlemen:

You will no doubt be interested in the enclosed Daily Production Report on Chinamel circulars. In one day we folded, trimmed and stacked at one operation 124,000 circulars at a total cost of 10½¢ per thousand. This output not only surprised us, but we were able to cut the circulars at the same time, thus eliminating the cutting time which would have been a very slow and troublesome operation at best, owing to the fact that there are four thicknesses of paper at one end of the folder and only one thickness at the other.

The circulars were folded and trimmed more accurately than if they had been cut and folded singly.

The easy accomplishment of problems that ordinarily are hard is one reason why we are enthusiastic admirers of your Model B Cleveland Folder.

Sincerely yours,

THE CALVERT-HATCH COMPANY

President.

Your folding costs can be lowered, and consequently your profits increased with a "Cleveland"—the ideal folding machine for *all your work,* making 159 different folds.

Shall we send you the Book of Cleveland Folders? It will interest you!

The CLEVELAND FOLDING MACHINE COMPANY

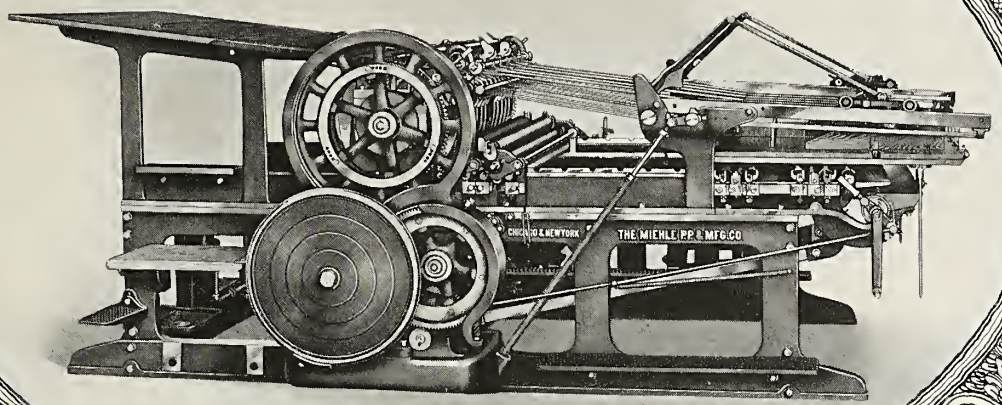
Main Office and Factory: CLEVELAND

PRINTING CRAFTS BUILDING
NEW YORK

THE BOURSE
PHILADELPHIA

532 S. CLARK STREET
CHICAGO

The Miehle



Investigation

The Miehle is never "sold." It is always bought.

It is the distinct policy of the Miehle Company to invite the fullest investigation of the press by any intending purchaser, and to have that purchaser reach his decision entirely as a result of his own investigation.

The Miehle record has been built by the men who have "bought" more than 10,000 of them.

MIEHLE PRINTING PRESS & MFG. CO.

Manufacturers of "The Miehle" and "The Hodgman" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

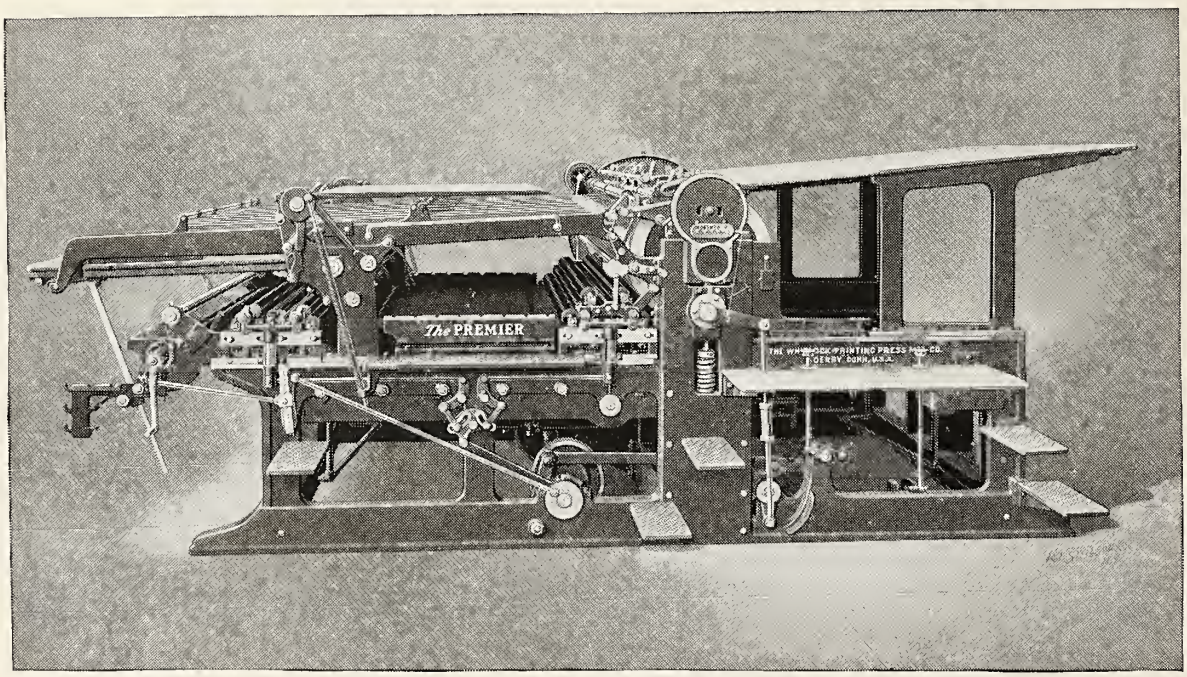
Sales Offices in the United States:

CHICAGO, ILL., 1218 Monadnock Block — DALLAS, TEX. - 411 Juanita Bldg. — SAN FRANCISCO, CAL., 401 Williams Bldg.
NEW YORK, N. Y. - 38 Park Row — BOSTON, MASS. - 176 Federal St. — ATLANTA, GA., Dodson Printers Supply Co.
PHILADELPHIA, PA., Commonwealth Trust Bldg. — DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

When without competition, Mr. Printer, you may always be able to pass on to the customer the increased cost of production in your plant. Also, you need do nothing to reduce your cost. But if you *have* competition, and if you are losing or being threatened with the loss of either some of your business or some of your profits, you just simply *have got* to look your plant over to see what you can do to help your condition.

The Cylinder Pressroom always was, and always will be, the most profitable department of your business. But you can not expect to get the work or earn real profits (unless your customers are easy indeed) out of presses running at 1200 to 1500 per hour, when other printers'—probably competitors'—presses run 1500 to 3500 per hour. Think this over, Mr. Printer, and remember that the *fastest, smoothest running, most improved* and *most enduring of all Two-Revolution presses—and demonstrably so, too—is*



The PREMIER

It is the Best of All the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING PRESS MFG. CO.

OF DERBY, CONN.

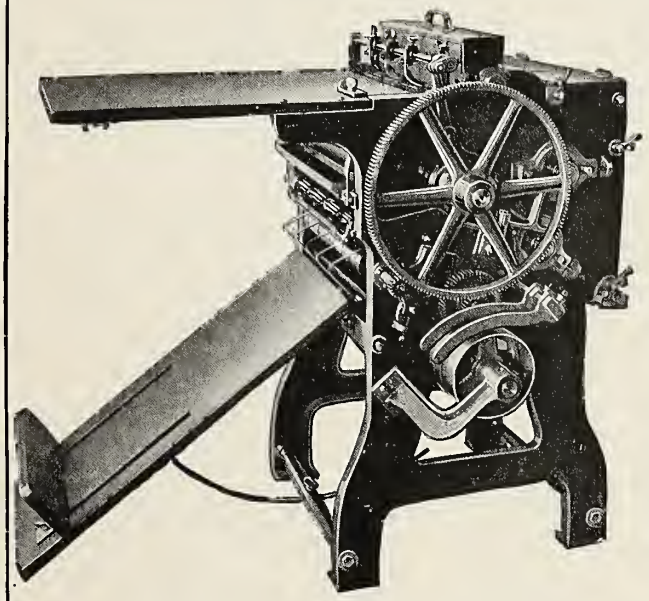
NEW YORK: 1102 Aeolian Building, 33 West 42d St. CHICAGO: 318 Fisher Building, 343 South Dearborn St.
BOSTON: 510 Weld Building, 176 Federal St.

AGENCIES

Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver—American Type Founders Co. Atlanta, Ga.—Messrs. J. H. Schroeter & Bro., 133 Central Ave. Toronto, Ont.—Messrs. Manton Bros., 105 Elizabeth St., Canada West. Montreal, P. Q.—Geo. M. Stewart, Esq., 92 McGill St., Canada East. Halifax, N. S.—Printers' Supplies, Ltd., 27 Bedford Row, Maritime Provinces. Melbourne and Sydney, Australia—Alex. Cowan & Sons, Ltd., Australasia.

THE FUCHS & LANG MANUFACTURING CO.

BRONZING MACHINES

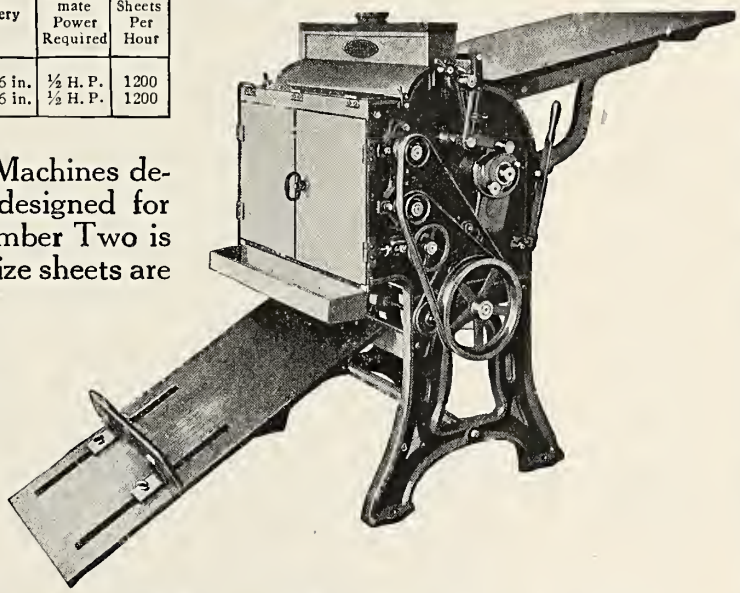


No.	Size of Sheet Inches	Floor Space over all	Floor Space Feed and Delivery Boards off	Approximate Power Required	Speed Sheets Per Hour
2	14 x 25	3 ft. 3 in. x 4 ft. 0 in.	3 ft. 3 in. x 2 ft. 4 in.	½ H. P.	1800

THIS little machine is designed for small shops in which saving of space is an object. It delivers under the feed board, thus minimizing the floor space. No printing office can afford to be without one. Bronze work is made a pleasure in an office where this little machine is used. For large shops it makes an excellent auxiliary bronzer. Highest praise from all who use them. Saves money and time. There is no necessity to reject Bronze work, for, by proper handling, Bronze will not be scattered around your workrooms.

No.	Size of Sheet Inches	Floor Space over all	Floor Space Feed and Delivery Boards Off	Approximate Power Required	Speed Sheets Per Hour
3	16 x 30	4 ft. 2 in. x 8 ft. 8 in.	4 ft. 2 in. x 2 ft. 6 in.	½ H. P.	1200
4	20 x 35	4 ft. 6 in. x 9 ft. 6 in.	4 ft. 6 in. x 2 ft. 6 in.	½ H. P.	1200

THE two sizes of Bronzing Machines described above have been designed for printing offices where our Number Two is too small and where medium size sheets are printed. These machines are as well and carefully built as the larger sizes, and have met with the thorough approval of all who have used them.



Manufacturers of Printing Inks and Bronze Powders of the Best Quality.

The Fuchs & Lang Manufacturing Co.

119 W. 40th STREET NEW YORK | **150 N. FOURTH STREET PHILADELPHIA** | **120 W. ILLINOIS STREET CHICAGO**

A REMARKABLE

OSWEGO

CUTTING MACHINE

Fig. 823

The Knife-Bar of the 92-inch Oswego Cutter Illustrated Opposite.

OSWEGO MACHINE WORKS

NIEL GRAY Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

NEW YORK OFFICE: Room 2720 GRAND CENTRAL TERMINAL

Cutting Machines Exclusively.

Ninety sizes and styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 108-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

Sent on request: The remarkable list of "SOME USERS," embracing the entire globe.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

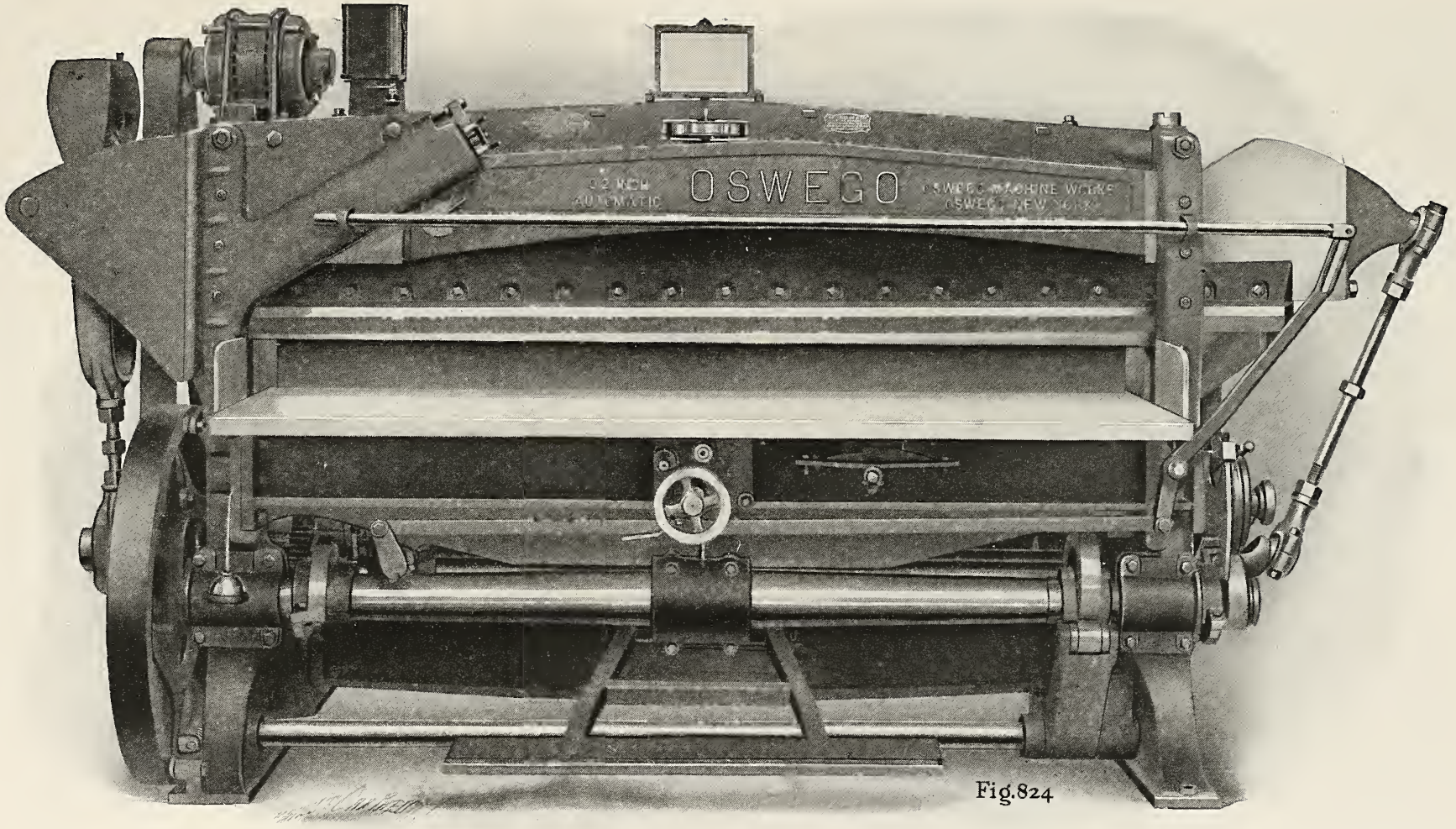


Fig.824

The Oswego Giant Paper Mill Auto Rapid-Production Cutting Machine

Electric Motor Drive. Power-Driven, Roller-Bearing Back Gauge with Triple Adjustments. Instantly-Variable Automatic Clamping Pressure. Universal Starting Mechanism. Safety Steel Lock Stop Bolt. Double Shear Stroke of Knife with the New Power-Saving and Accuracy-Conserving Patented Oswego End-Pull Mechanism. Friction Clutch. Automatic Brake, etc.

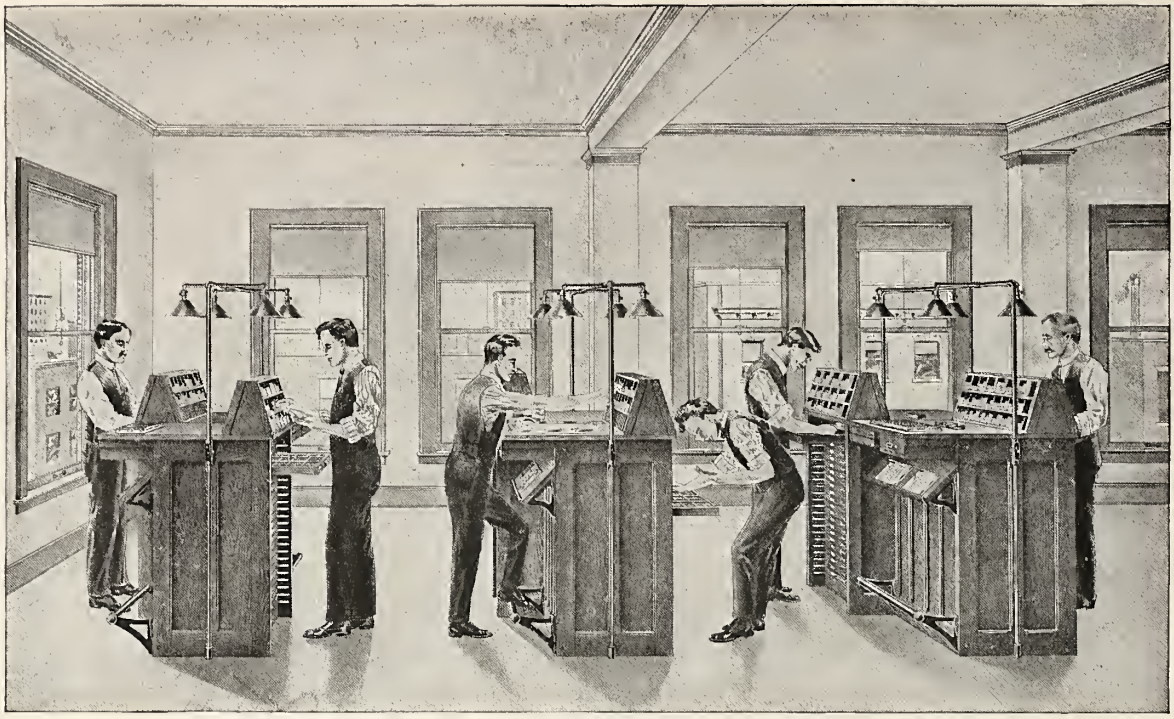


Illustration of Flat Top Wood Cabinet No. 2045. In Steel Construction No. 471.

EVERY PRINTER

has problems peculiar to his own class of work. Equipment which might be admirably suited to one could very easily be deplorably inefficient for another. No printer can afford to have time-wasting equipment in his composing-room as this is the department where the labor item runs larger in proportion to sales than in any other, consequently lost time must be eliminated if a profit is expected from this department.

A variety of designs suitable for all classes of work have been carefully developed by this company. One of the new designs is a Flat Top Cabinet as illustrated above. Many kinds of work can be handled to the best advantage on a flat surface such as is supplied with this cabinet.

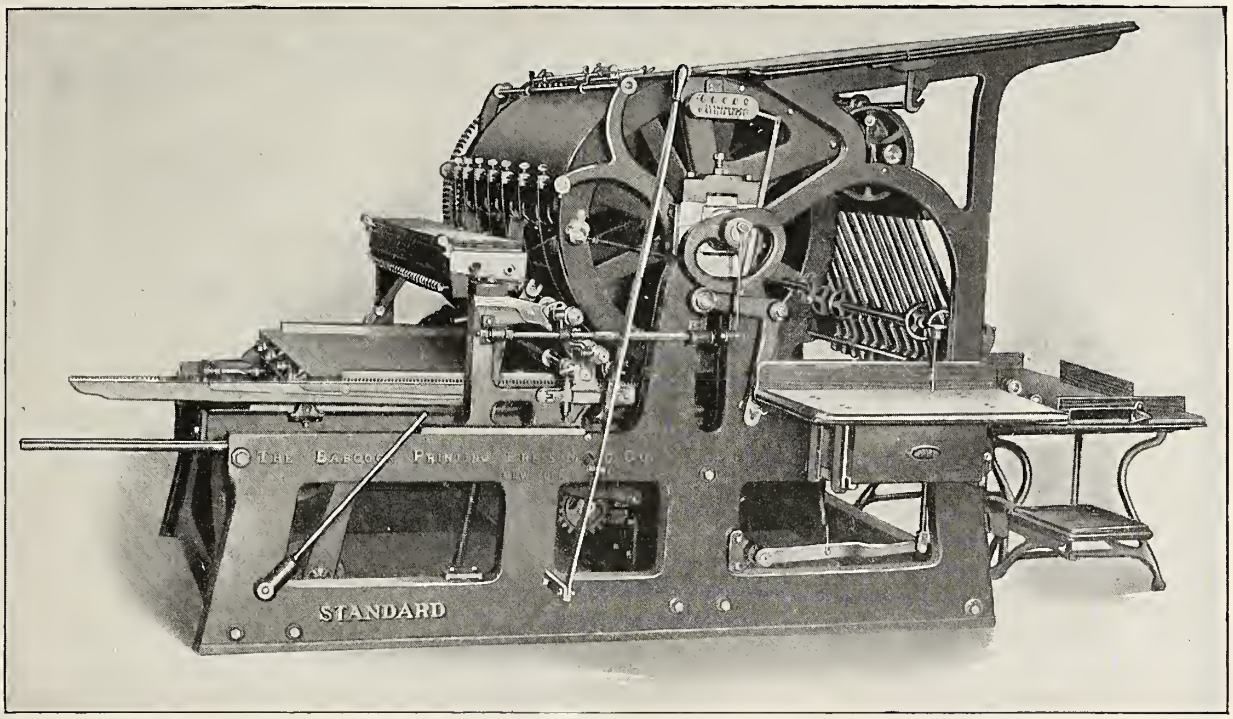
Without obligation on your part our Efficiency Engineer will call and go over your composing-room problems with you. This will probably be a profitable interview for both. Why not send for him to-day.

The Hamilton Manufacturing Company

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

Babcock One-Revolution Presses



For letter-press work not requiring exceptionally heavy distribution

Babcock One-Revolution Presses

are unequalled.

They combine low first cost with low running expense.
There are few adjustments and these of the simplest character.
They are conveniently operated and easily "washed up."

Our Salesmen will be glad to explain just what

The Babcock One-Revolution Press

will do for you.

Manufactured in two and three roller sizes with either rack and screw or table distribution.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

Relief · Printing

THE GRAVOPRINT

The most remarkable improvement in the art of letterpress printing as well as in the manufacture of printing inks that has been produced since the invention of engraved plates.

AT LAST—*You can produce all the effects of plates or dies even to the reverse indention without any other operation than the usual impression.* Relief Printing is exactly that. It is not a "Process," requires no powdering, no special heating machine, no extra operation. Simply print as usual with the same press, the same type or cuts, the same rollers.

The Relief is in the Ink—it contains a chemical, the action of which draws the printed characters above the surface of the sheet.

Manufactured in Dull Black, which produces the rich tone and color of engraving, and in Bright Gloss Black reproducing the steel die effects. Price: $1.50 per pound.

THE LITHOPRINT

Is a reproduction of STONE LITHOGRAPHY and OFFSET PRINTING from type, electrotypes and half-tones and on platen or cylinder presses. The difference between ordinary printing and LITHOPRINT *is entirely in the ink.* It is the *first* jet black ink manufactured for the letter press that equals the depth of color that is found only in the high-class stone and rubber blanket printing.

THE LITHOPRINT INK may be used on platen or cylinder presses with equal facility, on type, electrotypes or *half-tones*, and on practically any grade of stock from newspaper to coated. Made in DULL BLACK. PRICE $1.00 per pound.

THE TAGLIOPRINT

Is a reproduction of Intaglio Printing, the highest class of printing as yet developed. Intaglio printing is produced with engraved copper cylinders on very expensive machines and therefore it is limited in scope and usefulness. There are, perhaps, not more than a dozen intaglio printers, excepting newspapers, throughout the country.

But TAGLIOPRINT, the closest reproduction, is within the reach of every printer. To produce the TAGLIOPRINT requires no special equipment of any kind—*It's In The Ink.*

The ordinary half-tone printed with TAGLIOPRINT INK reveals the same *silvery lustre*, the same softness of tone, and the same depth of color as the Intaglio. This ink also may be used on platen or cylinder presses, for fine or coarse screen half-tones, electrotypes or type, and on rough as well as coated stock. Made in Brown and Black, price $1.50 per pound.

TIME will come, is here now, in fact, when GRAVOPRINT, LITHOPRINT and TAGLIOPRINT will be distinctively demanded as high-class printing productions just as distinctly as are Engraving, Lithographing and Intaglio, and the progressive printer will be prepared.

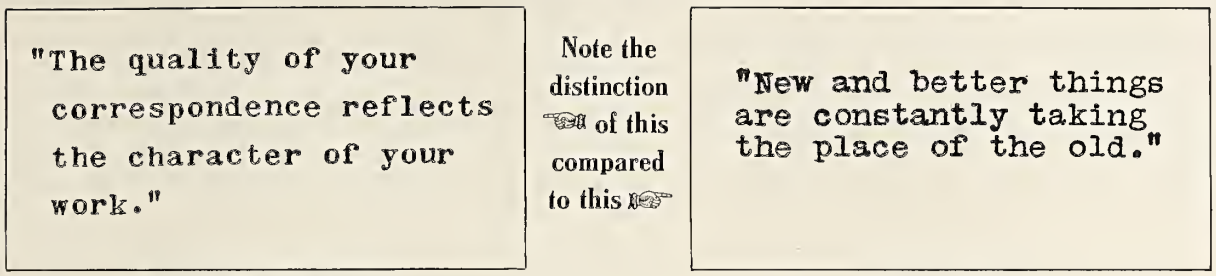
SPECIAL TRIAL OFFER: We will send one pound of each of the GLOSS GRAVOPRINT, DULL GRAVOPRINT, LITHOPRINT, and Black or Brown TAGLIOPRINT INKS, four pounds, standard price $5.50, at 10 per cent discount. This applies to your first or introductory order only. Smaller orders are as listed. *Sent to any address upon receipt of price by*

RELIEF PRINTING INK COMPANY

Originators of the GRAVOPRINT, LITHOPRINT and TAGLIOPRINT and the Special Printing Inks for Their Production

117 North Fifth Avenue, Chicago, Illinois

NOTICE: THE INKS manufactured by this company *and the product thereof* are protected by a series of applications for patents lodged with the Patent Office of the United States and principal foreign countries.



Sample of Oliver Printype

Sample of Pica

PRINTYPE
for Printers

THE OLIVER NINE, with Printype furnished without extra cost, is the favorite typewriter in the printing world, as it is in other businesses.

Another thing that appeals to printers is that the Oliver never gets out of alignment. Only the Oliver has the arch-shaped type-bar, with broad bearings. This insures perfect and permanent alignment. Oliver type can not "run down at the heel" because it always strikes squarely. *Oliver workmanship is always the neatest.*

The distinctive quality of Printype in your correspondence, proposals and bids influences customers to rate the product of your establishment equally high.

IT WILL PAY YOU DAILY DIVIDENDS

17 Cents a Day

Our popular monthly payment plan enables you to own a new Oliver Nine *now,* without waiting. No extras. So why be content with an out-of-date typewriter when you can have this supreme achievement for 17 cents a day?

Join the other printing establishments now which have adopted the Oliver Printype as the standard typewriter for the printing trade.

The Oliver Typewriter Co.

1406 Oliver Typewriter Bldg., Chicago

Happy New Year
To Our Friends Everywhere

May it be as Busy and Prosperous to You and Yours as 1916 was for us

For our part, we are almost wishing that we may not be *quite* as busy as in the tense year just closed—for there are limits to human endurance.

But that strenuous year taught us how to *get the work out*—raised the efficiency of our new plant—gave us opportunities of rendering *unusual* and much-appreciated services to printers who were up against the problem of increasing *their* producing capacity per man per day, and per unit of power consumed.

Let Us Show You How

KIMBLE
PRINTING PRESS MOTORS

(Alternating Current Only)

can increase your press-hour output, lesser spoilage, reduce the cost of electricity per thousand impressions, and tickle pressmen and feeders while it is doing these profitable things for you.

Absolute and Flexible Speed Control with A. C. Electricity — is the Secret

Send for our Red Book, and learn about these dividend-payers.

KIMBLE MOTORS

Kimble Electric Co.
635 N. Western Ave., Chicago

DURABILITY

is one of the characteristics that make a "Monitor" the best wire-stitcher investment.

The best investment because it does all that any Wire Stitcher will do—and does it quicker, easier and better.

A "Monitor" purchased to-day means that your requirements for profitable wire-stitching are taken care of for many years to come.

"All Ye Who Seek Profits Know the Monitor before You Purchase a Wire Stitcher."

No. 1 MONITOR

Capacity 28 sheets to 7/8-inch

This is the most popular stitcher used to-day, because it handles all work from a two-sheet pamphlet to a seven-eighth-inch book equally well. No change of parts has to be made.

LATHAM MACHINERY CO.
NEW YORK CHICAGO BOSTON

GOUDY ITALIC

PATENT APPLIED FOR

36 Point — 6 A $3 30 11 a $3 00 $6 30

MONUMENTS UNVEILED

National guardsmen pay homage to hero with impressive ceremonies

30 Point — 7 A $2 55 14 a $2 55 $5 10

SUBJUNCTION

Model speakers use clear language and gestures that please

24 Point — 9 A $2 15 18 a $2 25 $4 40

ROUND PICTURES

The oval frame is much more used at present, as the circular form of art affects even the pictures

18 Point — 14 A $2 10 28 a $2 15 $4 25

GAINED PRODUCTION

The development of a modern printing plant requires careful selection of material and type and good judgment in placing

14 Point — 19 A $1 95 36 a $1 80 $3 75

AMERICAN STEEL CABINETS

Each unit of equipment was designed for a specific purpose and to afford a short cut to best results. Experts have studied requirements and have aimed at true economy and actual efficiency

12 Point — 24 A $1 75 46 a $1 70 $3 45

EFFICIENCY & PROFITS

Throughout the whole country big plants have been equipped with modern and time-saving devices, and all show increased daily production $1234567890

8 Point — 29 A $1 40 58 a $1 45 $2 85

PRACTICAL IDEAL IN PRINTING

A famous writer said that nothing tends more to elevation than to have a high ideal. The ideal in printing is that which inspires the printer to express the love of his work and his aspirations in his art. The artistic craftsman makes labor a source of content

Goudy Italic
is a companion face to
Goudy Oldstyle
and is furnished in
nine sizes, from
6 to 36 point
inclusive

These special characters
are put up with every
font of Goudy Italic

J T y
ct Qu

10 Point — 26 A $1 65 52 a $1 60 $3 25

DECORATIVE MATERIALS

The new features of decorative job and book printing offer wonderful opportunities for printers who have the personal interest and necessary equipment for such work. The use of distinctive type produces quality

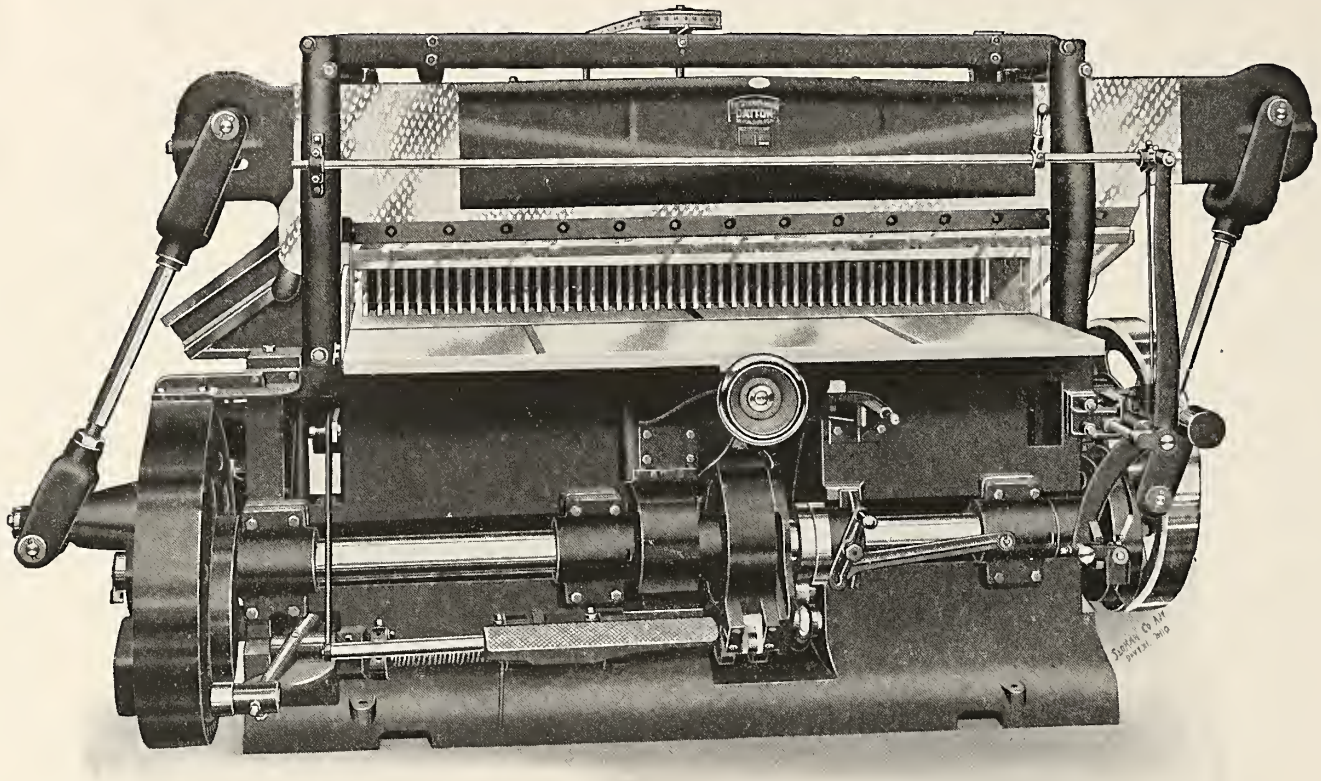
6 Point — 33 A $1 25 65 a $1 25 $2 50

ANTIQUE AND OBSOLETE TYPE FACES

Unique and freaky type faces of the past have given place to groups of well designed, clean-cut faces of uniform style. Modern offices find that fewer faces and more type is the best rule to follow. Plants so equipped claim that the grade of work turned out is more satisfactory to their customers and of more profit to their shops. With full cases of a good type series, the saving is very considerable $1234567890

American Type Founders Company

The Seybold "Dayton" Automatic Cutting Machine



Illustration, 56-inch, 74-inch, 84-inch sizes

Maximum Profits

can only be won nowadays by keeping ahead of the field.

The Seybold Dayton Automatic Cutter saves time, labor and money, which count when in competition with the "Other Fellow."

INVESTIGATE

THE SEYBOLD MACHINE COMPANY

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper Box Makers, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

The Seybold Machine Co., 151-155 W. 26th Street	New York
The Seybold Machine Co., 112-114 W. Harrison Street	Chicago
Atlanta, Georgia — J. H. Schroeter & Bro.	Toronto, Canada — The J. L. Morrison Co.
San Francisco, Cal. — The Norman F. Hall Co.	Winnipeg, Canada — Toronto Type Foundry Co., Ltd.
Dallas, Texas — The Barnhart Type Foundry Co.	London, England — Smyth-Horne, Ltd.

Winning a Reputation

A MEISEL PRESS in the shop of any printer will enable him to do a certain kind of work better and cheaper than any of his competitors.

It will win for him the reputation and prestige of a "Specialist"—an enviable reputation in any line of endeavor because it means *real profits and steady business.*

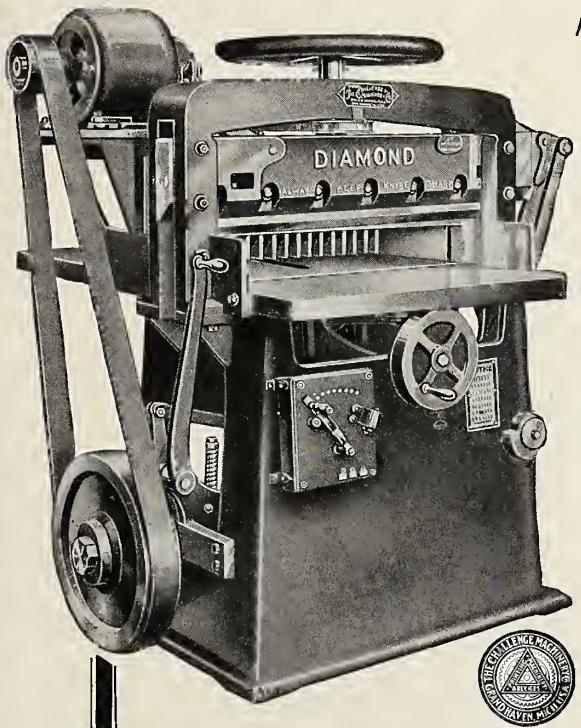
We will be glad to suggest a "Specialty" line that will make it possible for *you* to enter a field from which competition is practically eliminated. You incur no obligation by asking for details. Do it to-day.

Meisel Press Mfg. Company

946 Dorchester Avenue, BOSTON, MASS.

Diamond Cutters Received the Gold Medal of Award at Panama-Pacific Exposition

Keeping Up With To-day



THE last few years have tried, as never before, the mettle of men and metal of machines and equipment. Production demands have been exceptionally severe.

To-Day's Demand Finds

DIAMOND POWER PAPER CUTTERS

ready. A DIAMOND will help you to keep ahead of requirements — to do a little better than you thought possible. Its speed and accuracy on ordinary cutting and trimming and its capacity for the unusual job makes it a source of *satisfaction* and *profit.*

The DIAMOND is built for the man who demands something better than *ordinary* production.

Let us send you full details.

The Challenge Machinery Co.

GRAND HAVEN, MICH.

CHICAGO: 124 S. Fifth Avenue **NEW YORK: Tribune Building**

Diamond Cutters are Sold and GUARANTEED by Type Founders and Dealers Everywhere

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514=516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40=42 Peters Street

INDIANAPOLIS
151=153 Kentucky Avenue

DALLAS
1306=1308 Patterson Avenue

MILWAUKEE
133=135 Michigan Street

MINNEAPOLIS
719=721 Fourth St., So.

DES MOINES
609=611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

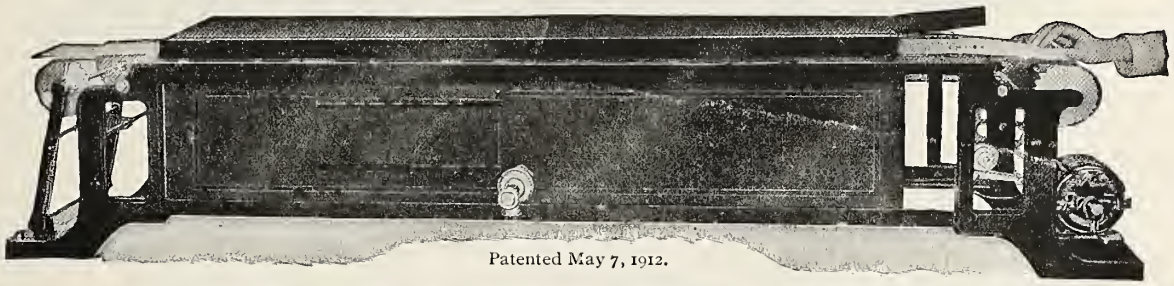
WHY IS YOUR SUCCESS?

Success is not a matter of luck, but of merit. You do not get your business by luck, neither do we.

The one and only reason why the Emboso Process continues to grow in popularity all over the world, is that it has real merit. It PAYS the printer who uses it.

There have been many imitations of the original, genuine EMBOSO PROCESS. There will be more, but

None of them have ever done anything it does not do, and none of them have ever done all the things it does do, so why bother with imitations? Use your own common sense.



Patented May 7, 1912.

This is the machine that has done the beautiful art work about which the printing world is talking.

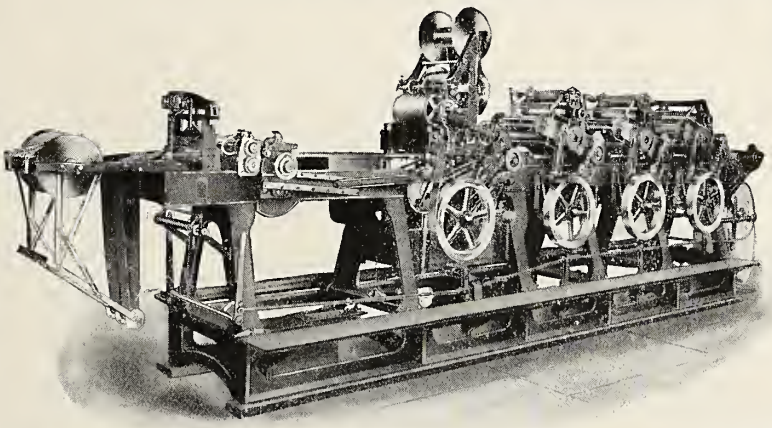
ARE YOU READY FOR YOURS?

EMBOSO SALES COMPANY

RIGGS BUILDING, WASHINGTON, D. C.

New Era Multi-Process Press

This is the Era of Specialists
This is the Press for Specialties



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

5,000–8,000 IMPRESSIONS PER HOUR

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Attachments to Punch, Perforate, Cut to Size and a Great Variety of Other Operations

ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

Ask us what we can do for you along the line that you are considering specializing in, sending samples to show the operations so that we can quote you on a suitable Multi-Operation Press for your work.

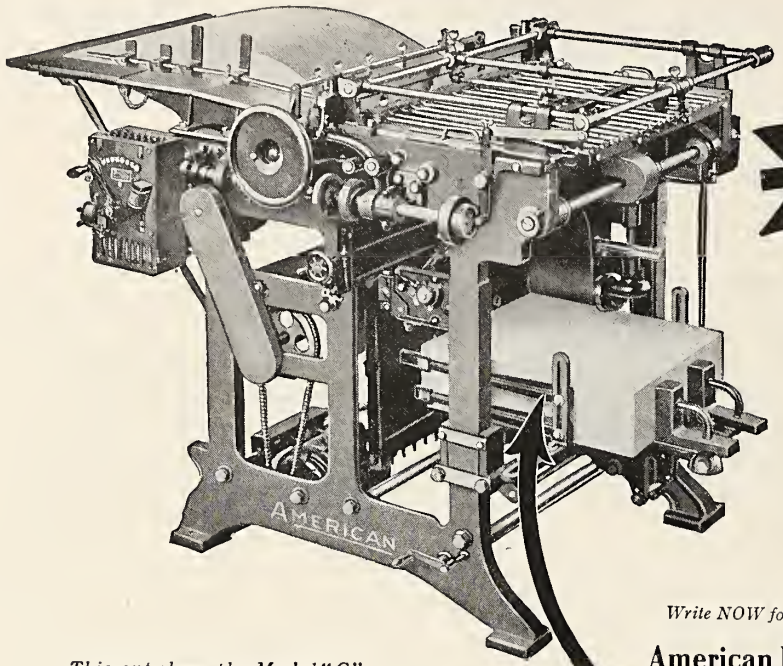
Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

"AMERICAN"

9,000 An Hour



This cut shows the Model "C" "American." Takes a 25 x 38 sheet and smaller sizes.
The ideal all around folding machine.

PACKED

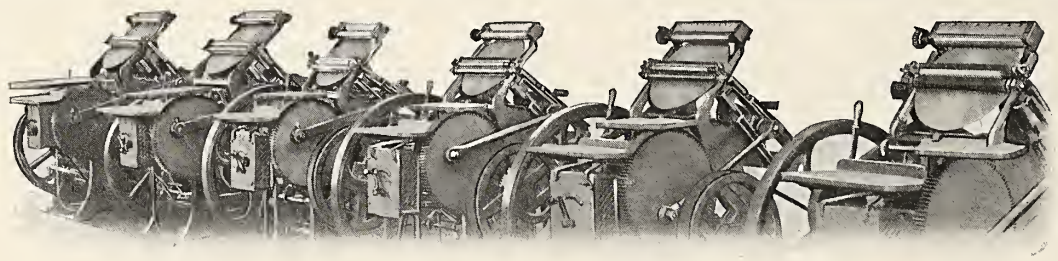
Speed in folding means more profit whether you operate the machine all the time or only 25% of it.

The American High Speed *Tapeless* (KNIFE) Job Folder folds *quicker* and *more accurately* than any other folding machine — is *easier to set* and adjust — *simpler to feed.*

Folds any stock — makes any fold.

Write NOW for full details and the PROOF.

American Folding Machine Co.
Warren, Ohio



A Battery of Six Profit-Producing Job Presses Equipped with Doyle-Allen Ink Distributors

The Doyle-Allen Ink Distributor

THIS profit-producing attachment will increase the capacity of your job presses for larger work, and improve the quality of all job work generally. It overcomes the streaking, and does away with double rolling of heavy forms.

The Doyle-Allen *Ink Distributor* is the only distributor for job presses on which the vibrating roller is *positively* driven by gears in combination with a rack at side of press. The experience of practical printers, who are now using it, proves that it not only saves time and material, but also produces cleaner and better results on all work. Send for samples of work and booklet.

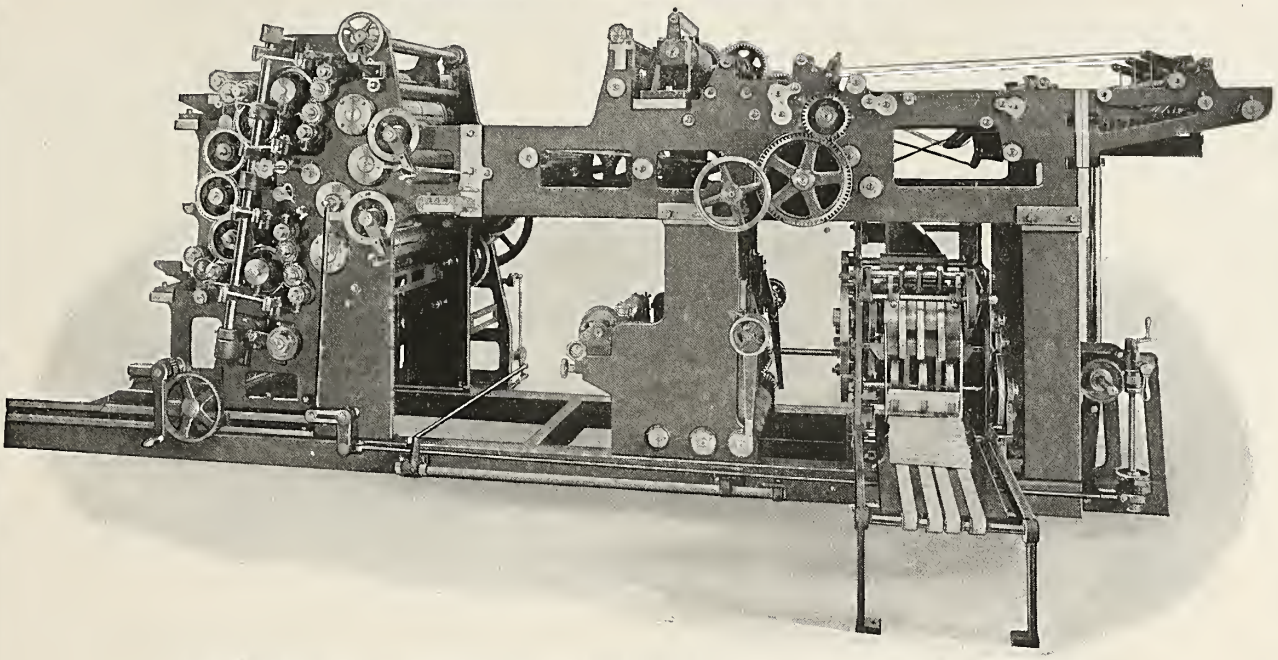
There are some seven hundred Doyle-Allen *Ink Distributors* in operation in approximately five hundred plants. This shows that a large percentage of our business has been repeat orders, and that there is real merit in this device. Have your job presses equipped with Doyle-Allen *Ink Distributors* if you want them to produce better and more profitable work.

For Sale by All Leading Supply Houses

BRITTON & DOYLE
Press Room Efficiency Appliances
202 Caxton Building CLEVELAND

Few Words Well Put Surpass Long Stories

WE MANUFACTURE A COMPLETE LINE OF ROTARY PRESSES AND ARE FULLY PREPARED TO MEET YOUR REQUIREMENTS WHETHER STRAIGHT OR SPECIAL. WE EARNESTLY SOLICIT YOUR INQUIRY



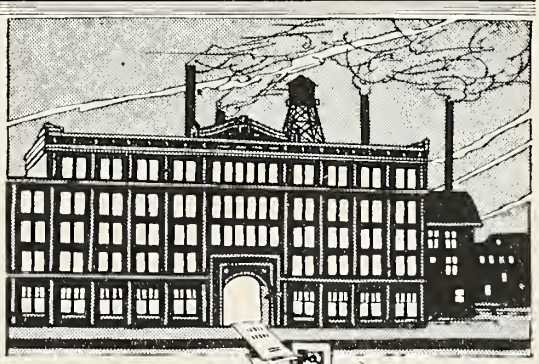
KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

The Road to New Business

Many a big printing account has started with a little job on the Chandler & Price Gordon



The best customers seldom start you on a big job—they are not so easily won.

Go after such prospects and urge that you be given a chance on the first little job that comes along.

You can put such work on the C. & P. Gordon, make ready easily, show good proofs, run the job at low cost and turn out a piece of printing that will do you credit with the most particular buyer.

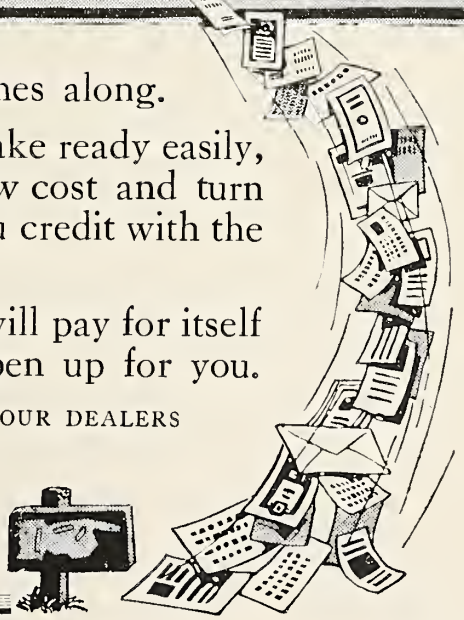
A New Series Gordon Press will pay for itself in the new business it will open up for you.

SEE THIS BUSINESS-GETTER, AT YOUR DEALERS

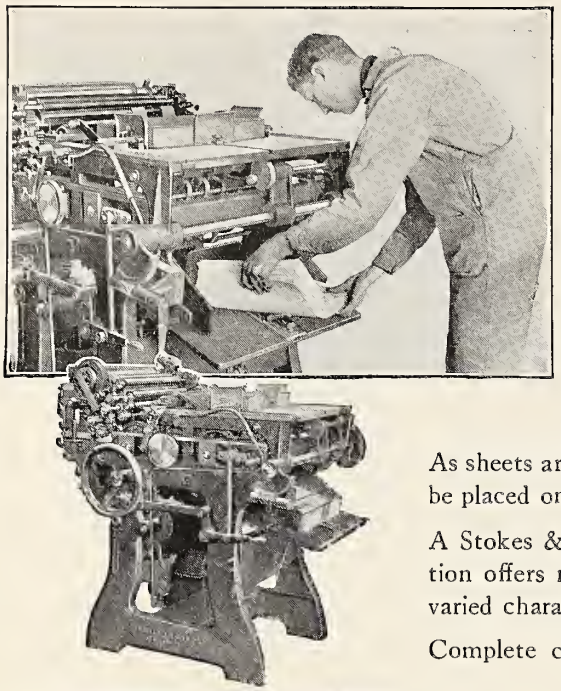
The Chandler & Price Co.

CLEVELAND, OHIO

AGENCIES AND DEALERS IN PRINCIPAL CITIES



7,000 to 8,000 Impressions per Hour



Convenient Delivery

LAST MONTH we described how both feed table and inking mechanism could be swung completely out of the pressman's way, allowing for easy adjustment of curved plate, tympan, etc.

You will observe that the delivery board is located directly under the feeding table, so that the work is always in sight and in reach without walking around the press.

Sheets are delivered printed side up, and jogging is perfect at practically all speeds. (The upright guides on the delivery table are hinged so that the finished work can be conveniently and quickly removed.)

As sheets are fed to the press from the bottom of the pile, additional stock can be placed on the feeding table as required, while the press is in operation.

A Stokes & Smith Press with its high guaranteed speed and convenient operation offers new possibilities for increased profits on commercial work of widely varied character.

Complete catalog and any special information sent on request. Write to-day.

Stokes & Smith Company Northeast Boulevard, Philadelphia, Pa.
London Office - - - 23 Goswell Road

This Printer Was *Prepared*

Scene: A Printing Office

Time: A year from now, five years, or ten years — in fact, any old time.

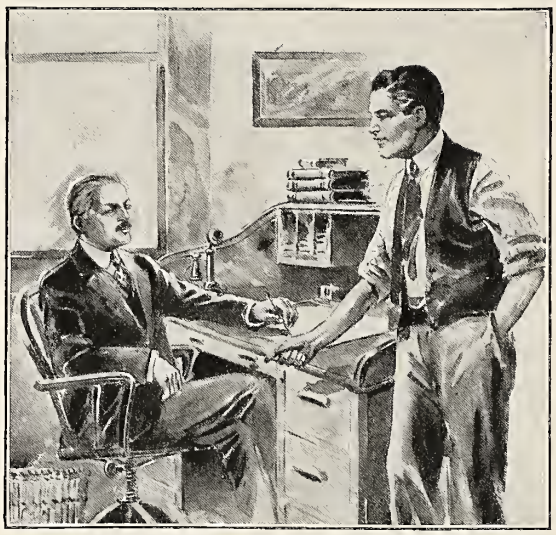
Enter: General Manager and Composing-Room Foreman.

MANAGER: Charlie, we've landed that Jones & Smith account, We start on their house-organ and general catalogue next month.

FOREMAN: All right, but you know it'll mean buying another typesetting machine. We have so many face changes now, the way composition has been increasing lately, that we can hardly get along as it is.

MANAGER: Well, how about that Intertype standardization scheme? Can't we change the A and B into three-magazine machines?

FOREMAN: By George, I never thought of that. Sure we can! We can change them both, right here in the shop. And that'll give the operators three more magazines—six more faces always ready. (Business of thinking how he can take some of the credit for himself.) Now aren't you glad I insisted on your buying standardized Intertypes?

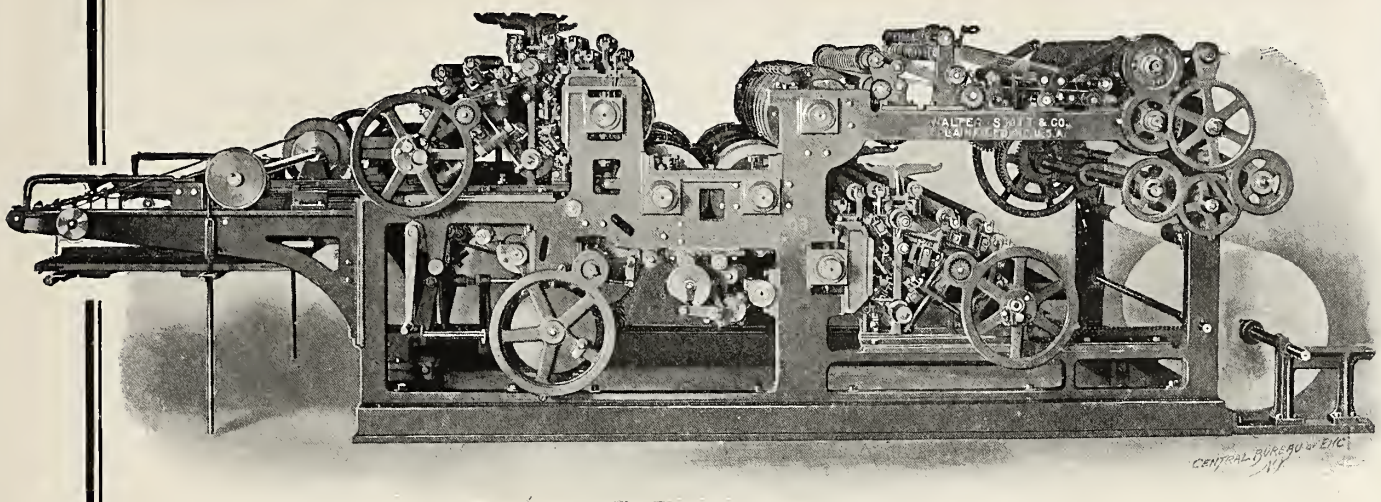


INTERTYPE
CORPORATION

NEW YORK	CHICAGO	NEW ORLEANS	SAN FRANCISCO
World Building	Old Colony Building	539 Carondelet St.	86 Third St.

INTERCHANGEABLE INTERTYPES

Model A	Model B	Model C
Single Magazine	Two Magazines	Three Magazines
$2100	$2600	$3000



No Need to Worry with a

Scott All-Size Rotary

if the publication you are running changes its size, for the press cuts off any length of sheet, and any width of paper can be used up to 50, 60 or 70 inches, according to the size of press.

If an Extra Color is Desired

by your customer, on one or both sides of the sheet, the latest Scott All-Size Rotary Press is provided with extra printing cylinders, also fitted with oil and roll offset device, and is capable of doing a good grade of printing.

You Should Take Time

to investigate the merits of this machine as it has proven a good investment wherever installed, and if you have long runs of presswork this press will make money for your company.

SEND RIGHT NOW FOR FURTHER INFORMATION

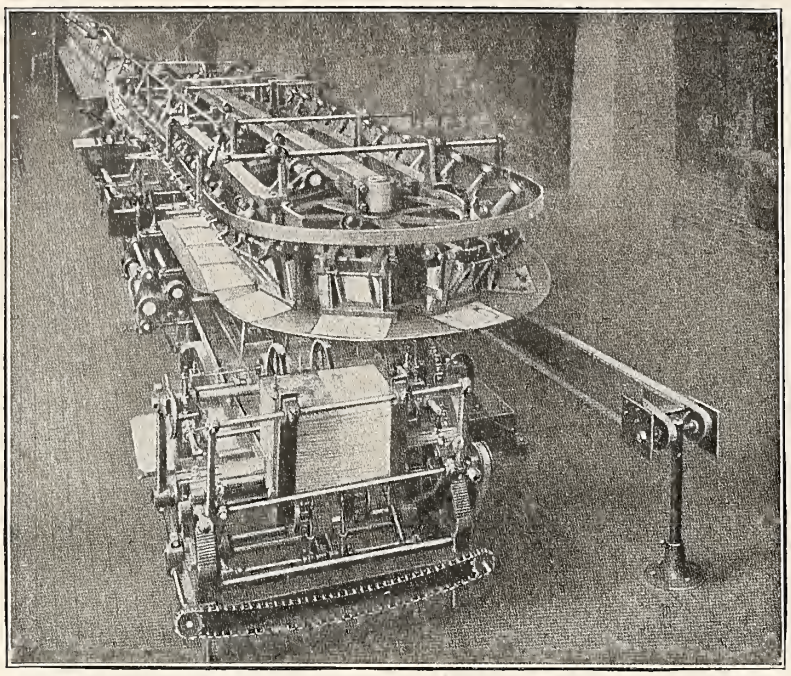
WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway, at 42d St. CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN



The Juengst Machines

Gather, Stitch, and Cover, or Wireless Bind Books While in Continuous Motion

They have no equal for accuracy, durability and product.

They are protected by broad basic patents and the public is warned against infringements.

If you want to reduce production cost and know your books are correct, write us.

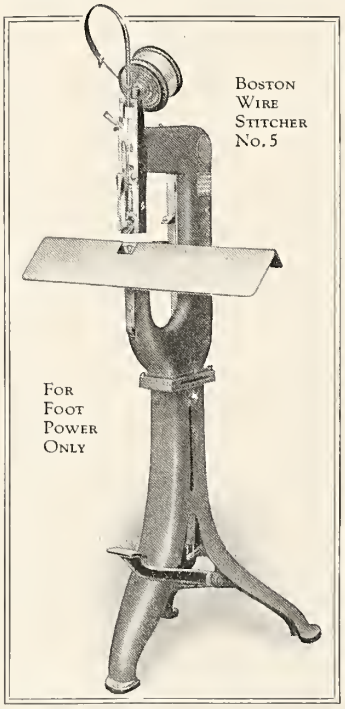
No bindery is complete without them.

American Assembling Machine Company, Inc.

(Successors to GEORGE JUENGST & SONS)

New York World Building, New York City **Factory: Croton Falls, New York**

A FOOT POWER WIRE STITCHER



¶ The Boston No. 5 Foot Power Wire Stitcher fills every requirement of offices not needing the power models

Capacity, two sheets to one-half inch, fine round and flat wire; easily operated by foot treadle; Boston quality of stitching; all working parts in full view; very simple in design; flat and saddle table; singly adjusted to thickness of work

There are Fully Six Hundred Users of the Boston No. 5 Foot Power Wire Stitcher

WRITE THE SELLING AGENT FOR FULL PARTICULARS

AMERICAN TYPE FOUNDERS CO.

Set in Goudy Oldstyle

NOW WHAT STOCK SHALL WE USE?

YOUR COPY has at last received the final O. K. The illustrations are ready for the engraver. You have a pretty definite idea of the color scheme you wish to follow and of the effects you desire to get on your covers. Now for the selection of the

PAPER

How to get the utmost value out of your copy and cuts—how to get the best typographical effects and to keep the *cost* down to a reasonable figure—how to make your book large enough to tell your story completely and still to keep it light enough for economical mailing—these are questions that call for the knowledge of the paper *expert.*

We maintain an organization of trained men who are prepared to assist printers, lithographers and publishers to the solution of their paper problems. They *know*—and their knowledge is yours to command. No matter whether it be the selection of paper for wrapping merchandise, for office stationery or for printed matter, the Whitaker man will advise you intelligently and with a desire to serve you. There is no charge or obligation for this service.

Paragrafs *our monthly magazine about paper is wonderfully helpful to the producer and the buyer of printing. If you do not already receive it drop a card to our nearest division, and we will place your name on our mailing list.*

The Whitaker Paper Company

Cincinnati, Ohio

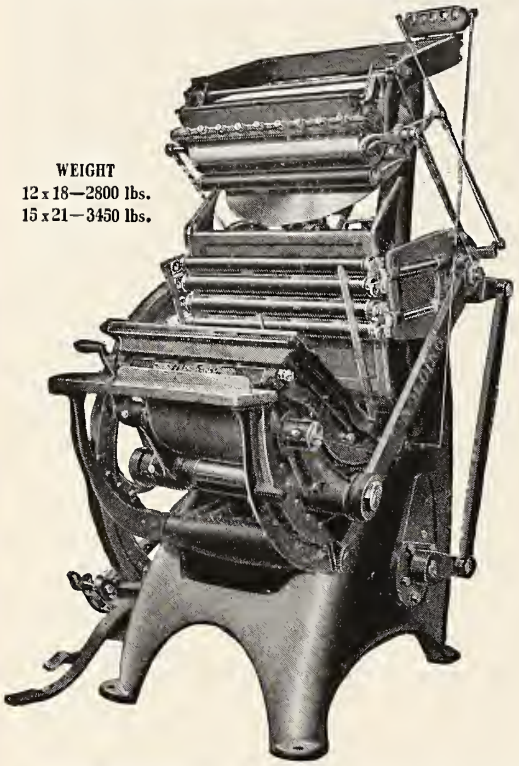
Birmingham Detroit Atlanta

BAY STATE DIVISION - - - Boston
SMITH, DIXON DIVISION - - Baltimore

New York Office—Fifth Avenue Bldg. Chicago Office—People's Gas Bldg.

Compare the Weight of The Golding Art Jobber

With Other Heavy types of Job Press and Note the Golding is the Heaviest of All



WEIGHT
12 x 18—2800 lbs.
15 x 21—3450 lbs.

STRENGTH—If the Golding Art Jobber actually contains more weight of Iron and Steel, and all impressional parts work from positive fixed centers (no cams or sliding surfaces), doesn't it stand to reason that it is *stronger, more rigid and durable?*

DUPLEX DISTRIBUTION—This means two distinct distributions from two separate points at each impression. The four-roller distribution going down from fountain, and the four-roller distribution going up from the duplex distributor.

Treble Distribution—Is obtained by adding Vibrating Riding Rollers as an *extra* distribution if needed on a difficult form. The distribution of the Golding Art Jobber *eliminates* double rolling.

SPEED—The press is designed for a high speed, and the *dwell* of platen and convenience of make-ready make possible a higher average of production.

Strength — Distribution — Speed — assures quality production—with Profit.

These claims we back up by an actual demonstration to the skeptical, or the press can be seen in regular performance in hundreds of print-shops.

Write for a copy of "A Catechism on the Golding Jobber."

Golding Manufacturing Co.

FRANKLIN, MASSACHUSETTS

For sale by all Typefoundries and Printers' Supply Dealers.

The Moderate Price of the "Tatum" Round Cornering Machine Leaves No Excuse for Your Being Without It.

Add a "TATUM" Round Cornering Machine to your bindery equipment and you will have a big advantage over your competitors. You can cut down the cost of production and at the same time improve the product.

57 YEARS OF KNOWING HOW

This worthy addition to "The Line of True Merit" is a combination of maximum efficiency and minimum cost. The machine is self-contained, fitted with adjustable gauges and an automatic clamp, leaving both hands free to handle the stock. You have a choice of three styles of blades, as shown by corners A, B, C, of panel.

The Sam'l C. Tatum Co.

Main Office and Factory:
Cincinnati, Ohio
U. S. A.

THE LINE OF TRUE MERIT — ESTABLISHED 1850 — TATUM

New York Office:
54-60
Lafayette Street

Makers of the "True Line of Merit"

One Year Ago the First Announcement of

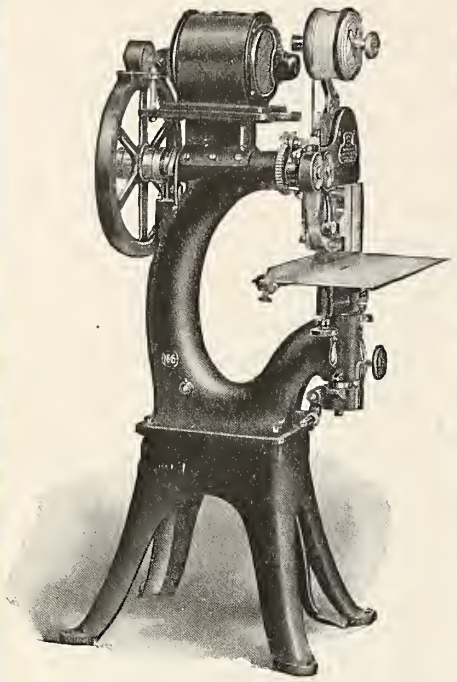
The Delphos Two-Revolution Press and Mechanical Feeder

was printed in The Inland Printer. It was graciously received and the year has brought us unqualified success. We have demonstrated our ideas, practically, to all printers who invested us with their confidence, and they, as well as we, are getting the benefit of "Delphos" merit.

¶ We take this opportunity of thanking them for their share in our success, and of assuring our old, as well as our new customers that the coming year will see the same accuracy and careful attention to detail built into The Delphos, and the same service rendered that has been so satisfactory during the past.

The Delphos Printing Press Co.

Delphos, Ohio



PERFECTION No. 6

THE Stitcher for General Utility

By general utility we mean a machine adaptable to every need of the average shop.

A machine that can *instantly* be regulated to any desired thickness within its wide range of capacity — two sheets to 7-8 inch.

A machine that will take round wire 20 to 28 gauge, or any combination of flat wire between and including these sizes, and a machine that can not be put out of order by ignorance or mistreatment.

There are many exclusive features characteristic of every **Perfection** Model. This is why they have met with such a great popular demand for the past 30 years.

These exclusive features and other interesting details are described and illustrated in an attractive booklet we would like to send you. Ask for a copy to-day.

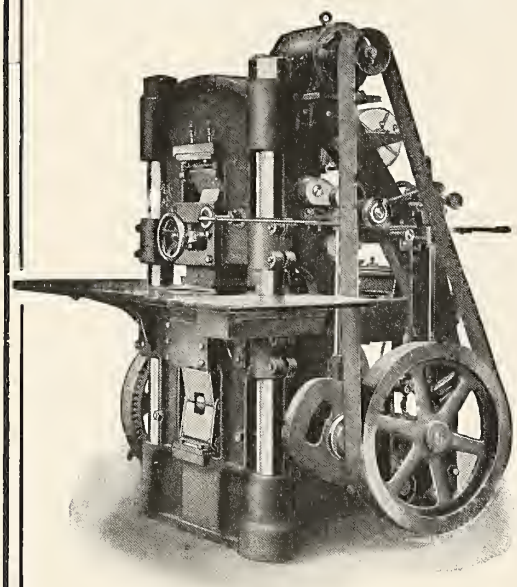
THE J. L. MORRISON COMPANY, Inc.

NEW YORK CITY
151-153-155 W. 26th Street

CHICAGO
116 W. Harrison Street
Phone, Harrison 6045

NIAGARA FALLS, N. Y.
Home Office and Factory

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

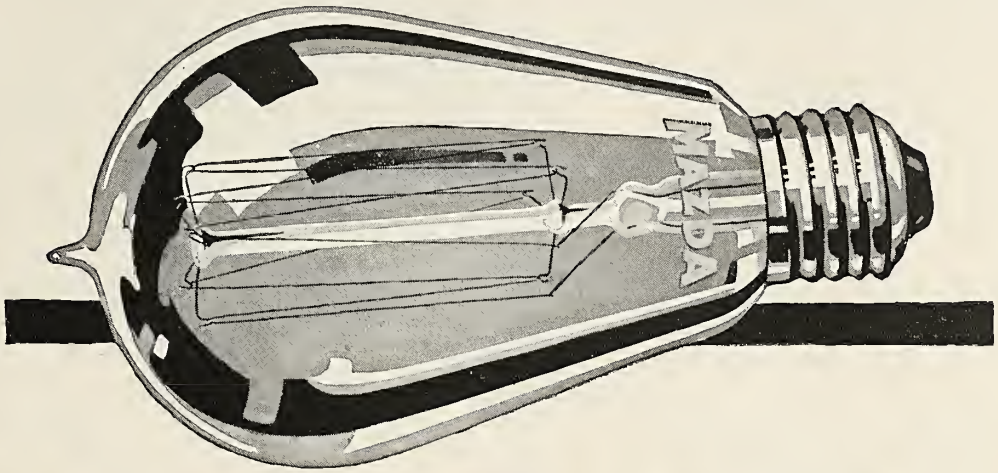
C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York

SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.



MAZDA

"Not the name of a thing, but the mark of a service"

MAZDA Service—a systematic research for making good lamps better

The Meaning of MAZDA

MAZDA is the trademark of a world-wide service to certain lamp manufacturers. Its purpose is to collect and select scientific and practical information concerning progress and developments in the art of incandescent lamp manufacturing and to distribute this information to the companies entitled to receive this Service. MAZDA Service is centered in the Research Laboratories of the General Electric Company at Schenectady, New York.

The mark MAZDA can appear only on lamps which meet the standards of MAZDA Service. It is thus an assurance of quality. This trademark is the property of the General Electric Company.

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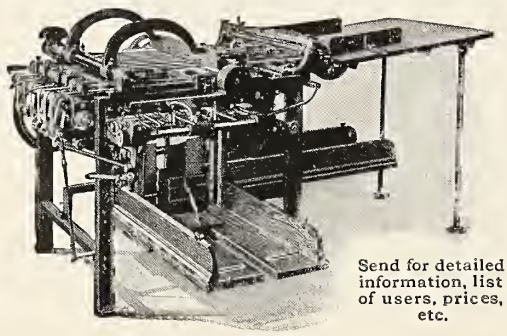

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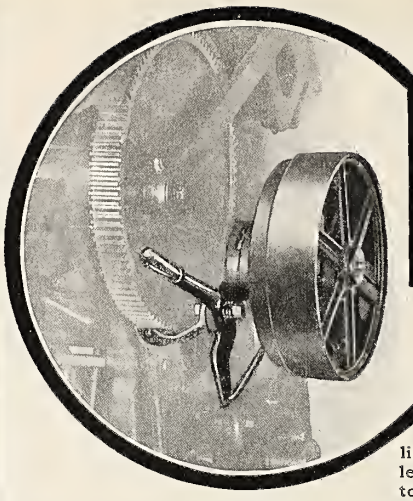

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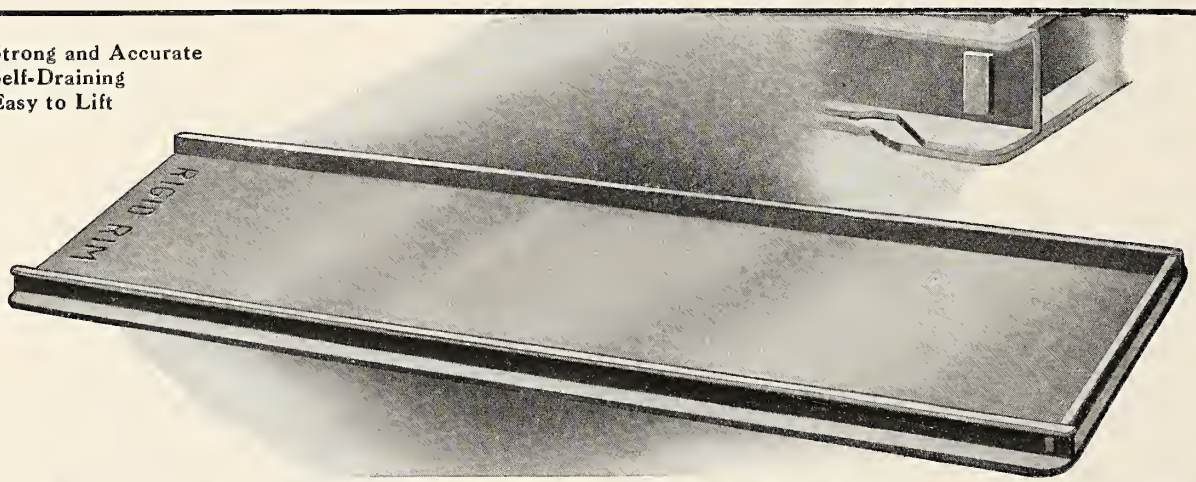

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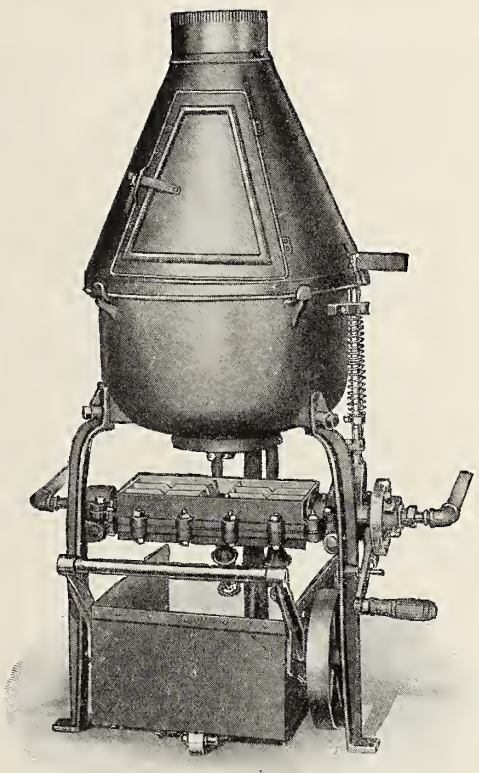

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The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 58 JANUARY, 1917 No. 4

Issued promptly on the first of each month: THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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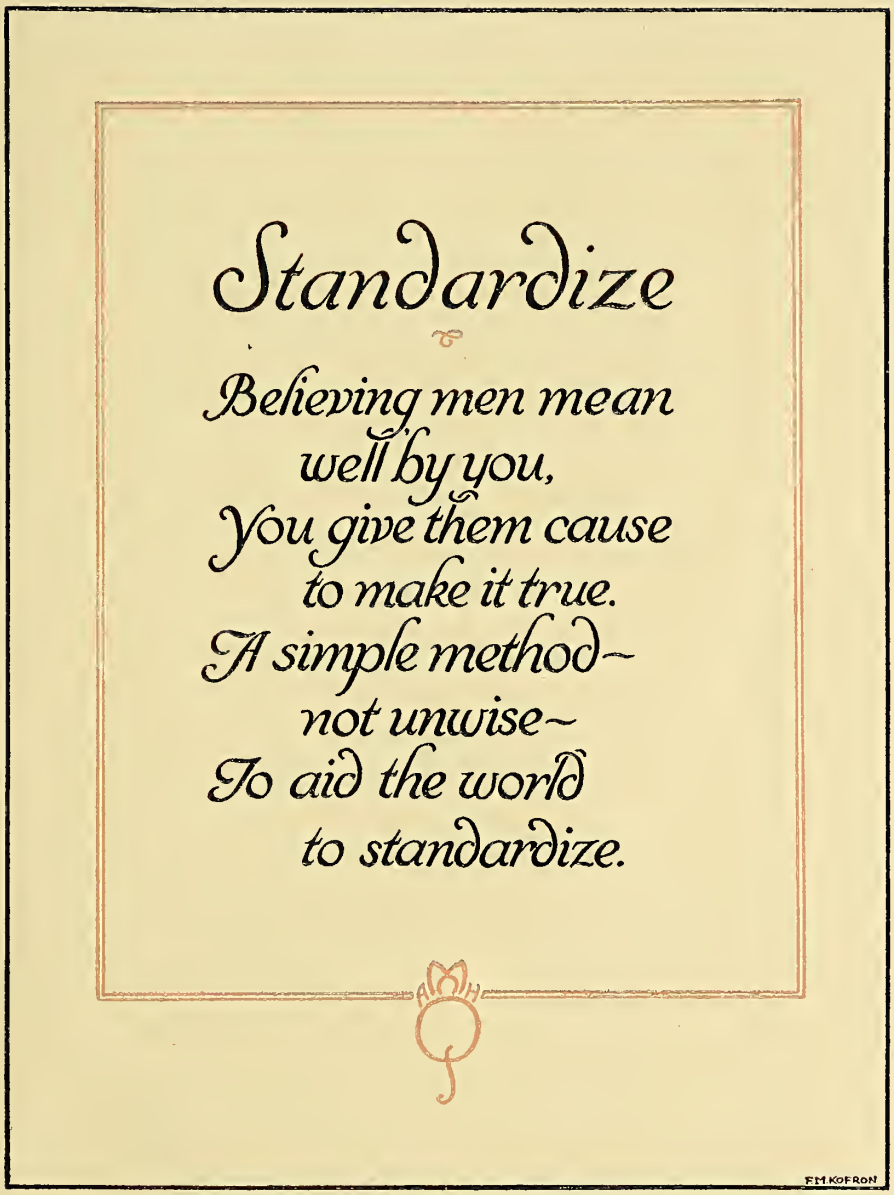

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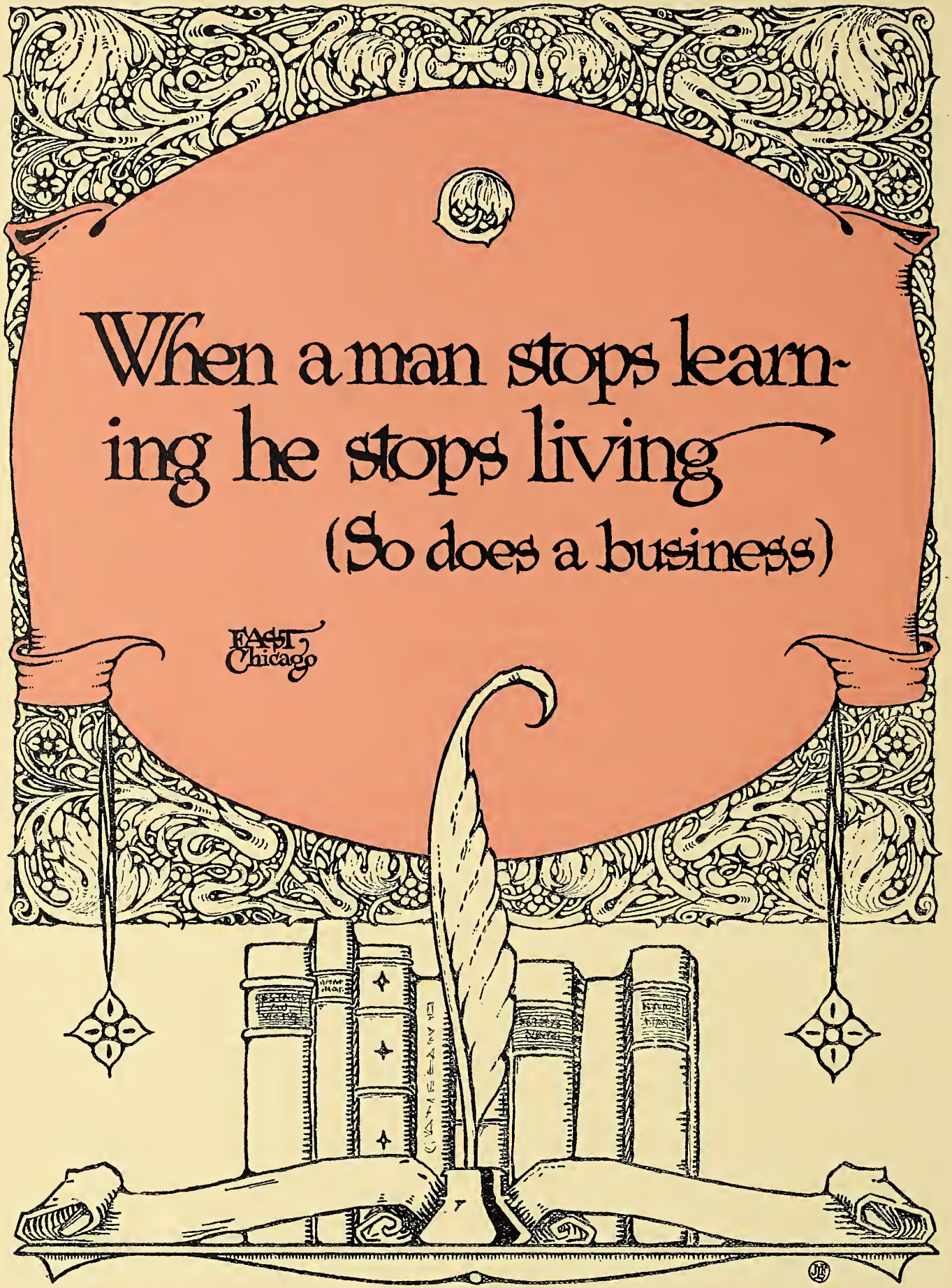

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JAN 8 '17

MOVING PICTURES OF THE PAST

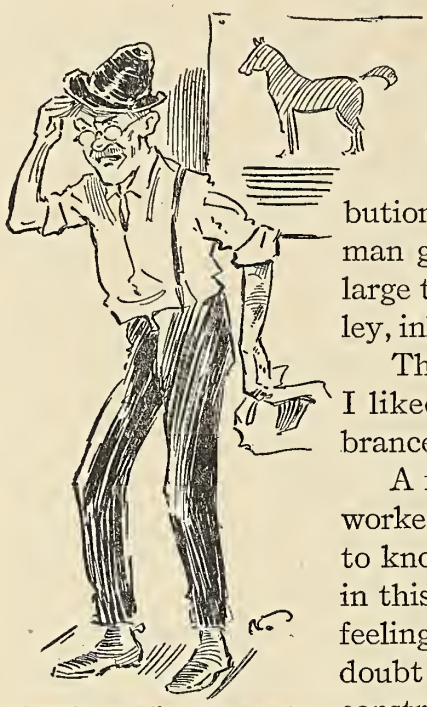
No. 1.—By DAVID GIBSON

History was made in the old-time printing-office; individuality was developed; human ideals and aspirations had a place. In it men lived to do as much or more than they lived to gain. There was an inherent culture field for mental growth. No one is better fitted to move this picture of the past than David Gibson, a man of ideals, of analytic power, and of abounding sympathy.—Editor.

ALL my life I have been fond of printers. For many years I have been in daily association with them, and I can not recall one that I really disliked—and I can not say the same of men in other trades, professions and businesses. I liked the first printer I ever saw at work. When I was a little boy in central Indiana, my father took me one day to a country newspaper office, and while he talked politics with the editor I drifted back into the composing-room and pressroom—one of the printing-offices common a generation ago, with circus posters over the walls, the floor worn down, save for little mounds of wood around the nail-heads, a gravestone for an ink-plate, and a zinc-covered table for an imposing-stone.

A small cylinder press in the middle of the floor, a fly-wheel on the cylinder and a handle on it, was being turned by a one-armed man who had worn almost a hole in the floor at the exact place occupied by his two feet. The press was turning out large sheets with a cut of a shapely horse in the center.

At about every ten revolutions of the press one of those stud-horse bills would miss delivery and wind around the ink rollers, and a small old man, in a peaked hat something like that worn by circus clowns, who was feeding the press, would jump down off his box and pull the sheet off the rollers, all the while uttering a volley of profanity and other expressions not fit to print, and which added materially to my boyhood vocabulary.



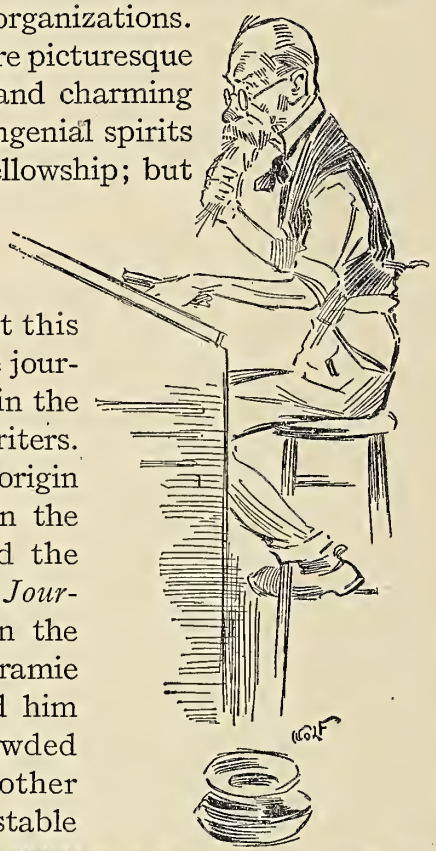
Uttering a volley of profanity not fit to print.

A very old man with a large red nose, roguish eye and Walt Whitman whiskers, sat at a case. He stroked his whiskers every time he looked at his copy and stopped as he justified every line to make a large contribution to a very full cuspidor at his side. This old man got down off his stool, pulled out a case of large type, set up my name, blocked it up on a galley, inked it and pulled a proof and handed it to me.

This was my first introduction to a printer, and I liked him and I have retained kindly remembrances of him to this day.

A few years later, as a loafer and at length as a worker around country newspaper offices, I came to know the type of tramp printer. In all printers in this and times past I have observed a fraternal feeling not seen in any other trade, and this is no doubt the reason printers have the best and most constructive of labor organizations.

Tramp printers were picturesque characters, full of good stories, good humor and charming reminiscences. Many of them with their congenial spirits and responsive souls succumbed to good fellowship; but they did not hurt any one but themselves, and I have known men more temperate who hurt others and finally succumbed to far worse than good fellowship. It was about this time that Edgar Wilson Nye loomed up on the journalistic horizon. He was just being quoted in the eastern press and talked of by newspaper writers. All were eager to know something of the origin and personality of this new star of humor in the West. One night word was passed around the editorial department of the old *Indianapolis Journal* that there was a tramp printer back in the composing-room who had worked on the Laramie (Wyo.) *Boomerang*, Nye's paper. We found him by the composing-room stove and all crowded around him. He told us, among many other details, that Nye's office was above a livery stable and that on the door was a sign, "Twist the gray mule's tail and take the elevator."



Stroked his whiskers every time he looked at his copy.

James Whitcomb Riley, who, while not long a worker on the *Journal*, hung about the office, pushed through the crowd, eyed the itinerant and said, "Why, my friend, you haven't enough clothes on to pad a crutch."

"Yes," replied the itinerant with a little hesitancy, "but you should have seen me before I struck the *Boomerang*—I didn't have enough to dust a fife."

"Before I struck the 'Boomerang' I didn't have enough to dust a fife."

Those who had shifting feet in our early days will remember the iconoclastic weeklies of a generation ago; and, by the way, they are coming into vogue again. Twenty-five years ago there was hardly a town of any size that did not afford one of them at least, edited by a man with a virile character and a facility for picturesque expression. Talk about the yellow journal of to-day, it is not in it with a bad case of rival editors in the old days.

In times past newspapers were not read by women and children as they are to-day, and much that they contained would be unprintable in the yellowest of the yellow of the present.

In Oil City, Pennsylvania, the old *Derrick* office stood by the river at the end of the street. A rival editor up town referred to the *Derrick* as "our esteemed contemporary at the mouth of the sewer."

At Haughville, Indiana, there used to be two papers. One was the *Reporter* and the other was the *Advocate*. One day the *Advocate* contained this personal item: "Pude Williams of the Three Notch road came into this office yesterday and signified his intention of sticking to the *Advocate* by paying his subscription in advance for another year. That's right, Pude; stick to the *Advocate* and you will wear diamonds in your shirt-front."

The *Reporter* quoted this item, with the comment: "That's right, Pude. Stick to the *Advocate* and you will wear diamonds, but they will not be in your shirt-front; they will be in the bosom of your trousers and your clothes will be in rags."

One characteristic of the old editors was their tendency to burlesque even sacred things. I remember the following obituary in a weekly:

"The death angel swooped down on the peaceful home of Jingley Jones, east of the sawmill, last Wednesday, and bore him peacefully away. The tubes by which the wind reached the lobes of his lungs got choked up and death came as a great *boon*. Death loves a shining light and it certainly hit a dandy when it loosened up on Jingley."

Here is another from the same paper: "It is with much regret that we learn of the death of Josiah Snowden of Two-Mile Church. The sun has certainly gone down on the prairie of a noble life and left for us memories of him in the beauty of the afterglow. By the virtue of his life, his grain has been harvested and cast into the Lord's granaries. His ship of life has weathered all of the Devil's storm of temptation on the high seas and has now cast its anchor in the harbor of safety.

"N. B.— Since writing the above Josiah passed the office on the other side of the street, alive and well, but we have spent so much time on his obituary that we will let her go."

THE MAKING OF A NEWSPAPER PRESS*

No. 1.—By LOUIS A. SCHMIDT

The reason why of a press or any other machine is the first essential in knowing how to operate it. The operator who knows the principles on which the designer and constructor of the press developed the mechanism will not be likely to work at cross purposes with these principles, but will bend his mind to operate with them. Ignorance, prejudice, or misconception often frustrate the plans of the best minds. These articles, explanatory of principles, are based on the construction of a certain type of press, but their modifications are applicable to all newspaper presses.—Editor.

THE first question which has to be settled when a newspaper press is to be designed, is the size of the page. The page is made up of the printed-matter and the margins around it—that is, the center, side, foot and head margins.

The width of the printed-matter depends on the number and size of columns and thickness of the column rules; the length depends on the length of column rules and width of date-line.

The margins should be as narrow as permissible, not alone to provide all the space possible for the printed-matter, but to save paper. Margins are a necessary evil and are quite expensive to the publisher.

*Copyrighted, 1917, by Louis A. Schmidt, mechanical engineer with R. Hoe & Co., New York.

In all up-to-date newspaper presses the length of the page determines the diameter of the plate cylinders, while the width of the page determines the length of the cylinders or distance between the side frames of the press.

It may be mentioned here that the process of making the stereotype plates reduces the size of the printed-matter, due to the shrinkage of the metal. This amounts to about $\frac{1}{8}$ of an inch in the length of the page and $\frac{1}{32}$ of an inch in the width, and this, of course, must be considered when designing the press.

As previously mentioned, the length of the page determines the diameter of the cylinders. In most presses the cylinders are arranged to take on 2 pages or plates around and 4 abreast; this is termed a double-width press. Cylinders can also be arranged with only 2 plates abreast, which would be a single-width press.

Cylinders with a certain diameter will always give a certain length of page, although the printed-matter may vary somewhat. It may be shorter, which would make the head and foot margins wider, or vice versa. The length of the cylinder can be arranged to take on different widths of plates, and the same refers also to the ink distribution as well as to the folder. The average width of printed-matter varies between 7 columns 12½ ems wide and 8 columns 13 ems wide, with a center margin of 1 to 1¼ inches and an outside margin of ½ to ⅝ inches. This makes a 4-plate-wide paper from about 64 to 76 inches wide, respectively. The cylinders should be arranged to take on any width of paper between these two sizes, for even if a publisher may at present print a page of 7 columns each 13 ems wide, he may in the future go to 8 columns 12½ ems, or even 8 columns 13 ems, and can also go to 7 columns 12½ ems.

After the size of the page has been settled, the question of the number of pages arises—that is, the largest product the press must be able to print and fold. This will determine the length of the cylinders—that is, whether 2 or 4 plates wide—the number of same and dimension and size of folder.

We will assume that a press is required which can produce up to a 24-page paper, with all the pages inset or in book form, also up to a 48-page paper composed of 2 sections, each containing up to 24 pages or less, and also up to 48-page papers composed of 4 sections.

To produce up to a 48-page product the press must, of course, have a maximum capacity of 48 plates, since each plate represents one page. Each plate cylinder takes on 8 plates—that is, 2 around and 4 abreast—therefore 6 plates or type cylinders are required and, of course, the same number of impression cylinders. It takes 2 pairs of cylinders—that is, 2 type and 2 impression cylinders—to perfect or print on both sides of a web, and as these 2 pairs may be termed one unit it will be seen that three units are

required to produce 48 pages. These 3 units in combination with the folder are called a sextuple press.

In a so-called double-width press—that is, a press with type cylinders which can take on 4 plates abreast—it is advisable to stagger the plates, or, in other words, to let the 2 plates on the front half of the cylinder run ahead of the two plates on the rear half of the cylinder, or vice versa. The advantage of this is that when the space between the ends of the plates which makes the head and foot margins of the page comes in contact with the openings in the impression cylinder, through which the packing is fastened to the cylinders, a jump or jar is prevented. It is, of course, understood that the openings in the impression cylinders must be arranged accordingly. When the space between the plates on the front half of the type cylinders meets the opening in the front half of the impression cylinder the plates on the rear half are in rolling contact with the impression cylinder and prevent the jumping of the cylinder. When the plates on the rear half meet the corresponding opening, of course, the front plates are in roller contact.

The distance the front plates should run ahead is apparently immaterial, but for various reasons it is preferable to make this exactly one half of the page. In this case the stagger in relation to the front or rear half of the cylinders is exactly equal; this is a great advantage when a pair of cylinders must be made reversible on account of color-printing being required. Another advantage from the manufacturing point of view is that all castings will be alike, whether the direction of rotation is clockwise or anti-clockwise. The direction must, of course, be considered when the margin bars are placed on the type cylinders and when the pins and reel rods are put in the impression cylinders to which the packing is secured. The margin bars against which the tail end of the stereotype plate backs up should not run the full length of the plate, but, preferably, the plate should only rest in the front and rear against the bar, so that the pressman can easily get his fingers on the plate when removing it from the cylinder.

The ring in the center of the type cylinder, against which the two center or inside plates butt up, should be made a separate piece and screwed to the cylinder. The width of this ring determines the outside margins of the paper and can, if the ring is removable, be changed to suit any desired width of margin without taking the whole cylinder out of the press. The movable center clips, which slide in ways, are between the inside and outside plates, and the width of these clips determines the center margin of the paper. These clips should be arranged to permit the printing of so-called double-page spreads.

The outside clips also slide in ways and are the lock-up of the plates. This lock-up should be arranged so it can be accomplished in the least

possible time. Most type cylinders are arranged with 6 center and outside clip-ways running lengthwise of the cylinder and distributed around its circumference, so that each plate is locked up by three clips. Formerly, when plating the press, each of the 3 clips had to be screwed up independently, and frequently when the plate was not placed on the cylinder properly, the clip pushing at one end of the plate would prevent the plate from hugging the cylinder correctly, which would not even be remedied by the other two clips, and the result, of course, was bad printing. The modern lock-up, in which all three clips can be pushed against the plate simultaneously or the 3 clips may be connected by means of a semi-ring, is much better. The advantage of this lock-up is that all the plates will be pushed over at the same time, insuring a correct fit or hug on the cylinder. Of course, it is also understood that such a lock-up is a time-saver, which is a very important item.

The inside or center plates are held on the cylinder by means of the outside plates. Formerly, whenever an outside plate was not required, the lock-up was accomplished by placing a dummy plate thinner than the stereotype plate on the cylinder. This arrangement is, however, out of date, and all modern cylinders are provided with rods or bars inside the cylinder which are pressed by the outside clip against the center clip and so lock up the inside or center plates without the use of dummy plates.

In single-width presses with only two plates abreast, the type cylinders are not provided with center clips. These cylinders have a margin ring in the center and outside clips in each end. The front plates are locked up from the front end and the rear plates from the rear end.

The diameter of the impression cylinders, in all modern printing-presses, is the same as the diameter of the type cylinders. On the surface of the impression cylinder is the packing. In most newspaper presses so-called soft packing is used, which consists of a rubber blanket $\frac{1}{16}$ of an inch thick, and a felt blanket $\frac{1}{2}$ of an inch thick. On the second impression cylinder of each pair a sheet of muslin should be placed to take care of the offset from the first printing.

When perfecting a web, or, in other words, printing on both sides of same, which is the case in all newspaper presses, the first printed side of the paper always, before the ink has had time to dry, comes against the second impression cylinder; this results in the surplus ink from the first side reprinting or offsetting on the muslin of the second impression cylinder. After a long run the muslin will get quite black and must be replaced by a clean one, otherwise it may in turn offset back to the paper, which will impair the appearance of the printing. This offset is the principal reason for arranging all printing-presses so that the opposite pages of the product are printed last.

The rubber is first put on the cylinder, the leading end being provided with small holes which should correspond with the pins in the opening of the impression cylinder on which the rubber is fastened. The other end of the rubber is left loose. On top of the rubber is placed the felt blanket, one end of which must also be provided with holes. The same pins on which one end of the rubber is fastened also hold the felt blanket. The other end of the felt, however, is secured to a rod on which the blanket is tightly reeled or wound up, thus holding the rubber blanket in place. Care must be taken that the blankets are smoothly and evenly put on the cylinder, so that there is no chance of bulging up.

On the second impression cylinder a sheet of muslin is placed, as already mentioned, and for this two reel-rods are provided. These rods should be placed in such a position that either can reel enough muslin to reach several times around the cylinder, the idea being that when new muslin is put on the cylinder the surplus is all wound on one rod, while the other reel-rod holds only the other end. After the muslin on the outside of the cylinder is saturated with ink it is wound on the empty rod, and is replaced with clean muslin from the other reel-rod.

There is also a felt blanket on the market, one side of which is prepared with a composition which will not take up or carry any ink. This is quite an advantage as the diameters of the two impression cylinders will be exactly the same, which insures better running of the press.

Another great advantage is that on account of there being no offset the color or printing will be more equal. To emphasize this more clearly it may be said that when putting on a new muslin or tympan sheet this clean sheet will absorb more ink and the print will appear light unless more ink is given; after the muslin is saturated with ink the print will appear too black and the ink must be cut off. The print will, therefore, appear more even if a non-offsetting surface is used, which will facilitate better running of the press.

THE PRESSMAN

The reason why I do not know, I'm told to do things so and so. And so I do them all day long from matins unto evensong: That is, I used to, but to-day I have some things myself to say about the hours I shall labor to keep myself and help my neighbor. And still it comes to me that I, to make those hours fructify, must make a larger knowing mine and all the "reasons why" divine.

STANDARD SPELLING

By F. HORACE TEALL

In all manufacturing the aim should be to shorten and straighten the avenues of communication. In printing, a job of importance brings the customer and the foreman together so that technical details may be thoroughly understood. But seldom or never is the customer brought into conference with the proofreader. A proofroom can save more money and waste more money than any other department. This is a fact that few printing-office managers comprehend. The proofreader should rank the foreman.—Editor.

FORTUNATELY, it is not compulsory upon any one that he should labor so stupendously over spelling as have a few scholars, notably Thomas R. Lounsbury, as shown in his book "English Spelling and Spelling Reform." Professor Lounsbury is thus mentioned mainly because of one remark by him which shows a curious survival in his mind of an old-time notion that never was entitled to full credence. It is contained in the following paragraph:

"I may be permitted, before entering into the general discussion, to refer to a specific charge which has been regularly brought against me as well as against others. . . . The charge is that in what I publish I do not use myself the new spellings, save, at least, on the most limited scale. I am inconsistent. My practice does not conform to my pretended belief. Now it is very easy to retort the charge of inconsistency. No one can use our present spelling without being inconsistent; for English orthography is nothing but a mass of inconsistencies. . . . Let me bring forward a few reasons which have influenced my own action, as doubtless they have more or less that of others. There is, first, the printing-office to be consulted. This has generally an orthography of its own, and does not like to have it deviated from. There is next the publisher to be considered. Even if he is personally indifferent on the subject of spelling, he has a pecuniary interest in the work he is bringing out. Naturally he is reluctant to have introduced into it anything which will tend to retard its success with the public. As he usually has the means of enforcing his views, he is very much inclined to employ them."

We shall have something to say later about inconsistency, and merely remark here that, taken in the sense probably intended, Professor Lounsbury was right. He was no more inconsistent than everybody is.

The fallacy about printers concerns us much more impressively. He does not assert so plainly as many other writers have done that the printers

insist peremptorily on having their own way, but he plainly implies it. As a matter of fact, it would be difficult now to find any general printing-office at all unwilling to comply with any customer's wishes, if any printers ever were, which is doubtful. Of course many, if not most, good printing-offices have their own preferred style, and work to better advantage if allowed to apply it; but their work is too much commercialized for them to press any demands of style, especially in the matter of spelling. They simply can not afford such independence as that of the tailor who a few years ago would not make a woman's gown with a pocket in it.

So far is it from fact that the printing-office is the first or greatest objector to personal choice in spelling, or in any other matter of style, that any printer will do any work just as it is ordered. But all printers have much copy which plainly does not conform to any standard, and they either must reproduce it exactly or try to secure at least apparent consistency by suggesting correction. Inevitably, most of the correction done must be separately paid for as additional time-charge, unless the customer's order is specific enough to provide an unmistakable plan by which operators and proofreaders may work understandingly on first production.

Professor Lounsbury would have been nearer the actual truth if he had placed publishers first rather than printers. The publisher not only enforces his views in opposition to innovation by writers, but is much more insistent and more potent with the printer. There are many more than fifty-seven varieties of reasons for this. But we can not attempt to state the reasons; we must simply admit the fact. One very exasperating instance of it occurred recently in my own work as a proofreader. A so-called author's proof was returned with "stertorous breathing" made "stentorious breathing," and this outrageous error had to be printed. Of course it was not the author's own doing, maybe not the publisher's personally; but it came as a fiat from the publishing house. Another gross error insisted upon by a well-known educator was "caraboa," against which any good proofreader would protest, but which had to be printed at the customer's behest.

No matter who is responsible for the most errors, whether author, publisher, or printer (they all do their share in making them), our present spelling is so thoroughly conventionalized that we may fairly assert that different standards involve merely a few broad disagreements. A certain degree of consistency is so evidently desirable that the different standards exemplify it plainly as their one general basis.

We have two main standards, British and American. All British dictionaries spell words like centre and theatre as here shown; they unanimously double certain consonants as in cancelled, travelled, worshipped (but all spell gossiped); they all spell colour, honour, and some others

with a *u*, but horror and a few more without it; they used to spell civilise, organise, etc., but now real British practice largely favors civilize, organize, etc., the choice being made always of one spelling for all analogous words.

Standard American spelling prefers center, theater, canceled, traveled, worshiped, color, honor, civilize, organize; and in each category the spelling is alike all through.

Of course we have not here attempted anything more than a mere glimpse of consistency as applied in both styles. Both are inconsistent in using the same letter or letters for different sounds, and in spelling the same sound with different letters; but that is not within our present purview. We are dealing with spelling as it is, not as it might, could, or should be. One of our ever-present problems consists in attempting to deal satisfactorily with work which fails to recognize even the simplest consistency in making copy, but whose writers and editors practically demand consistency from the printers. As such things are at present, the writer can see but one safe method of handling general work. It is so handled sufficiently to disgust any truly thoughtful person with the result. It is simply the following of copy in all its incongruities and inconsistencies—and they are legion—and leaving the responsibility entirely where it belongs, with those who make the copy.

The writer is one of the thousands of proofreaders who would gladly welcome some method of standardization by which their work could be directed more intelligently and more comfortably. He feels strongly that even a proofreader should not be driven crazy by ignorant or careless idiosyncrasy. If an author or a publisher wants British spelling he should have it made in copy; or if he orders it made by the printer, no matter how it is in copy, he should specify his choice in the words not always alike in British practice, as between civilize and civilise, for instance.

UNIFORMS

Fashion decrees the style of clothes
And language too, though some propose
That all should wear one uniform
To simple common sense conform.
But common sense uncommon is
And has been so since Genesis.
We therefore set ideals high
And shoot tall language at the sky.
For man was made to mill around
Until he's planted in the ground.

CONCERNING PAPER—SOME PROBLEMS AND SOLUTIONS

No. 2.—By THOMAS R. BUTLER

Paper is so much in the mind of the printer to-day that it is almost an obsession. This article by a practical pressman on the treatment and handling of paper, as well as the facts regarding its variability in manufacture in the same mill, will be welcomed by our readers—which is to say it should be welcomed.—Editor.

TO determine whether a paper is really coated, rub it with a silver article—a coin, for instance—when a black mark results. Imitation coated paper will show only the impression of the coin and no black mark will result. Imitation coated stocks contain a large proportion of clay, but it is added to the pulp and not to the surface. A thin coated paper is a rarity, whereas imitation coated papers may be obtained in all substances. A finish very much like that of the latter is the one known as supercalendered, which differs slightly in appearance, but mostly in "feel," owing to the great amount of pressure which this class of paper receives in the production of the finish by heavy rolling. Owing to the great amount of pressure used in finishing, the surface of supercalendered papers often deteriorates greatly on exposure to moisture. This is due to the fibers in the paper reassuming their original position and consequently destroying the surface. However, being a more genuine paper in itself than imitation or real coated stock, it is to be preferred where line cuts are being used and where durability is some consideration.

Other finishes are as follows:

Plate-glazed, which is somewhat similar to supercalendered paper. The finish is obtained by placing antique paper between sheets of zinc and subjecting them to heavy pressure.

An antique-finished paper is one that is in reality unfinished, as it is not passed between the polishing rollers on the paper-making machine.

Machine-finished paper is as the machine delivers it without further treatment.

Writing-papers are graded as follows:

Engine-sized, meaning sized with resin or vegetable size in the pulp. This is the cheapest grade of writing-paper.

Tub-sized, machine-dried, meaning surface sized with glue by running the paper through a vat, after it has been made or formed on the machine.

Machine-dried means that the paper has been dried around steam-heated cylinders or dryers on the paper-making machine.

Tub-sized, loft-dried, sized as above, cut into sheets and suspended on poles in the loft or drying-room. Tub-sizing is the best method of sizing known. All high-grade writings are tub-sized, and the very best are loft-dried.

VARIOUS TESTS FOR FINDING THE "MACHINE" DIRECTION OF PAPER

To understand which is the "machine" and "cross" direction of paper is of primary importance to pressmen doing colorwork, and may be determined conclusively by either of the following tests: In the manufacture the pulp is carried on the machine by a brass meshed wire, until the pulp is strong enough to carry its own weight without breaking. In all un-

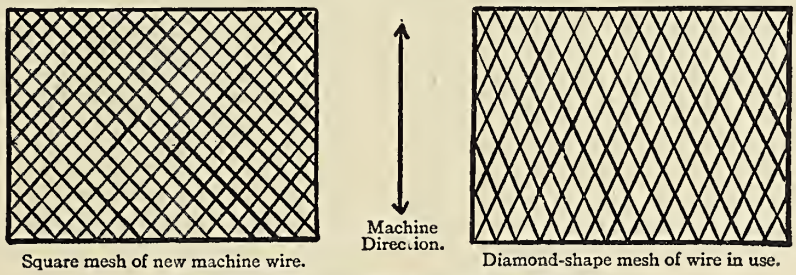


Diagram 2.—Enlarged views of machine wire.

coated machine-made papers, the impression of the machine wire may be seen on the wrong or bottom side of the sheet. Owing to the tension produced in the wire, lengthwise of the machine, due to the pull on the wire, the squares seen in the interwoven mesh of a new machine wire are rapidly elongated and become a diamond shape (see Diagram 2) which can be seen in the sheet. It therefore follows that the long axis of the diamond shape is lengthwise of the machine.

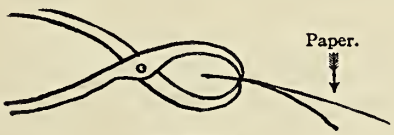


Diagram 3.

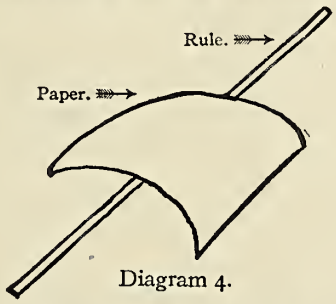


Diagram 4.

Another method to test the machine direction where the wire marks are not discernible is to draw a circle on a sheet of the paper and cut it out, previously marking it in such a manner that it can be replaced in its proper position. Wet the circular disc of paper and it will at once roll up; the axis of the roll is along the machine, and the direction is not only that of least stretch but of greatest tensile strength.

A test for coated paper is to cut a strip 6 by ¼ inches off the adjacent

edges of the sheet, hold these by the ends (Diagram 3) and the strip which bends down the least is along the paper-machine.

Another method in cases where the wire mark is obliterated, as in vellums, is to take a piece of stock 12 inches square, and place a stick across it each way beneath its center (Diagram 4). The edges of the stock that are not supported will drop and the direction in which they drop least is along the paper-machine.

HOW TO FIND THE EQUIVALENT WEIGHT OF PAPER

To ascertain the relative weight per ream of any size other than that of which we have a marked sample, multiply the weight known by the size in square inches of the paper of which the weight is required and divide by the size in square inches of the marked sample:

Example: Given a sample 20 by 30 inches, weighing 36 pounds to the ream, it is required to know the weight of a similar paper 22 by 30 inches. It would be stated thus:

As 20 by 30 inches : 22 by 30 inches :: 36 pounds : x

$$= \frac{36 \text{ by } 660}{600}$$

$$= \frac{23760}{600}$$

$$= 39\frac{360}{600} \text{ pounds}$$

= 40 pounds. Which is the weight required to be known.

VARIOUS REAGENTS

Cotton, flax, and hemp fibers, when moistened with a solution of iodine in potassium iodide, are colored a dull red scarlet. Esparto, straw, and chemical wood fibers are nearly colorless when treated with the above, with the exception of the brownish yellow tinge of the solution.

Unbleached or imperfectly bleached wood or jute show the yellow tinge, but, owing to the presence of the encrusting substances, it is much more distinct. In order to render the color more distinct a dilute solution of sulphuric acid may be used to moisten the fibers, after they have been in contact with the iodine for some time.

The presence of mechanical wood-pulp in paper may be detected by means of a solution of equal parts of sulphuric and nitric acid, a few drops of which will produce brown stains on a paper containing mechanical wood-pulp.

Paper, next to labor, makes the most regular and unremitting demand upon the printer's resources.

MAGICAL TIPS ON THE BLACK ART—
"MAKING THE MARE GO"

By C. RAIMOND COLLINS

That the price of materials is advancing has no bearing on the profit that should be in a newspaper owned by a man who has sold the paper to himself. Such a man will know that his paper is the voice of the community. His paper expresses the reason why of that community; why people live there; why they come there; why they stay there. His paper must have its power augmented by the support of the community, and if he has sold his paper to himself he will have the power to sell that idea of its function as an institution of the community demanding the support of every one in that community, let prices go as high as they will. But never let him depreciate the quality of his paper—the voice of the community.—Editor.

IN these days of constantly kiting values, with everything striving to reach the topmost branches of the high-price tree, the newspaper is being sorely neglected. The price of paper is now out of sight and still climbing; ink, metal, and the thousand and one other commodities, absolutely essential in the publication of a newspaper, are also hitting the high spots, with labor constantly clamoring for more money.

A few publishers have cut the size of their papers. Still a lesser number have advanced their advertising and subscription rates. But the great majority of publishers are continuing to operate under their former plans, fearing to reduce their paper in size, doubtful of the success of an advertising-rate advance.

Every merchant in your city has advanced prices on practically everything he handles. They must do so. Due to the increase in costs, to them, they would be unable to continue business were they to follow the scale of a few months ago. They are conducting their establishments on a business basis. This is where the average newspaper falls down. How few publishers there are in this country who really consider their publications as real, cold business propositions.

But a newspaper is a business proposition, and colder than most, and the sooner you find it out the greater your chances of escaping death through worry as to how you shall make ends meet.

Sit down, Mr. Publisher, whether you publish a metropolitan daily, a small city paper, or a country weekly; get your expense accounts for the past few months together and figure out just what it has cost you to conduct your business. If you have failed to make the percentage of profit you believe you are entitled to, take steps at once to do so in the future.

If any possible expense can be banished, do away with it. If you have been printing too many "ad.-less" pages, do away with them, and if your advertising rates do not cover the cost of composition, overhead, labor, etc., and allow a fair profit, *raise them.*

Do not bow so low to your merchants. They are your customers, to be sure, but they have increased the price of their wares to their customers, and as you are up against the same proposition as they, you are as surely entitled to more money for your merchandise—space.

Fear has gripped the minds of many publishers and they have acted as manikins of their advertisers, responding amiably to every pull of the string. The life of a publication, the manager of which has little faith in its advertising value, will be short. Believe in your paper and believe in its worth to every merchant in your city. Until you do, you can not expect them to believe they can not do without space in its columns.

If you think your space rates too low, rearrange your scale of prices. It may shock Mr. Advertiser at first, but he will become accustomed to it—he must if you are to remain in the running.

The life of a newspaper man is no chair-warming snap any way you look at it. And there are very few businesses in which the average net profit is lower. But it is coming into its own. Publishers are slowly but surely awakening to the startling fact that their newspapers really are businesses. They have started on the upward path, and each year real, solid, concrete business methods are being injected into the journalistic field.

There are few business managers who have failed to realize the value of advertising contracts; but, in some parts of the country, publications continue to catch what advertising they can from day to day.

Here and there may be found publishers who still follow the custom of Ben Franklin, which has been in vogue since he first established the *Saturday Evening Post*, and are making a store to store canvass each day in an attempt to talk their merchants out of display advertisements, digging to the very pits of their brains in every issue of their papers for new arguments to pry a few dollars' worth of advertising from their victims.

Prosperity is heaped up all around you. If you haven't been allowing a stream of the surplus dollars to run through your floodgates, it is your fault. The biggest year in the business history of the United States is closing, and if it has failed to mean greater things for your publication it is high time to learn the reason.

Remember this: A newspaper is a *cold* business proposition. Conduct yours as one and do not allow your advertisers to longer make of it a "community goat," as in the past.

Sense Used Carefully, Continuously, Earnestly, Spells Sure—*Success.*

If you have any, use it.

EDITORIAL

"Good-Bye." With good wishes to all for a Happy and Prosperous New Year, the Editor of THE INLAND PRINTER, with a regret that can be more easily imagined than expressed, finds it expedient to say "Good-bye" so far as his connection with this publication is concerned. This is the last number of THE INLAND PRINTER to bear his title as editor. A most grateful appreciation of the friendly and loyal coöperation of the editors of the various departments and of the contributors of all kinds in general, gives him hope that the educational work he plans to develop in the future will have their sympathetic interest. Announcements in this connection will be made at a later date. Mr. Harry Hillman, who has for several years acted as associate editor, will guide the destinies of THE INLAND PRINTER to a still greater success than in the past, and the retiring incumbent bespeaks for him the same cordial support that has sustained the publication for the third of a century and made THE INLAND PRINTER of world-wide reputation.

Putting a Tax Upon the Dissemination of Knowledge.

Publishers throughout the country are already too well acquainted with the heavy burden that has been placed upon them during past months through the increasing costs of paper and all other materials entering into the production of printed matter. The margin of profit from publications, particularly those of a trade or technical nature, never has been over large, and under present conditions many are finding it scarcely possible to continue.

In view of these facts it is by no means pleasant to contemplate the outcome of legislation now under consideration at Washington in the form of a rider to the Postoffice Bill, advancing second-class rates, which, we learn, has been favorably reported by the Postoffice Committee of the House. The intent of this rider is to apply the zone system, as used on parcel post, to all second-class mail. The present rate is one cent a pound. Postmaster-General Burleson has advocated an increase to one and one-third cents a pound. The zone system as proposed in the rider will mean an increasing rate, similar to the parcel post, culminating in six cents a pound for a distance of 1,800 miles or over. What this will mean to publishers is best shown by reports from a large number of members of The Associated Business Papers, Incorporated, with which THE INLAND PRINTER is affiliated, which indicate that the average increase would be one hundred and fifty per cent, or an average rate of two and one-half cents a pound, plus the added cost of zoning the mail.

Trade and technical papers, generally, are educational institutions. To many workers such publications have practically been their only school. Few, if any, other institutions have done as much for the advancement of the business interests of the country. Therefore, in view of the important part taken by these publications in the business and educational life of the country, such an increase as is proposed in this rider to the Postoffice Bill, especially at the present time, is nothing short of unjust to the publishers and will mean a heavy tax upon the dissemination of knowledge — a tax that will fall mainly upon those who are least able to bear the burden.

As this matter is of as great importance to readers as to publishers, it behooves every one to use every effort in his power to discourage such legislation. Readers should write their congressmen, expressing their disapproval of such a tax upon the only means by which many are able to gain their knowledge.

Printing and Good Roads.

The National Highways Association is engaged in a campaign to convince the American people that it would be a good investment to sink $2,500,000,000 a year for the next ten years in building good roads so as to cover the United States with a perfect network. It does not come within our province to deal at length with the general arguments pro and con, but from our point of view as printers there is much to be said in favor of the proposition. We talk at times of developing our trade with foreign countries, but it is an indisputable fact that our own country is far from being developed as it should be. The farmer by the wayside would be a good customer

if he could be got at, and we should buy more things from him if he could reach us better. What a field for advertising and for trade development would be opened up if every considerable farm in the United States were as accessible by motor vehicle as is the case in Western Europe! The development of trade means the distribution of advertising literature, and that affects us directly. It also affects us as producers of books, newspapers and periodicals, because the farmer and the rural worker would purchase more if they could get them more quickly and easily, and publishers would be the more eager to supply them if they could be sent with less trouble and cost. Apart, therefore, from the purely commercial point of view, we should be in favor of the proposition because it would increase the opportunities for culture, at present all too meager for country dwellers. Incidentally it would help to remove the scandal of the 18,000,000 American schoolchildren who at present seldom or never attend school because of the impossibility of traversing the necessary distance over roads which are a quagmire after a shower of rain and like a furrowed field at the best of times.

Unlike many proposed means of extending trade, it is not a question of merely shifting it from one quarter to another. Good roads bring into existence a vast mass of new wealth, for we can not call it wealth which is undeveloped and therefore useless to mankind. Make it easier for the farmer to bring his products to the town and to procure the amenities of town life in his rural home, and more wealth will be actually produced from the soil, which is the ultimate source of practically all our wealth. More wealth being produced, there will be more to distribute, and we shall get our share of it through the channels we have indicated.

Mr. Printer, Take a Day Off.

Do you ever take a day or two off and visit other shops in your city or neighboring cities?

If not, you had better do it this week.

In days gone by, the roaming printer took from place to place the new methods of doing commonplace things in printing-offices, with a saving in labor or time. Nowadays the trade papers do that for us.

But, there are things being done, methods being employed, every day, that are so simple as to be almost self-evident to the initiated, yet which are not being used in places where their employment would help wonderfully. Those things must be seen, and their principles applied perhaps with additions and modifications in your own plant, to be helpful where the help is most needed.

For example, the writer had occasion to visit a large plant in Chicago a short time ago, where a specialty is made of order-blanks and uniform bills of lading employed by the railroads. These are gathered or collated in duplicate, triplicate, quadruplicate, or even greater. In this plant, modern so far as steel equipment and self-feeders and the various other labor-saving devices could make it, these various sheets were laid in piles on small tables in a semicircle, and gathered by girls walking up and down the room, taking one sheet from each pile and carrying the entire bunch as gathered to another table to be jogged up.

A suggestion was made that the sheets as they came from the various presses be left in the trays as delivered from the fly, and a rack be made to hold these trays one above the other in the order the finished work was wanted; the rack to be placed over a table, enabling the girl to select one sheet from each tray, draw them all out at once and deposit them all on the table ready to be jogged and cut. The suggestion was put into force and in a week's time the cost of gathering a triplicate order-sheet on a certain monthly order was cut over twenty per cent.

This little rack was first seen in a smaller shop in a much smaller city, and in a plant that used it for just one piece of work a year, yet found it advantageous to have it built for that purpose.

A new method of handling a certain piece of work either in the pressroom or composing-room, or perhaps on the folder, may be the means of turning a loss into a handsome profit in these days of high prices for labor and material.

Visit your fellow printers. Tell them what you're doing. You may be able to eliminate the feeling that some one has that he can make money at any old price, and that one thing would repay you well. On the other hand, you may get a suggestion that will make a job a welcome one, where heretofore it has always come out on the wrong side of the cost sheets.

At any rate, visit, swap ideas, and the fellowship will more than repay you.

Printing as a Business: Not a Vocation.

From the standpoint of a consumer of large quantities of good printing each year, we are deeply impressed with two very evident facts in connection with the printing business — facts that are very often overlooked.

In these words a large buyer of printing has addressed THE INLAND PRINTER, and we give editorial prominence to his analysis which follows as

it expresses the attitude of a business man looking into the printing-office instead of one who is looking out of it.

As a business, printing consists of about fifty per cent salesmanship and fifty per cent production. No printing contract or job is complete nor is it to be forgotten by the salesman as soon as he has the signed order in his pocket. On the other hand, no plant capable of producing first-class printing will necessarily be successful from that one fact. The product of the plant must be sold, and, in turn, the product of the salesman's efforts must be produced in order to make a successful business.

It is indeed unfortunate that many, many very good printers, very good in the printing-trade, are not successful printers and owners of prosperous businesses to-day. It demonstrates, however, the necessity of that bond between an intelligent producing unit and a sales unit. And the streets are full of good salesmen to-day, who can no longer count on their fingers the number of good printing accounts lost to their houses because of a lack of production efficiency.

Two years ago a western printing-plant of some size was in such bad financial shape that the aid of a local bank was solicited to help them out of their trouble. With this help the plant struggled along another year, ending with a loss which, added to previous losses, made it impossible for the stockholders to continue the business as it was then running. This plant consisted of a well-balanced cylinder pressroom, bindery, jobroom, composing-room and three offset presses. Operating as a whole, the plant operated at a loss.

With the new year came new management, unfamiliar with the markets for jobwork or for cylinder presswork, but experienced in the sale and production of offsetwork. For almost twelve months the bindery and offset pressroom were a scene of great activity, and the canvas was thrown over the rest of the plant, and it was forgotten.

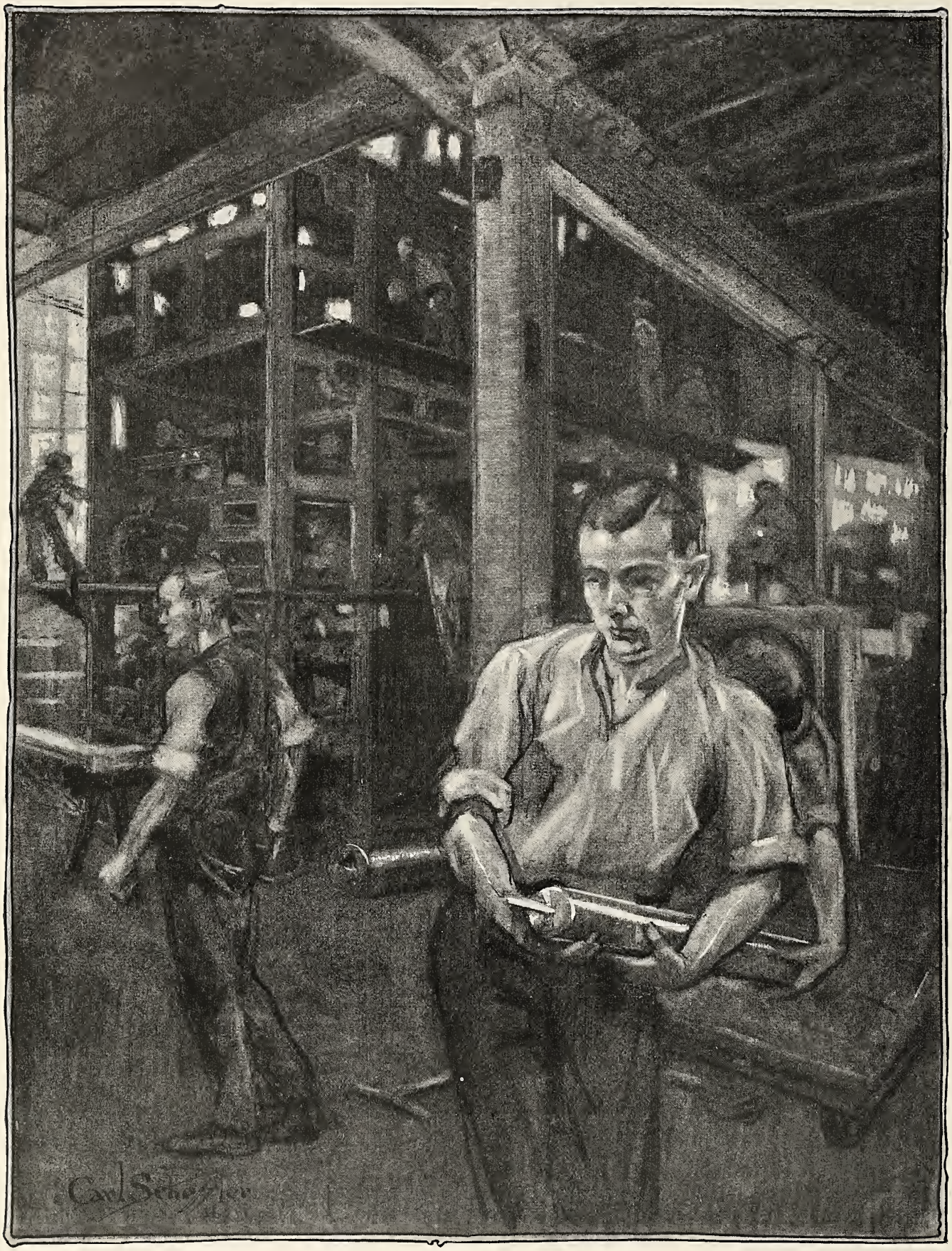
And during that twelve months the plant, as a whole, showed a profit of close to fifteen per cent net. That was combined sales and production efficiency. It was a case of biting off just that amount which could be masticated well, and which would furnish a maximum amount of nourishment to the entire system, instead of a previous policy of biting off all that could be bitten, chewing carelessly, and producing disorder and disaster in the entire system.

Take another instance which came to my attention some time ago. A large printing-plant which had built up a pressroom of some twenty-odd large-size presses through the growth of a publication, was suddenly confronted with the possibility of losing that publication and thereby having an empty pressroom a greater part of the month. Another plant with a rotary press had offered to produce the magazine at a price which meant a saving very much worth while. Did our printer lay down without a murmur, or did he let out an awful howl? He did neither.

He said to his customer, " Now, see here. If this rotary press is a good thing, we, who have printed your magazine many years and know how to handle it, can produce the publication on a rotary press as well as any one. Let us both go to a rotary-press manufacturer, and to other publishers owning their presses, and select a press suitable and built particularly for your magazine." This they did, and the customer was very much pleased to save the money and continue his business relations with his regular printers. The rotary press has made money for the printer, so that he is contemplating the purchase of two more for another publication. Meanwhile the sales force hustled, and the twenty cylinders are humming day and night. The other day we met one of the two brothers, and he said, " Some day we are going to have a regular printing-plant. This shop we have now is just a little place." Knowing just how they built up this " little " plant, we have every reason to believe that some day they will have a " regular " printing business. And when they do, you may rest assured that the product will be well produced and well sold, and that the sales end and the production end will know one another well enough to use their first names, and neither one will have any apologies to make for the other, for they will continue to work together for the best interests of all concerned.

Don't expect your sales department to run the composing-room, for it can't be done. On the other hand, never expect the pressroom superintendent to know where there is a job to keep his presses busy in slack season, for it's out of his jurisdiction. The following is a safe and sane little prescription for successful building of printing businesses:

Take that which you know best and apply your knowledge to its best advantage, be it production or sales. For the rest, employ in that capacity the best which you can employ, and when the year is up, if each of you has applied himself to his individual task diligently, and with the coöperation and assistance of the other, there will have been progress, profits and pleasure, in the deep satisfaction of knowing that one thing has been done, and done well. And your competitors will worry you not.



INDUSTRIES ILLUSTRATED — ERECTING NEWSPAPER PRESSES.

No. 18.— From the drawing by Carl Scheffler, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

EFFICIENCY AND COOPERATION — WHAT IS IT; WHERE IS IT?

To the Editor: DETROIT, Nov. 22, 1916.

We read a great deal nowadays about the old-time printer, about the inability of securing all-around men and competent men for responsible positions. After having worked some twenty-five years at the mechanical end of the business, the writer has come to the conclusion that real brains do not count any more; it is not what you can do, but what you can "put over," or "get away with," that gets you a job. Time was when a foreman was supposed to know how to do the work and show others how to do it. Now we have foremen who can not set type or do stonework — but they get away with it. And how shall we get all-around printers when there's nobody to teach it? Now they are all specialists. The machine operator knows the machine, and the stoneman can do stonework — but that's all — neither can set type. We will let some cost clerk figure out how this affects the price of a piece of printing. During a slack period with not enough work to keep the machines and stonemen busy, there is considerable non-productive time — with the result that the hour cost goes way up.

Right here the employer will say that he can not find a man who can work on the machine and do stonework and set type. Because he won't pay a trifle more for an all-around man. That's why most of the all-around jobmen are to-day working on newspapers — for the same dollars the job employer would not give.

Most of the newspaper help served their apprenticeships in job-offices and naturally went where they could make the most money. Another reason for this deplorable condition is that the employer does not make it his business to find out the true state of affairs in his own office. He usually leaves it over to some one with lots of "hot air" and not much experience. The result is that the workman is often made the "goat" on account of inefficiency "higher up." In this way the employer does not come in contact with his own men, and does not know what they can do or can not do — and the men do not feel they are working for the employer but rather for the man in charge, and the result is that the men do not always put forth their best efforts, for when any credit is given for anything, the workmen are never considered.

Some employers will not pay a competent price for a competent man. As an illustration, we cite the case of a superintendent of a plant going in for himself. The job he left paid $35 a week. Another man offered to start in at $30. They were looking for a cheaper man. Finally got one for $20. He stayed two weeks — maybe they are still looking for a $35 man for $20 — and telling everybody they can't find a competent man.

Then there is another discouraging way some employers have of filling an important position. They are always willing to pay more for an outsider to come in than to pay the same for a home man. Distance seems to lend enchantment, etc.

Finally, there are many competent men looking for a competent employer, at a competent price. How will they get together?

GEORGE HORNER.

MEN AND BOYS.

To the Editor: NEW YORK, Nov. 20, 1916.

As a rule, compositors, pressmen and other printing-trades workers who have authority over or come in contact with the boys who are to man the print-shops in the future, are men of good character, ever ready to give good counsel as well as instruction in the craft. Here and there, however, are to be found men — some of them coarse, others just careless — who unthinkingly teach the boys who happen to be employed with them vile language and other habits which will not tend to make honorable men of them. Men who are not fathers are likely to be uncles to boys or girls whom they desire, no matter how they themselves may live, to be decent and upright members of society. This being so, let us remember that the boys who associate with us during working hours should not be taught, through careless talk or action, anything that will destroy the hopes of their parents or relatives. J. J. B.

CONSTRUCTION AND PUNCTUATION.

To the Editor: LOS ANGELES, CAL., Nov. 15, 1916.

Are you trying to break us in, a little at a time, to the idea of a comic supplement to THE INLAND PRINTER?

The letter of "C. J. L.," pages 341 and 342, December number, surely gives old B. L. T.'s stuff a close run for first place.

Had he turned to Matthew 6:19 he would have found his beloved comma just where it should be. This is true, at least, in the Oxford edition, generally recognized as authority. Mr. Abbott simply misquoted — not intentionally, of course. "Far be it from me," etc.

DONALD MCDONALD.

WELL TRAINED.

A Scottish farmer of a miserly disposition bought a horse at a fair. On the way home he thought a drink of water would refresh it, so he got a pail of water; but the animal would not take it. When he got home, he offered it a feed of corn, but, to his surprise, it would not touch that, either.

"Weel," he muttered to himself, "if only I was sure ye were a guid worker, ye're the verra horse for me." — *Tit-Bits.*

Written for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE proprietors of the Portsmouth *Evening News* and *Hampshire Telegraph* have voluntarily given their employees two weeks' wages as a war bonus.

THROUGH an arrangement between the master printers of Carlisle and the local branch of the Typographical Association a further war bonus of three shillings per week will be paid to all members of the union.

THE Central London branch of the National Union of Journalists held a meeting specially for journalists on trade papers, at St. Bride Institute, on October 28. The plan of the meeting was to secure more complete coöperation among this class of pen-workers.

A WAR bonus of three shillings per week has been secured by most of the London unions as a result of the various applications to the Master Printers' Associations and the Newspaper Proprietors' Association. Its payment began the first week of October and it is to continue until six months after the close of the war.

INSTANCES have been cited of non-union shops which paid female monotype operators from five to fourteen shillings ($1.22 to $3.40) per week. The unions are objecting strenuously to such an unfair competition in the trade, which is now made possible by the substitution of women for male workers who have joined the colors.

QUOTED from the *National Union Journal:* "It isn't always in a man's favor to be known that he is a journalist; but one now a soldier has found things working that way. Here and there one may find an officer or a non-com. ready to abuse his authority, and it's 'all to the good' if it dawns on such men now and then that 'you never know what these writing chaps may get up to.'"

AT the British Trade Union Congress, held at Birmingham, September 4 to 9, Mr. Simpson, the delegate from Canada, a printer, delivered what was considered the "star" address, and was voluminously cheered. One of the resolutions passed at this congress was against the exemption of clergymen from military service; another one called upon the government to protect women in war service by fixing minimum wages and requiring that where the woman does the same work as the man she should receive the same remuneration.

AT a recent meeting of the executive committee (at Glasgow) of the Scottish Typographical Association consideration was given to incidents of war and unemployment. It appears that a distinct effort is being made by the various societies of inquiry, lately started, to hand over men broken in the war for the printers' and other unions to keep. Such was considered to be the nation's duty, and it was, therefore, decided that such members must be able to work at the trade for at least three months before being eligible for the association's benefits.

IN a new book, "Eclipse of the Empire," which treats of the industrial situation of Great Britain, the estimates are given that the yearly production of paper in Great Britain values $66,266,165, and in the United States $260,428,115. In printing and publishing, the Empire's trade reached $65,911,020, as against the total for the United States of $692,642,482. It also estimates that the average net produce of each worker per week in the paper-trade in the Empire was $10.38, as against $25.15 in the United States. In the printing and publishing trades this average is estimated at, per week, in Great Britain $17.78, and in the United States $37.97.

AN exhibition of design and workmanship in printing was held in the Royal Scottish Academy Galleries, at Edinburgh, from October 12 to 28. It comprised old books and manuscripts, examples of early Edinburgh printing, fine modern printing, color printing, posters, etc. During the time of the expositions lectures on various phases of typography were given. At the opening exercises, Dr. Walter B. Blackie said that Edinburgh was the last place in civilized Europe that had a printing-press at all. Even Turkey was ahead of them. It was only 408 years ago that Edinburgh had a press, and it was only after Creech introduced good printing that Edinburgh became a center of book production in Scotland.

GERMANY.

FOR some time the export of printing-ink has been prohibited because of the scarcity of materials required in its production.

THE Dresdener Schnellpressenfabrik, at Brockwitz near Coswig, in Saxony, for the fiscal year 1915-16 declared a dividend of 8 per cent.

THE Vogtländische Maschinenfabrik, at Plauen, in Saxony, has declared a 10 per cent dividend, as against a 6 per cent dividend for the previous year. This is one of Germany's most prominent printers' machinery concerns.

AFTER much discussion it has been decided to apply the inscription, "*Dem deutschen Volke*," on the Capitol at Berlin, in large *German* letters in bright gold. This is a sort of an answer to those who advocate the use of Roman letters for the German language.

ON October 15 Clemens Häuser, editor of the *Allgemeiner Anzeiger für Druckereien,* celebrated his twenty-fifth year of association with the house of Klimsch & Co., at Frankfort a. M. Besides his editorial labors he has taken a large part in the production of the firm's *Directory of the German Printing Trade* and Klimsch's Graphic Library.

THE late Dr. Karl Hoffmann, founder of the *Papierzeitung* and a noted authority on paper and its production, whose recent death was chronicled in these columns, left a fund of one million marks to be administered by the city of Berlin for the maintenance and education of illegitimate children, regardless of their religion.

THE Copperplate Cabinet of the Royal Museum at Berlin has obtained through purchase a very rare old book, printed at Nuremberg in 1526, in the office of Hans Hergot. The volume contains the five books of Moses, as translated by Martin Luther, which are illustrated by numerous small woodcuts made after drawings by Hans Sebald Beham.

THOUGH there has been a greatly reduced output of paper, some of the German mills have been able to secure unusually large profits. One company says in its annual report, "the not inconsiderable rise in the price of paper serves as a compensation for the increased working expenses." The Ammendorfer Papierfabrik of Radewill increases its dividend from 17 to 26 per cent, the Crallwitzer Papierfabrik declares 12 per cent, as compared with 7 per cent for the previous year, and the Patent-Papierfabrik of Penig does even better by paying 12 per cent, which is three times its previous dividend. The Varziner Papierfabrik, which has not paid any dividend for three years, is now in a position to make a return to stockholders for this year. This company closed its accounts for 1915 with a loss of about $120,000. In the first eight months of this year its profits were about $240,000.

FRANCE.

THE Philotechnic Association of Paris, on Sunday, October 15, last, reopened its courses in classic and modern typography, at 80 Boulevard Montparnasse. These are now in their fifteenth year. Eugène Soullier is the professor in charge.

THE next and second fair at Lyons will be held March 1 to 15, 1917, at which the book and printing trades are expected to be largely represented. The printing industry at the Lyons fair in 1916 occupied forty-seven stands, with 1,342 exhibitors.

THE reopening of the free courses organized under the auspices of the Syndicate Chamber of the Paper Industries, for the instruction of apprentices and young employees of both sexes in the paper trades, took place Sunday, October 8, last, in the building of the Syndicate, 10 Rue de Lancry.

A REMARKABLE personality in French typographic circles passed away on October 5, last, through the death, at Paris, of Victor Breton, in his seventy-second year, after a lingering illness. For more than sixteen years he was professor of typography at the Ecole Estienne; he was a voluminous writer on graphic topics and produced a number of technical books. At his funeral elegies were delivered by M. Keufer of the French Typographical Union; M. Bailly, of the twenty-first section of the Union, and M. Lecomte, director of the Ecole Estienne (the leading graphic-arts school of Paris).

SWITZERLAND.

THE Swiss Legislature has decreed that the paper woods gathered in the forests of the country during the period between September 1, 1916, and August 31, 1917, shall be exclusively for the use of the Swiss paper industries.

EFFECTIVE October 1, the Swiss Paper and Paper-Material Manufacturers' Association has announced another increase in the price of paper products, which is now 80 per cent above normal. The envelope manufacturers have also made another advance in prices, which are now also 80 per cent above pre-war figures.

MEXICO.

A REVISED customs tariff has been promulgated, effective November 1. The free list includes ingots and alloys of lead and antimony for casting printing type, type, rules, dashes, chases, rollers, molds, galleys, composing-sticks and other appliances for printing and lithography; samples of paper, school slates, black ink for printing and lithography, waste paper; paper pulp of vegetable fibers, undyed; white paper weighing more than 50 grammes and not more than 100 grammes per square meter, containing more than 40 per cent of mechanical wood-pulp (if containing less it is dutiable at 20 centavos per kilogram); geographical and topographical maps and nautical charts, unframed wall pictures for schools, drawing and copying books with patterns for primary schools, unbound printed music, and printed books for elementary instruction, even if with cardboard cover.

POLAND.

THE German military command has brought about the establishment of fifteen new journals in Poland and in the parts of Russia occupied by German forces. Of these seven are in the German language, five in other languages and three mixed. The German press is represented at Libau, Mitau, Kovno, Grodno, Vilna and Bialystock. Vilna has a *Gazette of the Tenth Army*, Lida a *Guard of the East*, and the forty-first division a *Gazette of the Dvina*. The Polish, Lithuanian, Little Russian and Yiddish languages are represented by other journals, and some appear in two and three languages. The whole have a circulation of about 150,000. To diminish the cost, a publicity service has been established at Vilna, which gathers and distributes news among the various journals.

ARGENTINE.

AS HAS here been previously chronicled, there was a National Exposition of the Graphic Arts the past summer at Buenos Aires. Illustrations of the medals issued by this

Front and Back of the Medal Issued by the Argentine National Graphic-Arts Exposition.

exposition have just reached us, and as they are so artistic and handsome we reproduce them. The exposition was held to celebrate the hundredth anniversary of typography in Argentine.

THE Compañia Argentina de Materias Colorantes has been organized, with an authorized capital of $425,000, to take up the business of producing color dyes. The wood of the carob tree, treated by a new process discovered by Dr. Juan A. Dominguez, of Buenos Aires, is the chief material to be used. The colors are khaki and brown, and other colors by combination. A factory has just been erected at Santa Fé.

AUSTRALIA.

THE consternation in the United States over "a mere rise of 50 per cent on paper" is ridiculed by a writer in the Melbourne *Age* as trifling when compared with prices in Australia. "Here the printers bear the galling yoke of a 300 per cent increase on their chief lines."

THE advantages of establishing a state paper-mill are being discussed in this country. For some time past, the Australian minister for railways has had under consideration the question of erecting a paper-factory to supply the government's requirements. The site of the proposed mill is on the Nepean river.

BELGIUM.

AT the end of August the personnel of the printing-office of the *Belgischer Courrier* (*Kurier?*) was assembled to celebrate the first anniversary of its establishment, under the presidency of Baron von Bissing. To show the satisfaction of the government, the baron distributed 1,000 francs among the personnel.

HOLLAND.

THE following accidental following up of lines in the make-up of the *Niederländische Staatsanzeiger* caused some laughter:

> The ministers of war and agriculture will give no audiences this week. Naturally, both criminals are now sitting behind bars and locks.

SWEDEN.

THIS country now prohibits the exportation of printers' roller composition, whether colored or not, including hectograph composition.

Written for THE INLAND PRINTER.

T. J. COBDEN-SANDERSON, IDEALIST, BOOKBINDER, PRINTER.

BY S. H. HORGAN.

THE Doves Press has closed its doors forever. Such is the purport of an eight-page announcement received by the writer recently from T. J. Cobden-Sanderson, London. Lack of space unfortunately prevents the reproduction of only the title and last pages of this valediction.

In the first and second paragraphs of this pamphlet Mr. Cobden-Sanderson tells something of the purpose of his press:

"The Doves Press was founded in 1900 to attack the problem of Typography as presented by ordinary books in the various forms of Prose, Verse and Dialogue and, keeping always in view the principles laid down in the Book Beautiful, to attempt its solution by the simple arrangement of the whole Book, as a whole, with due regards to its parts and to the capital divisions rather than by the additions & splendor of applied ornament.

"The Books selected for this purpose have been chosen partly for the sake of the particular Typographical problems presented by them, but partly also in view of the second object of the Press, viz., to print in a suitable form some of the great literary achievements of man's creative or constructive genius. Today there is an immense reproduction in forms at once admirable & cheap of all books which in any language have stood the test of time. But such reproduction is not a substitute for the more monumental production of the same books, & such a production, expressive of man's admiration, is a legitimate ambition of the Printing Press & of some Press the imperative duty." ("C-S" used "&" for "and" to justify a line of type.)

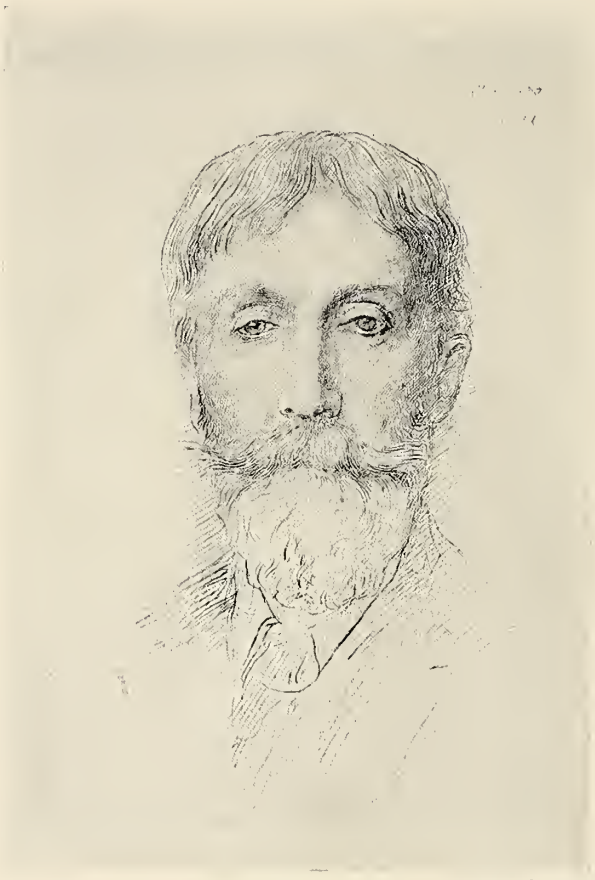
But it is as a bookbinder that Mr. Cobden-Sanderson, or "C-S" as he is known to his friends, will go into history, for he invented the ninth style of binding. The French Government recognized his genius by purchasing two of his bindings for exhibition purposes, he being the only foreigner that has been so honored during his lifetime. The story of his taking up bookbinding is so interwoven with his career that the latter must be referred to here.

Mr. T. J. Sanderson was born in England in 1840. In 1857 he was apprenticed to an engineer but canceled the articles of apprenticeship later. In 1860 he entered Trinity College, Cambridge, to study for the church. He, however, read for mathematical honors and in 1863 left the university, refusing both honors and degrees because he disapproved the competitive system used in examinations. Then he says of himself: "For the next seven or eight years I gave myself up to Carlyle and literature (chiefly German philosophy, which is not, perhaps, literature). In 1870 I allowed myself to be called to the bar, by way of a stop gap and to stay inquiries as to what I was doing. In 1883 I abandoned the bar to become a manual laborer. I had come to despair of knowledge (in a philosophical sense) but to hope I might get craftsmanlike to do or make something with my hands."

This philosophy brought him to study bookbinding, and he studied it thoroughly in every branch under masters of the craft. The best expert in London at cleaning and mending old books taught him the secrets of that art. When he felt himself thoroughly competent he undertook bookbinding for himself. For years he did all the work on his own books except the sewing, which was done by his wife, who, by the way, was no less a person than a daughter of the great English political economist and father of Free Trade, Richard Cobden. It was on account of this union that he took the name of Cobden-Sanderson.

Being a close friend of William Morris, in 1893 "C-S" established his bindery opposite the building occupied by the Kelmscott Press at Hammersmith. Shortly after he moved to a house near by in Doves Place, hence the name "The Doves Press." It was at first The Doves Bindery and is remembered lovingly by some Americans who went there to study binding. Miss Emily Preston, of New York, who is herself teaching the art of bookbinding, is one of the American girls who tells of what a delightful atmosphere there was in The Doves bindery.

Miss Preston just glows with delight when she tells of "C-S" and his ideals. He was most insistent on honest work — to last forever. For that reason only the best of



T. J. Cobden-Sanderson.
Pencil Drawing by A. Legros.

leather, hand-made paper, with his own watermark, the thread, the paste, everything that went into the book, was as nearly perfect as possible. And so he designed his own type, based on Jenson, designed most of the tools used in tooling and overlooked every part of the work as it proceeded. All books were stamped "Doves Bindery" at the bottom of the inside back cover, showing that they were produced under the master's supervision, but if they are stamped "C-S" with a date then they were bound by the master himself.

Mr. Cobden-Sanderson remains one of the most picturesque figures in the Graphic Arts to-day. He it was who gave the name "Arts and Crafts" to a society, which name has been adopted the world over. He revived what was best in English bookbinding and improved it so that his impress on the art will be felt forever. William Morris and himself did great things for art in their generation, but there was a refinement and gentility about the art of Cobden-Sanderson that appeals to Americans. All through his life he was a dreamer and an idealist, but then — "The dreamer lives forever, the plodder dies in a day."

THE DOVES PRESS
SALVE AETERNUM AETERNUMQUE
VALE

MCMXVI

Title-page of eight-page pamphlet announcing the closing of The Doves Press.

other tasks." In a sense this will be true: but essentially my interests in life and in life's tasks will remain the same, though probably a great silence will now take the place of The Doves Press, a great silence that I may the more intimately listen to and perhaps overhear the voice—which indeed is never silent, if seldom listened for or distinguished amid the wild and unintelligible strife which is man's life to-day—the voice which is the aspiration of the universe and, in a great silence, is addressed to the soul. In this silence, listening, even now I seem to see arise on the far horizon of life's long vigil the shining summits of a great new world—a great new order touched with beauty and inflamed with a great delight—man's ultimate and infinite ideal. And with this New World trembling into life I put-to the shutters and close the doors of the Press, and, turning the key in the lock, bid farewell to THE DOVES PRESS—for ever.

VIII

¶ In thus saying farewell to the Press I say it also, a grateful farewell, to all who have assisted the Press, have encouraged it, worked for it, subscribed; friends and fellow-craftsmen, known and unknown, to all

FAREWELL.

SALVE AETERNUM AETERNUMQUE VALE

T. J. COBDEN-SANDERSON

Last page of eight-page pamphlet announcing the closing of The Doves Press.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Packing a Pot-Jacket.

"After packing asbestos around a crucible, how long must the machine stand before the gasoline burner may be lighted?"

Answer.—There need be no delay. When the pot has been returned to the machine and all parts are properly attached, the heat may be applied without waiting for the material to dry. After lighting, reduce the flame a trifle for a while, so that there will be no risk of cracking the crucible. This danger is not due to the wet asbestos, but rather to the expansion of a pocket of overheated liquid metal beneath a thick crust of solid metal.

Belts Are Too Short.

"I recently received a matrix-assembler belt which, on trying to apply, I found was too short. I set the pulley-stud to the lowest position in its slot and still was unable to pull the belt over both pulleys. Fortunately the old belt was still usable. Is there any way that I can separate the belt where it is lapped and glued so that I may lengthen it?"

Answer.— It will not be necessary to lengthen the belt in that manner. Immerse in water all of the belt except the part that is glued. After several hours remove it and wipe off the water with a dry cloth. Place it on the lower pulley and then draw it over the upper pulley. Allow it to remain in that position over night. It will be found that the leather has stretched sufficient to allow the belt to be used. If you desire to detach the glued ends, soak that part of the belt in lukewarm water for a short time, when the belt ends can be separated. Draw out the lapped ends and lap again so as to lengthen the belt, then fasten the ends in a vise between two slugs until the glue becomes dry. Either of the foregoing plans will answer your needs.

Keyrods Bind on Heel of Verges.

A State of Washington operator-machinist writes: "I have gone through my files of THE INLAND PRINTER and can not find what I want for my particular trouble. We have a Model 3 linotype which gives trouble in this manner: The first twelve characters are slow on the double letters. When I hold the key down all the parts work, but, instead of a matrix dropping every time the verge works, it comes every other time. They are all right on single letters with one or two exceptions. The matrices seem to stick in the magazine until the verge works twice before they will drop. I thought the magazine or matrices were dirty and cleaned them, but the trouble still persisted. I next cleaned the keyboard cams and triggers and cam frames, and put on new rubber rolls. I tried different adjustments of the verge springs, but to no purpose. I put in new verges and pawls on some of the characters, but they did not help. The only way I can get any relief is to put three springs on the keyrod, and I wish to use only one. The rolls are not speeded too fast, nor is the machine. The keyrods are worn some where they seat on the verges, but it does not seem to me that they are worn enough to cause the trouble. When I put the three springs on they seem to pull the keyrod and the verges down enough so that things work about right. The machine is quite old and ordinarily works fine, except it makes a good many hair-lines, mostly the lower-case. The matrices are old and the hair-lines that show are not surprising. I have been working on linotypes for ten years and thought I knew something about them, but this trouble and its persistency causes me to 'hae me doots.' The two Model 5 machines give no trouble."

Answer.— We believe your trouble is due to the keyrod binding on the heel of the verge. If this is the case the magazine may be lowered on that side to give a trifle more space for the keyrod to rise and fall. To make the change, loosen the set-nut and turn out on the set-screw that rests on the rod under the back end of the magazine, just to the rear of the offending characters. Try one-half turn of the screw and then tap down the magazine frame at that end so as to cause the verges to give a trifle more clearance to the keyrods. Then remove all the extra keyrod springs, leaving but one for each keyrod. Touch the keys and note if the keyrods return to normal position as they should.

A Question of Gas Governors.

An American operator now working in Canada writes, in part, as follows: "I desire to ask a question in regard to governors for linotype machines. I have been operating machines using gasoline gas having no main pipe governors, so that the pressure was not very regular. Now I am only operating in this plant of over thirty machines. There are no governors attached and every operator has to regulate the temperature of his own metal by altering the cock on the supply pipe. I asked several of the machinists why they did not use machine governors and they said the governors are no good. I would like your opinion as to the value of governors when placed in competent hands. Is it the fault of the governor or the machinist where the results are unsatisfactory? I am working piece work and quite a lot of time is lost on account of the metal."

Answer.— Governors for gas-pressure control and temperature regulation have been in successful operation practically ever since the machines have been in use. They have been condemned as useless by those who did not, or would not, learn how to regulate them. We are rather surprised that there are still machinists who decry the use of the governors for temperature control. While the old-style mercury governors gave excellent results when properly regulated, it may be said that the thermostatic control of

temperature is more uniform and exact. However, the last word in control of temperature of metal in linotypes is the governor attached to the new electric metal-pot.

A Variety of Troubles on a Model 1.

A North Carolina machinist-operator writes: "(1) What is the proper and workmanlike method of replacing a damaged partition in magazine entrance on a Model 1? I have removed the locking-strip and placed the bottom of the partition in place, but it would not fit; did the same with the top and also tried it middle way, but do not see how I can get one in without having to drive it. In doing this the partitions are liable to injury. (2) Am having trouble securing a solid slug on our Model 1. We have the well and plunger clean, tallow was used in the well in proper proportion, and the plunger makes a full downward stroke. Have two machines here and the trouble occurs on both of them. We use a recessed mold on one. The metal does not seem to fill the mold properly. Have opened mouthpiece holes, cleaned the vents, and pushed a small wire into mouthpiece holes clear through the throat. Have tried five different plungers, fitting to different degrees of tightness in the well, but the only one I seem to have any success with is one fitting just loosely, with the plunger-rod bent about two inches above the plunger. It seems to me that the straight plunger-rod would be better, but the straight rod plungers absolutely refuse to cast a solid slug. (3) One distributor delivers every matrix properly with the exception of the G and B; have tried every remedy I know but to no avail. Have bent partitions so that the matrices fall dead center; have moved distributor bar so that they fall slightly to the right when the screws are turned by hand, and have utilized energy and thought as well as everything I ever heard of, yet these two letters persist in dropping in the wrong channels. When I go to look I find one matrix with the bottom in its own channel and the top in the channel to the right. Have tried eliminating the offending matrix, but this also is a failure. This is eight-point I am referring to. On ten-point I have very little trouble, except with the quads and thick matrices. However, my contention is, and I have heard a number of machinists claim, that ten-point should not be used in a Model 1 magazine. What is your opinion regarding this? (4) What is the proper way to set a distributor lift?"

Answer.—(1) To replace a damaged partition in the magazine entrance, proceed as follows: (a) Remove magazine entrance and place on table; (b) scratch a mark on lower edge of the partition plate and frame so as to have a guide in returning the plate to exact position again; (c) remove the guide-bar brackets; (d) drive or pull out the locking-strip rod and remove the strip; (e) remove the screw in the slotted hole near each end of the partition plate; (f) fasten the frame between the jaws of a vise, and with a block of wood and a hammer drive the partition plate far enough to right or left so as to lift out the damaged partition. When new partition has been inserted, the partition plate may be driven back to place as indicated by marks scratched on lower edge. Reverse operations and job is finished. (2) It appears you have done everything necessary to produce a solid slug. You might try increasing the stress of the pump-lever spring, and with a fairly tight-fitting plunger place a small amount of graphite in the well under the plunger. You do not state that you have cleaned the inlet hole in the side of the well. Use the pot-mouth wiping hook for this purpose, inserting the hook into the hole and working the handle forward and back. If this inlet hole is closed it will cause the trouble to which you refer. If you can not find the hole with the metal in the pot, bail metal out until hole is visible. Can not see that the plunger rod need be bent in order to have it act properly. (3) Your trouble with the B and G matrices of eight-point seems peculiar. Would suggest that you try alternately an eight-point B and a ten-point B and note the manner in which they release from the distributor bar. This may give you a clue to the trouble. Send us a cap B and a G of eight-point and we will examine them and return them to you. (4) To set a distributor-lift you may first loosen set-nut and turn out on the adjusting-screw. Then send in a full line of figures. Have the screws running and then turn in slowly on the adjusting-screw. Just as soon as the lift begins to pick up matrices, you may stop turning the screw and then tighten the set-nut. In difficulties such as you describe it would be advisable to closely scrutinize the working parts during action before any change is made in the position of parts. The distributor-bar doubtless should not have been moved, as you have no trouble with other characters or points. It is a mistake to assume that ten-point should not be used in Model 1 magazines. Even eleven-point may be used. Examine the lower end of the magazine entrance guides of the offending characters and note how they align with channels of magazine.

Verges on Model 8 Give Trouble.

An Illinois machinist-operator writes: "I wish to ask you for advice regarding the escapement on a Model 8 linotype. (1) The matrices fail to drop properly. The keyboard, cams, triggers, keybars, etc., and also the magazine, have been thoroughly cleaned. (2) Characters that fail to drop from the bottom magazine drop as they should from the upper one, and those that fail to drop from the upper magazine are all right on the bottom. We have changed the escapement around under the different magazines and find that they always work the same. Hence our conclusion that the trouble must be in the escapement. The escapement-verge plungers have been replaced with new ones, but to no avail. The verges, so far as I am aware, have never been taken out of the frame and cleaned. These verges, it seems, do not recede enough to release the matrix, which hangs on the bottom ear in the magazine. The tension on the verge-springs has been lessened, but that does no good. (3) I would like to ask if it is your opinion that some one has taken the verges out to clean them and replaced them wrong. They are all of different measurement, and we can see that if they are in the wrong slots this would cause our trouble. We do not like to change these around unless we know positively that our trouble lies here. If this is not the trouble, we would be greatly indebted to you if you would explain to us the adjustment that probably is out of order, and how to adjust it."

Answer.— (1) You should not change the escapements. Keep each one in its proper place. (2) We would suggest that you remove the escapement and take out the verge-plunger and see if it is as straight as it should be where it operates under the plate. Polish and graphite all of the parts and return to place. If the plunger is not straight, and you can not fix it, replace it with a new one. (3) It is not likely that the verges have been changed as you suggest; it is quite unlikely that any one would take them out, except one at a time. Do not alter the tension of the verge spring, unless it is too weak. The escapement was adjusted when it was applied to the machine and it need not be altered afterward.

In a later letter the operator writes: "In following your suggestions I found that the verges were bound slightly on the verge-rod. This was taken care of, and since then we have had no trouble with the machine."

Written for THE INLAND PRINTER.

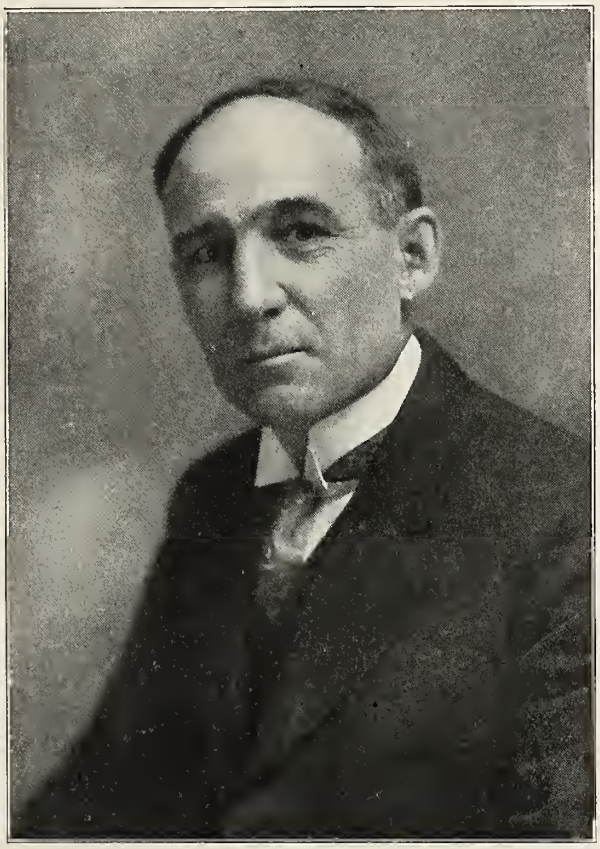
AN EFFICIENT NEWSPAPER AND PRINTING PLANT.

BY CHARLES S. BROWN.

I HAVE just visited one of the most handsome and efficient newspaper and printing plants in the country. It is that of the *Daily News*, in Beloit, Wisconsin, a city of 20,000, and the owner is D. B. Worthington. He dreamed a dream and made it come true.

There are buildings that are bigger and equipments that represent more money, but in all my travels during thirty years into practically every State in the Union I have seen nothing finer anywhere than Mr. Worthington's creation. And the fame of it has spread by reason of the fact that the ink men and the paper men and the roller men and the type men who have visited Beloit during the past sixty days gained the same impression that I did — that there was the " perfect shop."

The life of every newspaper man is more or less dramatic, but that of Mr. Worthington has been unusually colorful. He started out as a printer's devil in his home town of Grand Rapids, Wisconsin, and served a three years' apprenticeship at $2 a week. He had a fixed idea — of ultimately doing something worth while in the newspaper game. He told me that as a boy he believed that to be a good



D. B. Worthington.

reporter on a big city daily would be the highest human achievement. And possibly he was not far wrong. He " held cases " on La Crosse and Milwaukee papers in the olden days when type was set by hand. He conducted weeklies in northern Wisconsin, on the remote plains of Dakota in 1883 — setting up a shop in advance of incoming settlers — and in southern Oregon, 100 miles from a railroad. Thus he gathered a lot of experience and came to know much of human nature. And he became a reporter on big city papers — the *Milwaukee Journal*, *San Francisco Chronicle*, the *Seattle Post-Intelligencer*, and finally on the *Chicago Record-Herald* under Leigh Reilly and Herman Reiwitch — city editors of that day.

The Classic Entrance.

It was just twenty years ago that he left the *Herald* and went to Beloit with a buoyant temperament, a perfectly good nerve and $12 in his pocket — and bought a daily newspaper that had failed. The terms were: Nothing down and three years to pay out. I suppose it was Youth and the dare-devil spirit that carried him through those first crucial years. He literally had to fight his way, inasmuch as " the other paper " was a Gibraltar in the community. But he managed it somehow, taking partners at times and later buying them out at advanced figures. He maintained an undaunted spirit and was always jealous of his credit. To keep his engagements and meet his obligations on the minute was a part of his religion. And that brings us somewhat abruptly to what he has wrought during the past year.

The rival paper had undergone changes of ownership and had so weakened under the protracted fight of nearly a score of years that Mr. Worthington bought it and consolidated it with his own in March, 1915. From that minute he traveled fast to reach his goal, to crystallize into actuality the dream he long had of publishing a daily of

A Corner of the Lobby.

which the city would be proud, and issue it from an ideal plant.

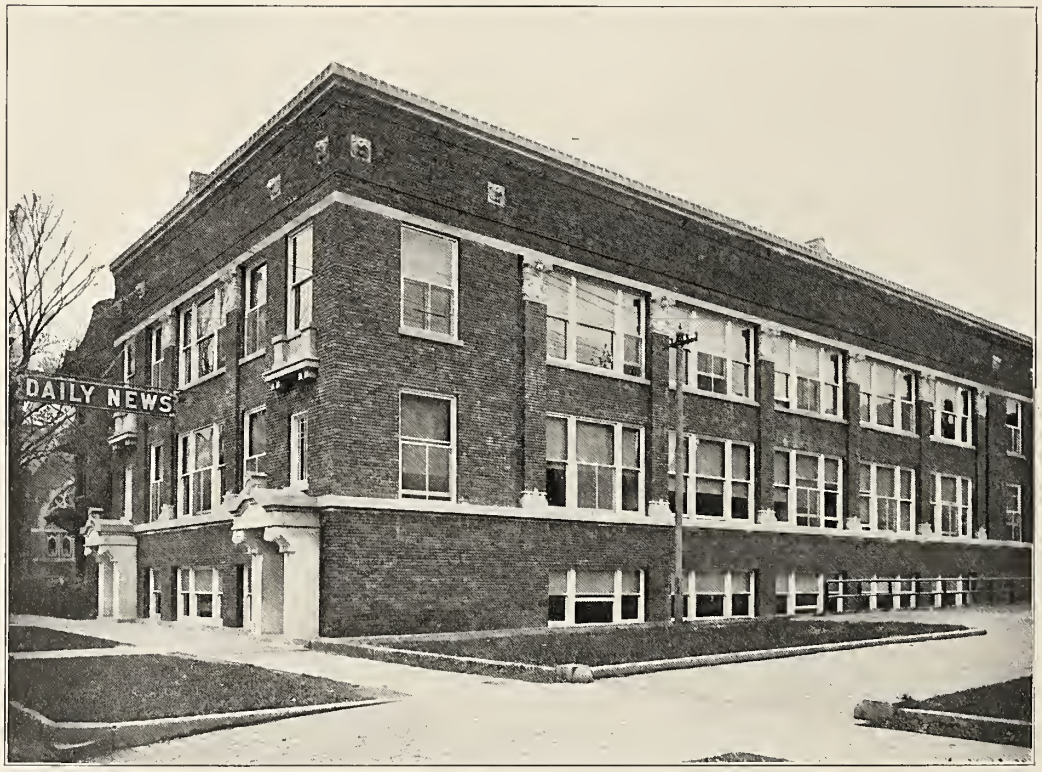
He spared no money and yet he wasted none. He permitted his architects to incorporate a lot of carved stone into the cornice, pilaster caps and entrances of his building, to produce a distinctive and classic effect. This was heightened by the introduction of carved lions' heads in the parapet wall. The brick employed was in four tones, blending charmingly. The whole structure was built to endure — and be beautiful. And the money spent to make it artistic proved a genuine asset in that the whole city admires it and commends the publisher who was willing to contribute to the community's architectural betterment.

Mr. Worthington did a heroic thing because he is blessed with a sense of the beautiful along with his practical turn of mind. He concluded to "junk" everything in his old establishment except his five linotype machines and some high-grade job-presses. He does a large printing business, by the way, and it is no small job to design a plant to fit two kinds of business economically. But he did it scientifically; otherwise this story might not have been written.

On entering the business office one unconsciously removes his hat, there is so much of beauty and restfulness. The room is forty-five feet long, opening from a spacious lobby. All is done in mahogany finish, and behind a counter of graceful lines are a dozen mahogany desks. Letters in gold direct the patrons. A touch of rose in the wall decorations and pure white lighting fixtures produce a perfect color scheme. Mr. Worthington's private office — daintily appointed — commands the business office and lobby from two doors.

The editorial rooms are on the opposite side of the hall from the business office, easy of access to the man who has "a story." These rooms, too, have a complete equipment of new furniture. To make the boys happy, new typewriters were secured for the whole plant. Mr. Worthington carried out the theory that there is no money or comfort in clinging to anything that is inefficient.

The composing-room is in the rear — in quick touch with the editorial rooms. This workshop is unique in more ways than one. First, it is a symphony in white and olive-green, with brilliant illumination for dark days. Second, it has a complete steel equipment, everything of wood in the old office having been relegated to the kindling pile. The linotypes are in double files and ten feet is the greatest distance to the dump. From the dump to the steel make-up tables is three feet; and from the made-up page to the matroller and steam-table is six feet. There is no loss of steps. Further to the rear are the ad. and job cases and job stones — and it is an interesting fact that on the sliding shelves of two of the steel job stones there are nearly one thousand live standing job forms for the industrial concerns of Beloit. If steel equipment were not in vogue, saving space, Mr. Worthington would have had to add at least ten feet to the length of his building, which is 50 by 110. The equipment in the composing-room was rounded out by the addition of a Lanston typecaster which has paid a third of its cost in two months, particularly as the paper was changed



The New Home of the "Daily News," Beloit, Wisconsin

over from a seven-column, thirteen-em, to an eight-column, twelve and one-half-em paper; and this required a vast amount of new leads, slugs, rules and borders. There is no hunting now for leads and slugs and type sorts on days when there is big advertising.

The basement contains the stock, stereotyping machinery, Gordon and Miehle presses and a new sixteen-page Duplex tubular plate press. The room is high, light and finely ventilated. It is so light, indeed, that shades are on all the windows to exclude the sun on the warmest days.

Mr. Worthington's instructions to the Duplex Printing Press Company to so modify the construction of his press as to permit the printing of an eight-column, twelve and one-half-em paper resulted in a large saving in these days of high-price print-paper. Not only does the narrower column give him a slightly higher advertising rate and save an inch and a half of white print on every page, but the extra columns mean fewer pages. Altogether, his saving in paper bills is at least ten per cent.

The Business Office.

The beauty and efficiency of the *Daily News* plant spell dividends. That's the moral of this tale. The people of Beloit are proud of the building, the equipment, and of the modern daily that issues from it. If there were any hostilities due to the absorption of the rival paper they have disappeared and the institution is given hearty support. The verdict is that the publisher has done something worth while, that he has made a distinct contribution to the city's advancement. The force employed on the *Daily News* is highly organized and loyal, and each person realizes that he or she is working under the finest possible conditions in a plant that is in every sense artistic and where expense was not spared to produce real joy in labor.

Finally, the big outlay is warranted because Beloit is an " up-and-coming town " educationally and industrially. The city's college, libraries and public school system are famed. Beloit has the biggest oil-engine factory and the largest wood-working machinery plant in the world. It makes print-paper machines, two million pairs of hosiery per annum, women's fine shoes, scales, disc grinders, taps and dies, machine knives, agricultural implements, gloves and clothing, and many other things.

It boasts of great foundries and has the only linen mill in the United States. More than 5,000 persons are employed in the city shops and they receive higher wages per capita than the workmen of any other city in Wisconsin. Beloit has four banks with deposits exceeding $6,000,000; it has a $100,000 Y. M. C. A., and advanced thinkers in the city's pulpits, and Mr. Worthington tells of these things to visitors and through his paper, enthusiastically. He is a booster. Consequently he is one of the city's assets.

A Part of the Pressroom, Showing Five Gordons and Two Miehles.

NOTE.— It is fitting that a newspaper, being, as it is, such an important factor in the development of a city, should be produced under such ideal conditions — conditions that are conducive of the best efforts of all engaged in its production. Mr. Worthington is, therefore, to be complimented upon the standard he has set and upon his contribution to the advancement of his community.— EDITOR.

BOOKBINDING

By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."

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The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of the Inland Printer Company.

The "Once Over" of Your Bindery.

Slang at times conveys the meaning more accurately in a few words than an entire paragraph of conventional language. So when we, in the language of the street, allude to giving a person or thing the "once over," we really mean that we are carefully surveying, examining, investigating, exploring, searching, looking into, inquiring and scrutinizing. We are prone to criticize other people and their methods, but rarely do we find the time to look for faults in our business or our antics. There are few men in any trade who have had the opportunity to examine a number of establishments and so profit as to remedy the shortcomings in the general arrangement of their own plants.

There is probably no trade in which so many suffer in comparison with well-regulated establishments as in bookbinding. It is surprising that there is such an appalling indifference in regard to the arrangement of machinery, benches, tables and piling space. The explanation is usually made that the bindery had a humble beginning in a space not too large for the original equipment. Then, too, light had to be considered, and as certain branches of the trade required the best of light it was well nigh impossible to arrange the bindery systematically and progressively. Around these conflicting claims of the bindery as originally laid out the bindery comes to look like a jumbled-up mess of inconsistencies, and is obviously not in accordance with the requirements. As the bindery grew, new machinery and equipment were added and placed in the most convenient vacant space without regard to the handling or rehandling of the stock. Weeks, months and years passed without any effort being made to eliminate unnecessary handling of the stock. There are complaints that this branch of the graphic arts is a losing proposition; competitors are accused of giving the work away and having no real knowledge of cost. They are satisfied that in business dealings and knowledge of the trade and cost, they approach the acme of perfection. Hence it follows, in their minds, that "their competitors are nincompoops and certainly putting the bookbinding business on the bum." The harm to the trade comes from these self-satisfied gentlemen who do not understand that there are ways of genuine economy they know not of.

The writer visited a bindery, employing upward of seventy people, which was spread out in nine separate rooms on three floors. It is needless to say that this concern was heavily mortgaged and had no hope of relief. It was quite impossible to compete with more enterprising concerns; and to meet their figures simply spelt ruin under the costly and expensive layout. There is hope even for this concern if it will but brush off the cobwebs, move into quarters where the entire bindery can be laid out on one floor, and have the machinery arranged so that the work will go through progressively.

Another concern employs about 250 people and is spread out on six floors. The original equipment was purchased from a receiver some twenty-five years ago, and was then considered out of date; but it is still in use. New equipment was rarely purchased because the secondhand idea possessed the owner. As additional machinery was needed the bargains in offcast machinery were sought. Notwithstanding the fact that the place was crowded for space, the best part of two floors was used to store discarded machinery which had been there for many years and was only fit for the junk heap. In the original layout of the plant some attempt was made to route the work progressively from one floor to the next, but with the addition of secondhand equipment placed in convenient vacant space much double tracking was necessary. Instead of trucks and tables on wheels to avoid piling and repiling of work, the employees were allowed to waste time carrying the work from place to place and from floor to floor. Often men and women were holding a pile of books waiting for the elevator to take them up or down; this would invariably consume from fifteen to twenty minutes. The gathered books were carried to the sewing-machines, then to the smashing-machines, then to the trimmers, then to the rounder and backer, then to the headbander and liner-up, then to the caser-in, etc. The proper method would be to have benches on rollers which would follow with each operation completed to the next without handling. There should be no stationary benches to pile books on, but, instead, space provided so that benches on rollers could be wheeled in the proper place, and when the books have been piled on the benches after each operation they can be moved along to the proper place for the next operation.

There is no question but that the money saved in handling and repiling would enable a rearrangement of the bindery once or twice a year. Not only would there be a considerable saving of time, but also a saving of stock, kicks about shortages and allowances. This concern could easily dispense with the services of four out of five repair men, which it employs, because there would be fewer end sheets ripped off the books, less carelessness in handling, fewer scattered books after they have been gathered, fewer soiled and torn sections. It is clear that any concern which finds it necesary to employ five repair men is permeated with the

rankest kind of carelessness; employees put imperfect books through without any care as to the amount of time that will be consumed to make the repairs. Another wasteful method was to take the books out of the press and pile them on the table or floor back of the presses. They would often remain there for days or weeks, and the books on the floor would be kicked by the workmen, the edges, corners and boards battered — all of which helped to increase the work for the repair men.

consists of taking the books from the boards and onto the table ready for wrapping. This is a very efficient arrangement and time-saving appliance.

Cleanliness is another matter which was neglected, and it is safe to say that the place never had a thorough cleaning in twenty years. The amount of dirt and oil on and under the machines and benches was enough to keep a porter busy for a month. The explanation was that the company refused to keep a porter steadily on the job. The

REMEMBERED DAYS.

Photograph by George A. Alsop, Chicago, Illinois.
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Some one had the idea that a shelf elevator running from the forwarding floor to the shipping-room floor would save handling. There is no doubt but that this method was an improvement over that of sending employees down with a handful of books and wasting fifteen to twenty minutes waiting for the elevator. But just consider the amount of handling; the books were taken from the press and piled on the bench near the shelf elevator, then a few books at a time were put on the elevator, taken away on the shipping-room floor and piled on another table; the books were then taken from this table by the inspectors, placed on their table and looked over for imperfect copies. With a standard press equipment a pressful of books can be taken from the press and rolled onto the elevator and in back of the inspectors' bench. There is but the one handling, which

washroom and marbling corner was a severe indictment against the factory health inspection system. Men and women can not render efficient service under unsanitary conditions. How any thoughtful person financially interested in an institution of lax methods can tolerate such waste, I am unable to fathom.

Under such conditions the bindery must be a losing proposition, and if to this is added haphazard *guesstimating* we are not surprised if the sheriff is ready with hammer and tacks to give the final notice that at the erstwhile quarters on such and such a day there will be sold all the assets of the company, by the best auctioneer, to the highest bidder.

To forestall any such action we would advise a "*once over*" and the employment of an efficient factory manager,

who must be given an absolutely free hand to effect the sadly needed reforms. It would prove a boon to any concern to employ an expert to constructively criticize its plant once every five years. If, by reason of steady growth, the route of the work is not progressive it will be an investment earning at least ten per cent to rearrange the bindery. The day is past when expensive, unmethodical ways can be harnessed on the consumer. While you are taking your inventory, give your shop arrangement a "*once over*"; this year inventory your managerial liabilities and assets.

Folding Paper.

The first process in bookbinding is the folding of sheets into convenient sizes and thicknesses. To do this the imposition on the sheet when folded must be in numerical order. All letterpress forms are referred to as signatures.

The ancient designation of sizes is as follows: folio, quarto, octavo and duodecimo. These names signify the number of leaves into which a sheet of paper 19 by 24 inches has been folded. A folio is made up of one sheet of paper, folded in the center, forming two leaves and four pages. The sheets of a quarto have a second fold, making four leaves and eight pages. Octavo sheets have three folds, or eight leaves and sixteen pages. Due to the many different sizes of paper made, these terms have become obsolete, and the page size is now given.

All folding should be accurate, so that when running through a book the pages maintain a true register and are exactly on top of each other. Care must be exercised on sheets printed with small margins, as discrepancy is obvious. To fold with the print means to register the printed pages in folding so that when holding the folded sheet to the light the printed matter and folios are exactly on top of each other. A sixteen-page signature is the standard imposition for letterpress work. Provided the paper is thin, the sheets can be imposed in thirty-two pages. The standard paper is a trifle too heavy for bookwork made up in thirty-two page forms, as the sections when trimmed on sewed books show starts and are rendered unsightly. As one guide is, or should be, used in printing, considerable speed can be attained by folding to the edges instead of with the print or folios. The sheet can be gaged above or below the edge so that the register is obtained without the extra labor of looking at the print or folios. Verification should be made every fifty sheets. In the following description of folding, the page numbers are given for the first signature; the operation is, of course, continued in like manner on all signatures.

Hand Folding.

Four-page forms have but one fold and are usually folded five sheets at a time. They are then placed with the inner faces toward the table and run out with a folder. The sheets are picked up one at a time with the right hand, transferred to the left, and then rubbed down.

Eight-page forms are double the size of four-page forms in the same size page, but have two folds. The folding is done by running out the sheets to the right of the operator, picking up the sheet on the edge with the right hand, bringing it over to the left, registering it with the pages; and then the folder is run forward over the paper. The farther end of the folded sheet is picked up with the left hand, brought over and registered with the opposite page, then the folder is run across the paper from right to left, and the completed signature laid aside with the left hand. Care must be taken to register the page forms on each other to obtain even margin through the books.

Twelve-page forms for the same size page are three times the size of four-page forms, and have three folds. A marker is usually put in the form in printing between pages 8 and 11 to expedite and assure registering of pages 4 and 9 with pages 5 and 8. Fold by bringing the right end of the sheet over to the aforesaid marker, registering with the center forms; then crease with the folder. With the right hand bring the folded right end over to the left and register page 3 with page 2, and 11 with 10. With the left hand pick the farther half of the folded sheet, put the folder tight above the prospective fold to break the paper in the fold; bring the paper over, registering pages 6 and 7, and crease.

Some printing-offices make up a twelve-page fold in such a way that the sheet, after the first fold has been made, must be turned before the second parallel fold can be made. This is obviously extra labor; besides, in sewing or saddle-stitching the picking up is more difficult.

A sixteen-page form is twice the size of an eight-page form in the same size page, and in folding the paper it is laid with page 1 facing the table to the left and fanned out at the right. Pick up the right edge of the sheet with the right hand, bring it over to the left, registering pages 2 and 3, 6 and 7, etc., and crease. The farther end of the folded sheet is picked up with the left hand and brought over, registering opposite pages; then creased from right to left. Shift the sheet, bringing the last fold from the horizontal to the perpendicular at the right. Pick up the farther end with the left hand, put the folder tight above the prospective fold on the edge of the fold to break the paper, bring the paper over, register it on the opposite page, and crease from right to left. The sheet is then laid aside with the left hand and the operation continued.

Thirty-two-page forms are double the size of sixteen-page forms for the same size page, and have four folds. The operation for three folds is the same as for sixteen-page forms. Proceed with the fourth fold exactly as above described for the third fold. To avoid buckling on heavy stock, the sheets must be cut two-thirds the length through the third fold, the folder placed tight over the prospective fourth fold, and the farther end brought over the register with the opposite page.

WHEN THE OLD ONE-HORSE SHAY WAS NEW.

To Prof. W. G. Bleyer, of the Department of Journalism of the University of Wisconsin, we are indebted for the following:

A newspaper advertisement 188 years ago in the *London Daily Post* of August 22, 1728, a copy of which is in the Wisconsin Historical Library, telling of the invention of the one-horse chaise, affords an interesting example of advertising methods at that date. It is as follows:

His Majesty has been graciously pleased to grant his Royal Letters Patent bearing the date of the 20th day of July last, unto William Chapman of London, Coach and Coach-harness Maker (for the term of 14 years) for his sole making a new-invented Chaise or Chair with two Wheels, to be drawn by one Horse between a pair of shafts, which is so contrived as to quarter the Roads with great Ease by the Person riding in it, without Lett, Stop, or Hindrance, the Horse continuing in the same path, so as the Wheels go exactly at all times in the Coach Track, by which means the person in such carriage may travel with more expedition, Safety and Pleasure both to himself and Horse, than in any thing of like nature hitherto invented. The great Use and Convenience of the said invention will readily be made to appear by the said William Chapman at his House in Wormwood Street, London Wall, near Bishopgate, where several carriages are already made.

PROFICIENT ANYWAY.

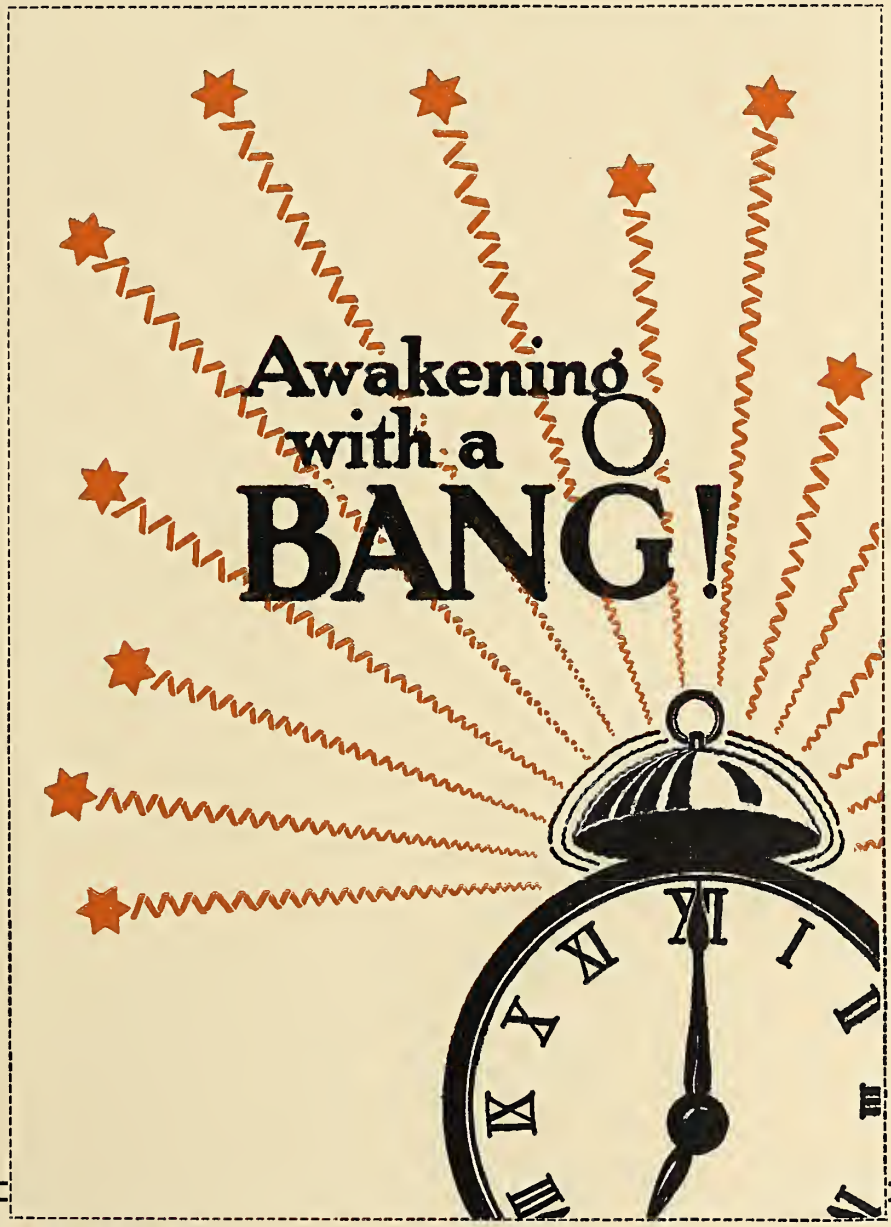
"Did the new chauffeur fill the bill?"

"No. But he came near filling the hospital." — *Browning's Magazine.*

Advertising Ideas by

THE HERALD PRESS & DIRECT ADVERTISING AGENCY

Montreal and Toronto

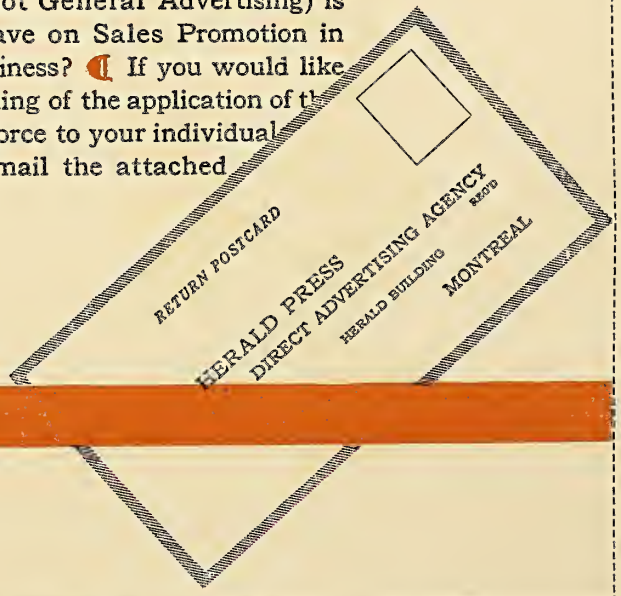


First Page of Folder.

"I attribute much of the study now taking place and about to begin in Canada to the German alarm clock,-which has gone off with a bang sufficient to startle the world."
—Harrison E. Howe, head of the Industrial Research Bureau established by Lord Shaughnessy under the auspices of the C.P.R.

THE HERALD PRESS & DIRECT ADVERTISING AGENCY
Montreal and Toronto

CANADIANS as a people, and business firms as individual units, are rubbing their eyes and looking around. ¶ They realize that the old methods are obsolete; that the business, big or small, which is not organized on scientific methods, is doomed in the new era which confronts us. ¶ The alarm clock has particularly startled the world out of the old snoozy ideas of Advertising and Salesmanship. ¶ Have you been honest enough with yourself to inquire what bearing Direct Advertising (not General Advertising) is beginning to have on Sales Promotion in your line of business? ¶ If you would like to know something of the application of th powerful sales force to your individual ness, why not mail the attached TODAY?



First folder of a series issued by The Herald Press and Direct Advertising Agency, Limited, Montreal, Quebec. The "bled" border on the return card was printed in blue, the card being inserted in slits on the folder as indicated.

Before the Start!

—Where training and preparation contribute 90 per cent to the WINNING FINISH!

First page of the second folder of a campaign inaugurated by The Herald Press and Direct Advertising Agency, Montreal, Quebec. (Inside spread on following page).

THIS is the way we will set about the planning of a Direct Advertising Campaign for developing and expanding your business.

¶ FIRST. We will make a thorough investigation into your Sales Problems; we will ascertain the strongest selling points about your merchandise, from the point of view of the people who would buy as well as from your point of view; we will find out the special difficulties and peculiarities of your whole possible market.

¶ SECOND. We will make an analysis of the facts revealed by the investigation, and formulate conclusions.

¶ THIRD. We will proceed to construct a logical Advertising and Sales Plan based on these conclusions.

¶ FOURTH. We will put the ideals and arguments thus logically evolved into the most suitable and most attractive printed form.

¶ You will see that Direct Advertising is not the mere mailing out of disconnected folders, but a sound and methodical sales policy designed to reach the possible customer in a manner that he cannot help but appreciate.

¶ Training and preparation, therefore, are the essentials of success. These are what we offer you. We sell you not only good printing; we sell you the right material to print—material that is the product of experience and organization.

¶ We would greatly appreciate the opportunity of talking over with you a Direct-by-Mail Advertising Campaign for your business. We suggest that you fill in the accompanying post card. An experienced representative (not a solicitor) will call at your convenience, and there will be no obligation whatever on your part.

THE HERALD PRESS & DIRECT ADVERTISING AGENCY, *Reg'd*

Montreal and Toronto

Inside spread of second folder of campaign by The Herald Press and Direct Advertising Agency, Limited, Montreal, Quebec, emphasizing the firm's ability to handle every detail of its clients' advertising problems.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Emphasis by White Space.

MANY compositors are of the opinion that proper emphasis is to be obtained only in the use of large and bold type. They are ignorant or forgetful of the true force which gives emphasis, and that force is contrast. Contrast is not obtained alone by shouting. A whisper is more clearly audible in a quiet room where no other sounds obtrude than is a louder tone in a hall when one's ears are filled with the shuffling of feet and audible whisperings here or there, punctuated at intervals by coughing and the clearing of throats.

White space is one of the most effective means of obtaining emphasis, and the more white space — up to a certain point, of course — the greater the emphasis. A line of eighteen-point type in a rectangle has greater prominence than one of twenty-four-point surrounded by smaller type, which, together, fill the rectangle. If the small type crowds the twenty-four-point line closely, the latter does not have nearly the prominence as when a greater amount of white space appears above and below that line. This makes it essential to set display lines apart from the text of advertisements, circulars, etc., by extra space if the greatest display effectiveness is to be obtained. Figs. 1, 2, and 3 illustrate these points satisfactorily and we direct your attention to those exhibits. Study them carefully, note the points made in the captions, and see for yourself how true are the statements which we have made.

In the advertisements which come to THE INLAND PRINTER, and, in fact, most of those we see in newspapers and magazines, we note all too frequently a disregard of the advantages of white space. The idea seems to have been in most cases to see in what large sizes they could be set. The advertisements are completely filled—maybe there will be a pica of space between type and border, maybe only a nonpareil — and the effect of congestion makes reading difficult and gives an unattractive appearance. To do its work efficiently type must have sufficient breathing room. Reading-matter ordinarily appears part way around all newspaper advertisements. The reading-matter runs flush to the column-rule, which, in turn, is flush to the border of the advertisement. If the type in the

EIGHTEEN-POINT

White space is one of the most effective means of obtaining emphasis, and the more white space — to a certain point, of course — the greater the emphasis. A line of eighteen-point, standing alone in a rectangle, has greater prominence than a line of display in

TWENTY-FOUR

point when surrounded by smaller type, which, with it, fills the rectangle. If the small type crowds the twenty-four point line closely the latter does not have nearly the prominence as when a larger amount of

FIG. 1.— The 18-point line here is more prominent than the 24-point line alongside because of the contrast afforded by the white space, the line standing alone in the rectangle.

FIG. 2.— The small type here takes up the white space, and the crowded 24-point line is not so prominent as the 18-point line in Fig. 1 because of the fact that there is less contrast.

White space is one of the most effective means of obtaining emphasis, and the more white space — to a certain point, of course — the greater the emphasis. A line of eighteen-point, standing alone in a rectangle, has greater prominence than a line of display in

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point when surrounded by smaller type, which, with it, fills the rectangle. If the small type crowds the twenty-four point line closely the latter does not have nearly the

FIG. 3.— By increasing the amount of white space above and below the display line, it has greater prominence than in FIG. 2. This is due to contrast afforded by the added white space.

advertisement is set close to the border, with an inconsiderable amount of white space between, the reading-matter and the type of the advertisement virtually run into each other. There is not a sufficient break to make the advertisement stand out as a unit in order to command or direct attention to it. If a liberal amount of white space appears between type and border of the advertisement, the type will stand out more prominently. It will be emphasized in

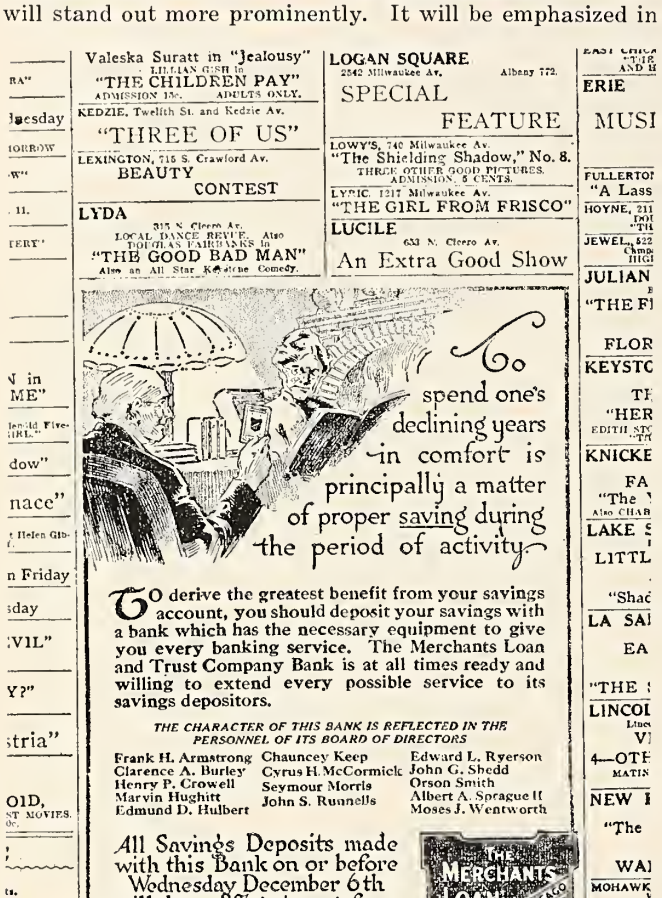


FIG. 4.— Because of a lack of white space the large advertisement blends into the general tone of the page, and does not stand out.

inside the border, or center it horizontally and place it slightly above center vertically. Such a position would not be as interesting as the arrangement as it stands and there would not appear to be as much white space in the design as is apparent to the eye when that white space is massed at top and left side.

Do not be stingy with white space. The contrast afforded by a liberal background of white makes it possible to gain

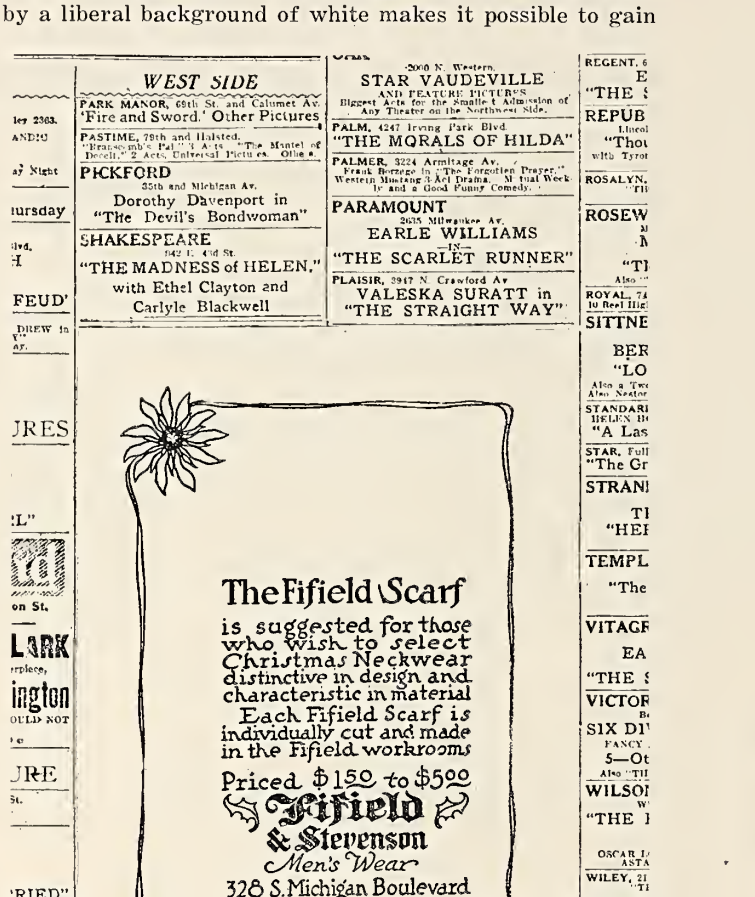


FIG. 5.— The advertisement here, because of the contrast afforded by the white space inside the border, literally "pops out" from the page.

the same manner as a line is emphasized by the addition of white space as illustrated in Fig. 3.

We show on this page an advertisement which is crowded (Fig. 4) and alongside another in which a greater amount of white space appears between type and border (Fig. 5). Both were clipped from newspapers sent us for review and both have reading-matter about them. It should prove that the advertiser who objects to paying for white space is in reality cheating himself, because he loses that emphasis which white space so bountifully affords.

While experience has shown that the most pleasing distribution of white space, from an artistic standpoint, is obtained by placing approximately an equal amount at top, bottom and sides, nevertheless, the most striking and effective distribution is obtained by massing the white space in one or two places. Such a distribution adds interest, and advertisements so handled fairly "pop" out of the page and force one's attention to them. The Fifield & Stevenson advertisement on this page (Fig. 5) is a very good illustration of the point we are endeavoring to convey. The ordinary method would be to center the group of lettering equal prominence as afforded by larger type more or less crowded, which the increased size would naturally be, and one thereby kills two birds with one stone. He obtains the desired emphasis and, with it, an effect of neatness which the use of small types produces.

Remember, as we stated last month, emphasis is not obtained alone by shouting. It is secured by contrast, and contrast is obtainable in many ways. Learn all of them.

The Association of Ideas.

A Chicago medical house a few years ago was having considerable difficulty with its advertising. It apparently was producing only mediocre results. The heading was "Cold Feet" and the advertisement meant to attract persons who were bothered with cold feet. Somehow the copy didn't attract very well. An advertising man was called in and he changed the headline from "Cold Feet" to "Warm Feet." In a twinkling, the copy began landing the orders. To persons with cold feet there was a lure in the words "warm feet," and the advertisement so headed brought back their orders.— *J. B. Powell.*

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

"All Display Is No Display."

DID you ever experience the confusion which attends the effort to hear and comprehend what several are saying, if all are addressing you at once? Did you ever come to a corner where several unfamiliar roads unite, and where numerous signs directed you this way to one place, that way to another, and some other way to some other place? If you have, and few of us have escaped one or the other of these predicaments, you were in the same position that the fellow is who tries to read and comprehend an advertisement, circular or other piece of publicity print in which almost everything is displayed.

Display is obtained by contrast, the important items being set in type which is more prominent, either through size, tone or difference of form, than the type in which the text and unimportant lines are set. Contrast is distinction, or difference. Hence, when too many items are emphasized, we lose the distinction, for the display becomes common and contrast is lost. A new color, or combination of colors, in women's wearing apparel is very striking when first seen and when few are wearing it, but it passes unnoticed when more generally worn, when it becomes commonplace. Human nature is very much the same and laws apply in one instance as in others. Hence the subject of our article, "All Display Is No Display," which is not a new title, but one quite frequently used.

Take the advertisement (Fig. 1) reproduced on this page as a case in point. The man who set it was not a very good judge of human nature and the forces that affect the human mind. He tried to emphasize everything, apparently, and evidently did "bring out" everything for which there was, in his opinion, the least excuse for emphasis. The result is, emphasis is lost. He set so many lines in display that the black type lost its effect of force — became commonplace as it were — and thereby failed in its mission of giving emphasis where emphasis was due. The display lines are also too nearly the same size, so that, in themselves, there is a lack of contrast.

It Will Prove

A CONSTANT PLEASURE
to the

CHILDREN

Enroll them as members of our big enthusiastic

CHRISTMAS SAVINGS CLUB

and let them acquire the habit of saving.

They will enjoy the idea of saving for Christmas. The weekly deposits will keep the Christmas spirit alive the year around, and when they get checks from "Santa Claus" they will be delighted.

IT'S JUST AS MUCH FUN FOR THE GROWN-UPS

Enroll and set the children an example in THRIFT. Let everyone in the family join and all will have money to make next Christmas

A MERRY CHRISTMAS

in the fullest sense for themselves their families and their friends

EVERYBODY ENROLL NOW

Our Fourth Club Now Forming

Jasper County Savings Bank

FIG. 1.— In this advertisement too many points are displayed, and the fact that all the display lines are so nearly the same size causes them to lose their effect. They nullify each other.

Enroll the children as members of our big enthusiastic

CHRISTMAS SAVINGS CLUB

It will prove a constant pleasure to them and help them acquire the habit of saving

THEY will enjoy the idea of saving for Christmas. The weekly deposits will keep the Christmas Spirit alive the year around, and when they get checks from "Santa Claus" they will be delighted. It's just as much fun for the grown-ups. Enroll and set the children an example in thrift. Let every one in the family join, and all will have money to make next Christmas a merry Christmas in the fullest sense for themselves, their families and their friends.

EVERYBODY ENROLL NOW!

Our fourth club now forming

Jasper County Savings Bank

FIG. 2.— Here fewer points are emphasized and there is greater variation in size of display lines, all being emphasized in proportion to their relative importance. Compare with Fig. 1.

Do you see in these numerous black display lines a parallel of the case where several people are trying to talk to you at the same time? Do you "get" all of them? Hardly. They nullify each other.

The compositor should select the important items and emphasize them, but he should never go to the extreme that the compositor of Fig. 1 did, when it becomes commonplace and the force of the display is lost.

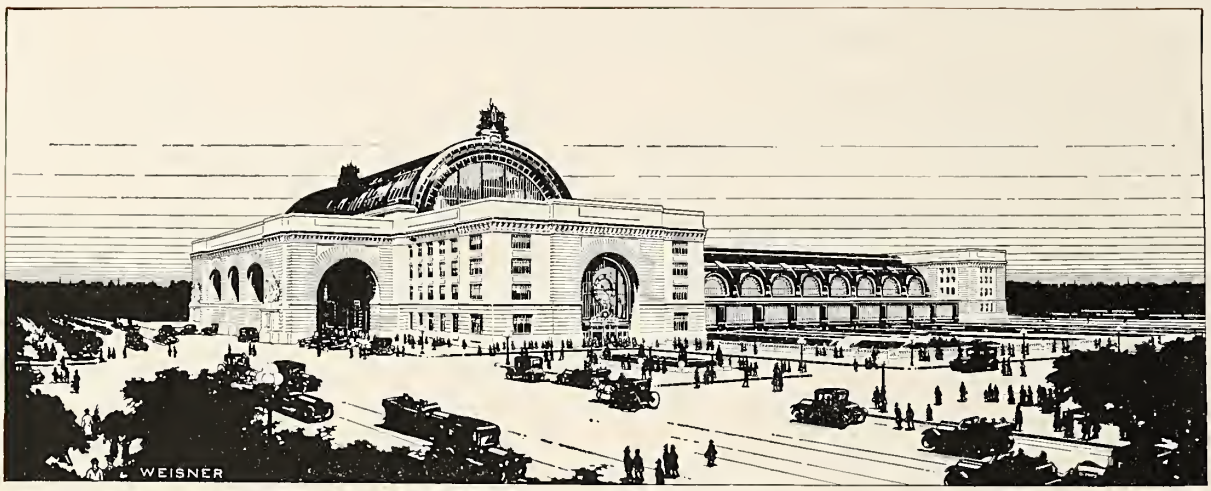
We will also state that "It will prove," standing alone like a beacon signal, proves nothing. It is indefinite. It is not complete and hinders comprehension. The word "Children," standing out, as it does, and alone, means nothing. Of what especial interest are the words "Our Fourth Club Now Forming," which are given prominence over "Everybody Enroll Now," which offer a suggestion that can profitably be linked up with the words, "Christmas Savings Club."

Herewith (Fig. 2) a rearrangement of the same copy is shown, slightly changed at the start to make its sequence more logical — but changed as to order, not as to sense. The big things are brought out — the very biggest at the start — and, while several items are displayed, there is not the almost equal size of display throughout as in Fig. 1. There is, however, enough difference in the size of the display to hold contrast, but distinction is given the several items only in respect to their importance.

Comprehension is made easier. The large display line at the top arrests the reader's attention and directs him to the point where it is desired that he should begin. Around the line, somewhat emphasized, the words which with it convey one line of thought are arranged in such manner as to make the whole easily comprehended. There are no large and bold display lines below — except the signature at the bottom, which, please note, is smaller than the main display — to lead the reader past the important words at the top. There are no bright lights shining forth in that part of the street to lure him past the entrance he seeks.

The items of minor importance, the words of the text, are set with a view to making them easily read, and without interruptions or irritations, so that their import will the more forcibly be impressed on the mind of the reader.

From the artistic standpoint there is also a marked improvement in Fig. 1 over Fig. 2. Instead of the "color," the black masses, being scattered over the design, it is massed at few points. In a design printed in colors the brighter color should not be scattered throughout the design, but should be placed in few positions. Simplicity, a very important principle of design, is violated by the complexity of so many parts, each display line, in effect, constituting a part. Then, there is the monotony of it all, first a bold line, then a light line, or mass, and so on through the design. It is comparable, quite handily, to the speaker who becomes emphatic at stated intervals, almost — by no means an interesting speaker to hear. The white space is not nicely apportioned, the lines at the center crowding the border at the sides rather closely, whereas there are large areas of white space in the four corners. The top line and the bottom line crowd the border at top and bottom because of the great variation in marginal space. Had the lines here been longer the effect of crowding would have been minimized in proportion as the lines were lengthened up to the point where the side margins became as small as top and bottom margins. From that point on, the effect of crowding would appear at the sides, not at top and bottom. Crowding is due to too great a variation in marginal spaces.



Effective Black-and-White Line Illustration.

Drawing of a proposed union station for Kansas City, Missouri, in an effective style characteristic of the work of Walter A. Weisner, Republic building, Chicago.

No Eye-Strain Caused By Dark Print-Paper.

Eye-strain resulting from various kinds of news-print paper has been made the subject of interesting experiments by the department of psychology at the University of Wisconsin and the Forest Products laboratory. When the results of the laboratory's investigations on the use of tamarack, jack pine and other inferior woods as substitutes for spruce in the manufacture of print-paper were published, the question was raised as to whether the darker color of some of these papers would make reading difficult. Some original and effective methods of testing eye-fatigue were developed, and, as the result of exhaustive studies, the conclusion was reached that no difference in eye-fatigue was produced by reading from darker news-print papers than from paper made of white spruce.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

EUGENE L. GRAVES, Norfolk, Virginia.—Your November blotter is exceptionally neat, printed as it is in soft colors and in your characteristic style.

YE COLONIAL ART SHOP, Pasadena, California.—The "Success Calendar" and the card entitled "The Little Gray Shop" are interesting and high-grade — examples of the typographer's art of which you are justified in feeling proud.

C. W. MCCOMAS, Yukon, Oklahoma.—You are doing finely. Keep going. The latest letter-head for the *Sun* is quite different from the specimen of your work we received but a few months ago. It is a really neat, interesting and effective heading. No faults occur to us which need airing. We hope to receive more samples from you.

A neat announcement, set in Artcraft, announces a change in the name of the firm of Cone, Parker & Storfer to Parker & Storfer, and that the direct-advertising department is to be discontinued and the business devoted entirely to printing and binding.

W. H. BLINN, Dublin, Georgia.—The "Do It Now" card is attractive, but, in gold, the small type is not readable at all angles and some of the advertising value is, therefore, lost. The extended type at the bottom does not harmonize with the main display.

THE KUTZTOWN PUBLISHING COMPANY, Kutztown, Pennsylvania.—The booklet, "Serving Particular People in a Particular Way," is very satisfactory and quite artistic. The ornament on the cover-design is too large in proportion to type and page, and the page would be better if it was only one-half as large.

CHARLES J. BANGERT, Dubois, Pennsylvania.— Both the blotter, "I can do the whole job," and the folder, "Evolution," are excellent typographic designs and are very well printed. On the folder title-page the small lines are spaced too closely and a one-point lead between them would work wonders — two-point leads would not be too much.

ELLSWORTH GEIST, Pittsburgh Pennsylvania.— The specimens you have sent us are a delight to the eye. Chaste, dignified, and artistic, they are pleasing to a marked degree. We can not see how they could be improved and are proud to know that we have watched your work improve steadily from the ordinary to the very extraordinary. Continue sending it along.

W. R. SPAULDING, Boston, Massachusetts.— The Christmas blotter is very pleasing in design, but hardly enough ink of either color was carried and the impression could very well have been stronger. The same fault is apparent in the November blotter. Mr. Kenney, according to the blotters, is the "Printer for Connoisseurs"— quite a new term to us.

L. B. HAMLIN, Plainfield, New Jersey.—The letter-head you sent us is surely all that you say and more, and that in the same tone of voice as you related your opinion. The laws which make it compulsory for doctors, lawyers, etc., to pass examinations before inflicting their practice upon the public would not be altogether foolish if applied to printers.

ARTHUR J. CARROLL, Kingston, New York.— The Cohen business card is well displayed, but the arrangement is bad. The bottom being so crowded with type and the top so "vacant" causes it to be overbalanced at the bottom and effects a poor distribution of white space throughout the design. Designs are most pleasing when the white space is uniformly distributed, a like amount being in relative parts of the design.

BROWN PRINTING COMPANY, Camden, Arkansas.— We admire your new bill-head very much indeed. It is neat and effective. We are also gratified to note that you have followed our previous suggestions on the use of red, and hope that you are equally gratified with the results. The third line in each of the two top groups could be centered and the design thereby improved. in that it would be better balanced and more symmetrical.

H. EMMETT GREEN, El Dorado, Kansas.— Specimens of your composition always interest us because of their neat appearance and general excellence. We can find no fault with any of them, but believe one-point leads between the three main display lines of the El Dorado Electric and Refrigerating Company would help, as they appear crowded.

CRAMER PRINTING & PUBLISHING COMPANY, Crafton, Pennsylvania.— The inside pages of your booklet, "A Healthy Growth," are admirably printed and the pressman is deserving of much praise. The green tint used could have been made slightly stronger to excellent advantage. The cover-design is a good one — we would prefer larger

Strong poster-stamps used by *The Iron Age*, New York city, to advertise its big annual review number.

lettering, however — but the red is quite too strong, and an unnatural sky color at that.

What Cheer? is the title of a little magazine issued by J. Miles & Co., Limited, "Printers by appointment to His Majesty the King." While the pages are only about four by six inches, fourteen-point New Caslon was used for text and the wide margins characteristic of English book-printing are maintained. The book is preëminently readable, and the effect is quite pleasing. Ink and impression are both a trifle weak, but not enough so as to cause the appearance to be objectionable.

THE INDIAN PRINT SHOP, Chilocco, Oklahoma.— The motto cards are interesting, original, and very well printed. We do not admire the rules on the Hodge's motto used to make the block initial larger. A large initial should have been used or no attempt made to make a two-line serve as a three-line initial. Spacing is wide between words in some of the lines. This could have been overcome by cutting thin card-spaces for letter-spacing such lines, not enough so as to be noticeable or to break up the tone, but sufficient to reduce the space between words.

Impressions, the October organ-extraordinary of The McCormick-Armstrong Press, Wichita, Kansas, is up to the high standard of previous issues which we have been privileged to see. The "hot stuff" contained in the text is enclosed in a warm cover printed in black, yellow and red — in the two last named, mainly — on white stock. The design is made up of an illustration of a typical Mexican bedecked with a wide white sombrero and wrapped in a bright red blanket, and the name of the publishers and their location.

GUY CASE, Geneva, Nebraska.— The *Signal* letter-head is exceptionally good. An improvement would have resulted if the rules, and the lines betwen them and below them, had been raised one pica, the linotype cut lowered one pica and the telephone numbers and cut pulled about two picas toward center and raised one pica. These changes are suggested to avoid the effect of congestion in the center and toward the top. The initials in red are too far from the remainder of the words of which they are parts, but perhaps the sheet sent us was simply out of register.

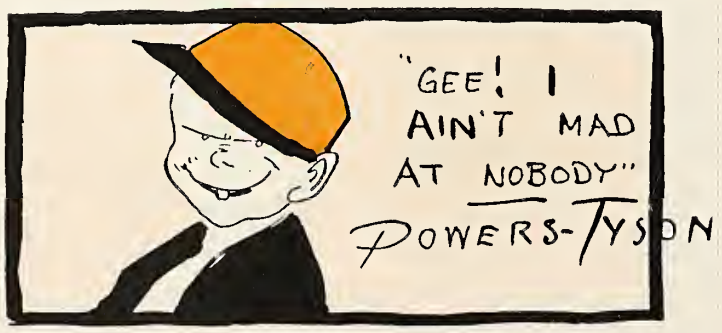
WALTER DE VANTIER, Detroit, Michigan.— The business cards are simple and dignified in arrangement, wholly satisfactory, as are also the letter-heads. The "Class Fourteen" card would be improved if the small lines were spaced a little farther apart.

By reason of need for increased facilities, Mr. DOUGLAS C. MCMURTRIE *announces the removal of his offices to a new location No.* 2929 BROADWAY, *New York City. There will be available to clients a service better than ever before in the production of distinguished printed matter · · Without obligation in the least degree, opportunity of personal conference regarding specific printing requirements is cordially invited.*

Unique announcement by Benjamin Sherbow, New York city, illustrating emphasis by use of roman capitals in italic text.

We do not admire *The Punch*, a house-organ, the first page of which is very complicated and weak. We note that in one issue the headings, initials and rules are printed in a weak tint of green, which is very trying to the eyes. The issue in which these items are printed in red-orange furnishes a refreshing contrast.

E. H. STUART, Pittsburgh, Pennsylvania.— We are admirers of your good work, which is simply arranged and effectively displayed — quite good enough, in fact, to be classed with the better grade of work received by us. The Hallowe'en Menu of the Pittsburgh Athletic Association is striking, unusual, and decidedly interesting. Every detail of its execution has been carefully attended to and all having a part in the production are justified in feeling proud.



Interesting and novel business card used by representatives of the Powers-Tyson Printing Company, Grand Rapids, Michigan.

W. B. CONKEY COMPANY, Hammond, Indiana.— Your large folder, suggesting that a service printer be called to help a sick business, is quite strong and effective. There is, in our opinion, too much matter on the inside pages — enough, in fact, to frighten many recipients out of reading it. We believe less space should have been given to the description of your various departments so that the real idea behind the folder could have been brought out more prominently and forcefully. Mechanically, the folder is well executed.

WILLIAM M. MCCULLOUGH, Toronto, Ontario.— Between the two cards submitted, one of which the customer rejected and the other which he accepted, we see little to choose. While the first arrangement rejected is most pleasing from an artistic standpoint, because of greater restraint in display, the one accepted is better, perhaps, from the standpoint of advertising because, through better classification, or display, the whole is more readily grasped and easily comprehended. Display is best when each point is given a line to itself, for, when run together and when two items share a line, or one item appears partly on one line and the remainder on another, some study is necessary to grasp the ideas. The impression on the mind of the reader is then not so forceful as when arranged by lines.

D. C. GRAY, Memphis, Tennessee.—All your specimens are of good quality, and in some of the cards, especially, you were given quite difficult copy to handle, considering space. We do not admire text initials in combination with Engravers Bold, for the two styles of letter have nothing whatever in common. Lines are crowded too closely on the Beronio & Palmer letter-head. So far as arrangement and display are concerned, however, we would be hypercritical indeed to find fault with any of the specimens sent us. We are glad to learn that THE INLAND PRINTER and The I. T. U. Course have proved so helpful to you.

THE JOSEPH BETZ PRINTING COMPANY, East Liverpool, Ohio.—The Blotter, "Wilson Wins in the Ninth," is faultlessly executed and represents a very good advertising idea. The copy should prove interesting and suggestive to all our readers. It follows: "Although Hughes led in the early part of the game, Wilson came to the plate with the bases full in the ninth inning and smashed out a

home-run, thereby landing the big game for the Democracy, who played errorless ball throughout the nine innings. This gives Wilson the presidency for another term, beginning March 4, 1917. (Box Score.) It goes without saying that The Best Way — The Betz Way — of doing fine printing scores every day. We scored decidedly with our election night Bulletin, which was up-to-the-minute at that time, just as this one is now."

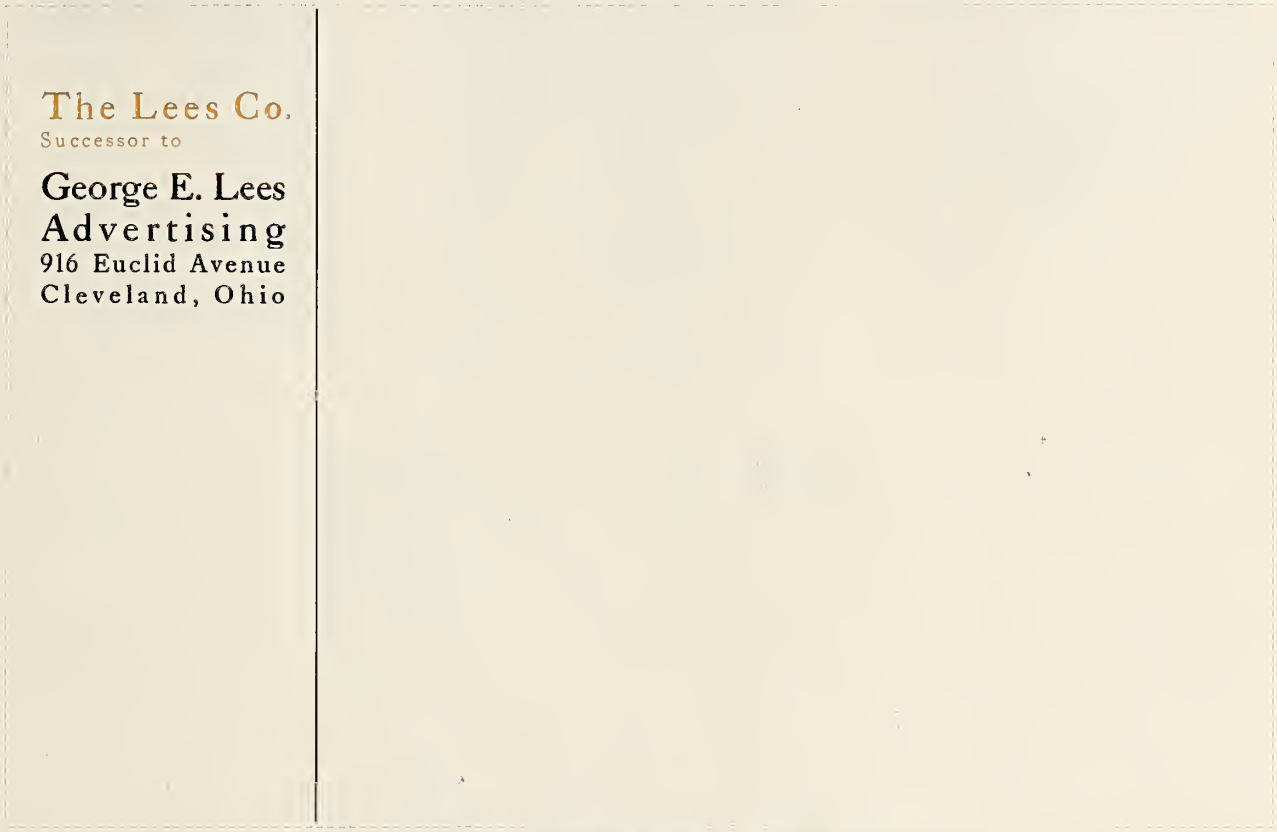
LEWIS C. KING, Richmond, Indiana.—The first page of the program sent us is not pleasing. Designs in which the lines are scattered throughout the depth of the page are not in good proportion. One should strive for pleasing inequalities — proportion — in white spaces and in type-groups instead of for equality, or monotony. The important features are not properly emphasized because of the too large size of type in which unimportant items are set. Then, the arrangement produces a crowded effect which constitutes another fault. The best style of arrangement for pages of this character is to gather the important items in one large group at the top of the design and place the unimportant items in a much smaller group at the bottom.

GEORGE RICE & SONS, Los Angeles, California.—"Says the Hare" is a handsome booklet, gotten up in house-organ style, and the contents are of the same character as found in such publications. No evidence is given that it is a regular publication, or an irregular one, hence our characterization. The cover is exceptionally strong, printed in deep green and scarlet on gray stock. The firm's trade-mark, or seal, is printed in scarlet and gold and embossed, the scarlet appearing only on a hare represented in the act of dashing across the trade-mark. We neglected to mention that the significance of it all is that George Rice & Sons are located at the "Sign of the Scarlet Hare." Wherever that is, good printing is done there, if "Says the Hare" is a criterion, and we judge it is. We would appreciate more of your work.

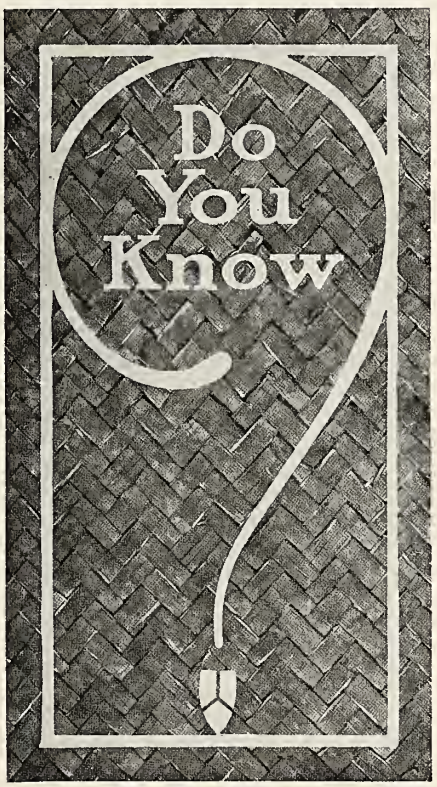
GEORGE E. LEES COMPANY, Cleveland, Ohio.—Direct advertising samples sent in by you are excellent in display, copy and general style. Most of them are good examples of printing as well. We must find fault, however, with the deep reds you often use, which almost border on violet. Vermilion and those reds which approach orange make far more effective combinations with black and, because of their greater weakness of tone, would permit the black to stand out with greater prominence when used as on the lettering of the mailing-folder, "Why Is a Fountain Pen?" The red we suggest would be much better, also, on the folder for "The Cleveland Lightweight," for that used by you is altogether too strong. The title-design for this folder is an admirable piece of color-printing as well as an excellent and strong design. Your novel letter-head is herewith reproduced and below it in half-tone the title-design of a folder prepared for The Cleveland Trust Company.

THE LUNDEEN PRINTING COMPANY, Fergus Falls, Minnesota.—Yours is indeed a very good grade of work, simply arranged and in a modest style which could not reasonably be objected to. We admire the general effect of the firm letter-head which is set in Bookman lower-case, but improvement would result if the word-ornament, "The," had been printed in black, the initial letters of the three important words only being printed in red. We see that you have used a final lower-case "r" in the middle of the word "Fergus." These letters are made only for use as final lettters of words, and when used elsewhere they break up the unity of the word because of the great amount of white space in them. On the "Call Us Up," etc., blotter the firm-name should have been set in larger type, even though the argument might have to be set in type one size smaller.

WE regret that our readers can not see all the fine printing we are privileged to examine. It is indeed gratifying to us to be able to lean back in our chair and feast our eyes upon such artistic things as *Proof*, a handsome brochure



An idea for letter-head arrangements by the Lees Company, Cleveland, Ohio.



Folder title-page design by the Lees Company, Cleveland, Ohio, made from a half-tone of a piece of wicker-work.

Group of handsome catalogues produced complete by the Gazette Printing Company, Limited, Montreal, Quebec. The firm is known far and wide for the high quality of its product.

issued by the Gazette Printing Company, Limited, Montreal, Quebec, to express by text the advantages of the complete service offered and to prove the high standard of that service by showing samples of the firm's work in preparing copy, designing plate-making, typography and presswork. There is not a weak link in the whole process either, but in every department the touch of the master craftsman is apparent. The brochure is 9½ by 12 inches in size, the cover double-thick buff antique, and the inside pages heavy buff antique laid book stock. A forceful cover-design is printed in colors and the book tied with brown cord. The type on the inside pages in printed in brown and the decoration in light olive. Throughout the book forceful designs of three and four color halftones are tipped, shown exactly as when origi-

Effective hand-lettered heading used by the Bush-Krebs Company, Louisville, Kentucky.

nally printed for the customer, as good as the very finest quality of work being done in the world to-day. We are pleased to show on page 504 a group of catalogue cover-designs, the product of this firm, and on page 508 a page in two colors from a catalogue of shoes prepared by the Gazette Company for Ames Holden McCreaty, Limited. The handling is new to us and we pass it along to our readers, not only as a thing of beauty but as something which should prove suggestive and helpful to some of them. Canadian printers are looking up, and The Gazette Printing Company, Limited, is in the forefront of the advance.

Corey & McKenzie Printing Company, Omaha, Nebraska.—You did remarkably well in the production of the brochure, "Down Through the Years," as regards time in production. As a job of printing it is subject to improvement, although the general format is good. We regret an error was made in proportioning the cover-design to the size of the stock, which leaves about three picas in the back margin while the top, front and bottom margins average about six points. Had the design been reduced farther — the length, being greater than the width, would have reduced the greater proportion — the margins could have been made uniform on all sides as they should be, or the variation made so slight as not to mar the appearance of the cover. The design is a good one. The inside pages are nicely handled, but hardly enough ink was carried in printing. The brown is a little weak in "color" and the red used in combination is too strong, standing out much too prominently because of greater depth of tone.

James E. Gaffney, Instructor of Printing, Atlantic City Vocational School, Atlantic City, New Jersey.— Ordinarily the printing which comes from vocational schools is of a rather low order of quality, but yours is a happy exception. The March *Bulletin* is especially admirable, the cover being neatly and effectively designed. The lower group crowds the border at the bottom too closely, the variation in side and bottom margins being altogether too great, which, rather than the small space at the bottom, causes the effect of crowding. It should be raised at least two and one-half picas, which change of position would necessitate a slight lowering of the upper group to maintain balance, which is good as it stands. The fact, however, that the upper group is so much larger than the lower group would make it unnecessary to lower it more than six points, which would not alter the margins enough to merit consideration in this department.

Advertisement appearing on back cover of December issue of *Graphica*, house-organ de luxe of the Herald Press and Direct Advertising Agency, Montreal, Quebec. Other examples are shown in the four-page color insert of this issue.

Dave Winsten, Brooklyn, New York.—The book advertisements, or circulars, are exceptionally neat in general arrangement, and are forcefully displayed. We do not admire the italic initial used with roman on the one set in Packard. On the reverse side of this advertisement the last line alongside the initial "B" should have been set full measure, and under it. The space below the initial is about twice that at the side, whereas the spaces should be equal. On the "Red Letter" page the second line of display crowds the text below too closely. The space here should be at least equal, optically, to the space between the two display lines. On the Hill menu-title the middle group should have been raised and made part of one group with the word Hill's in the interest of both simplicity and balance. While the lettering on the page, "Simplicity in Type Design," is a little rough, as we would expect it to be, the page as a whole has character and style. The leaf should hang downward.

Charles F. Skelly, Altoona, Pennsylvania.— Your work is welcomed always. It shows what fine work can be done with limited equipment when the typographer realizes the beauty of simplicity. The specimens are dignified and readable, and very inviting in appearance. On the cover-design for the Altoona Sunshine Society booklet the small lines below the main display should be spaced more widely. When matter making up a group is continuous, the space between all lines should be equal.

Title-page from a beautiful book produced by Young & McAllister, Incorporated, Los Angeles, California.

When not continuous, and when several points make up a group, it is a good plan to space the lines emphasizing different points farther apart than the lines which, taken together, represent one phase or point. The dainty little folder-invitation for the Jaffa Temple Dances is very pleasing. The improvement you made in the such make-shifts are necessary to lengthen short lines to the measure of others in an attempt to square up a group, it would be better to set the design in another style. The press was not thoroughly cleaned before the blue tint was put on and the darker ink left from the previous run has deadened the light color so that it is diately below the main display line set in text, contrasts disagreeably therewith. The two styles of letters should not be used together, especially when in almost equal sizes, for then their disparity of form is the more readily apparent. We note also that you letter-spaced the line of text without increasing the regular amount of

Two strong title-pages from a series of folders issued by the R. F. Johnson Paint Company, Cincinnati, Ohio, to advocate the great variety of uses to which its product is adaptable.

bill-head for the Altoona Marble and Tile Company over the printed copy furnished you is marked indeed. Your style is exceptionally good — hold to it.

RALPH H. SCHWAM, Seville, Ohio.— Your letter-head is very satisfactory, considering its style, but we believe simple arrangements, chaste and dignified, are more appropriate for personal stationery than highly decorative designs. Italic capitals, because of their pronounced diagonal slope, are not pleasing in panel arrangements. We do not admire the use of colors and other points so often used to fill lines to a desired measure, for, because of the fact that they are less prominent than letters, a " hole " in the line where they are used is as apparent as if the space was left blank. When not bright and snappy as it should be. Be more careful next time.

GREENWOOD MADDUX, Palmer, Texas.—You incline a little too much toward decorative effects, but, even so, some of your specimens are unusual, interesting, and not at all bad. The *Rustler* letter-head is one of this class, but would have been improved if the inside panel had been made one pica wider so that the proper amount of space could have been placed between words of the main display line and if the line in italic had been set in roman. The general idea of the Thomas Shoe Company letter-head is also good, but the type-faces do not harmonize. The text letter goes very well with the small sizes of the Litho Roman, but the large line set in the latter series, and placed immespace between words, and, consequently, the words appear to run together. The bank folder title-page is entirely too decorative and there is a lack of proportion in the panels, besides a violation of shape harmony in the combination of type-faces. You appear to have considerable natural ability along the line of artistic printing, but the work shows that you do not understand the principles of design which govern artistic endeavor of every character. We would suggest that you secure and study Bachelder's " Principles of Design," or take up the I. T. U. Course, both of which explain these principles fully and plainly. Such study will develop your good taste in a remarkably short time, and will enable you to proceed with your work, knowing in advance what the result will be.

Unusual and artistic handling of a page for a shoe catalogue executed complete by The Gazette Printing Company, Limited, Montreal, Quebec, for Ames Holden McCready, Limited, also of Montreal.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Copying Autochromes in Black-and-White.

"Amateur Photographer," Buffalo, who wants to know how to get black-and-white negatives from Autochromes can do so by copying them by transmitted light in the camera, using a very strong yellow filter and a panchromatic dry plate. Negatives can also be made from them in a printing-frame, using an artificial light for the exposure. The slight vibration which is likely to occur when copying them in the camera rather helps, for it destroys the sharpness of the starch grains.

Valuable Pointers on Color Reproduction.

Some of the information given by the Zeese-Wilkinson Company in its book will be of interest to readers of this department. It says: "Absolute facsimile reproductions of originals, which have been produced with innumerable colors of varied origin, and of which the very texture and surface are characteristic, can not be made by any known process. Three and four color reproductions, however, when made with care and skill will closely imitate and resemble the original. Three-color plates are usually proved yellow first, red second, and blue last. For the four-color process the correct rotation is: black first, red second, blue third, and yellow last; but if necessary the rotation may be changed without jeopardizing results. If the yellow is printed last it must be transparent. The red used for both processes is similar, but the blues vary considerably; four-color blue being more brilliant and of a lighter shade than that used for the three-color process. Inasmuch as color inks produced from anilin dyes are highly susceptible to alkali or acid reaction, it is very essential that there should be no acid or alkali in any part of the paper to be used for color printing."

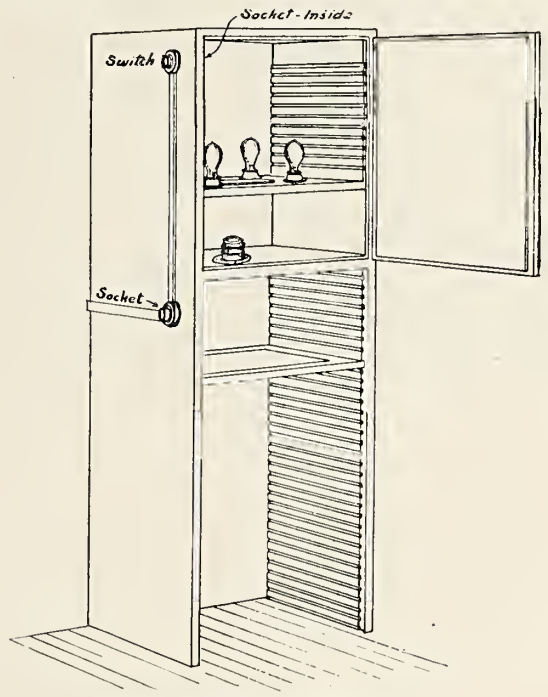
A Wormy Line Half-Tone Screen.

"Photolithographer," New York, asks: "Can you tell me how to make a half-tone screen about twenty inches square with a wormy-like pattern as shown in the work of one of the most successful offset printers in this country. Just what the pattern is like can be seen in the grays and browns of the colorwork, samples of which are supplied."

Answer.—There are several ways of making such a half-tone screen. One way is to use a varnish which on drying draws together in this wormy pattern shown; another plan is, coat a plate glass with a special formula of gelatin solution and, after drying, treat with an astringent like chrome alum, when the gelatin will reticulate into such a pattern as you desire. Both of these methods are uncertain except under ideal conditions. The reliable way to get such a screen as you want is to select such a pattern as found in one of the Ben Day shading mediums, take impressions from this medium on coated paper and lay these impressions down on stiff board with rubber cement, connect the joints under a magnifying glass by scraping and drawing with pen and ink, then you will have a copy from which you can make screens of any size and any degree of fineness.

Novel Idea for Camera.

Dr. D'Arcy Power, in *Camera Craft*, describes an enlarging camera which could be adapted to various uses for the processworker and be made a valuable piece of apparatus. The diagrammatic illustration herewith explains its construction so well that description is hardly necessary.



Camera Requiring Little Space.

This camera is like a closet against the side of the wall in the darkroom. There are three compartments in it. The upper one, lined with white paper, contains four 100-watt concentrated filament nitrogen bulbs arranged on a square frame, which can be changed to any pair of grooves in the closet so as to illuminate either upward or downward for enlargements or reductions. The lens is shown in its partition. A light-tight door shuts in all the light in the upper part of the closet. The negative from which an enlargement is wanted is laid upon a square opening in the top shelf illuminated by the electric lamps. The lens projects an image on bromide paper laid on the lower shelf, which

is placed in any pair of grooves required to give the enlargement wanted.

Every processworker can see possibilities in this type of camera for special purposes. It can be suspended from the ceiling to get rid of possible vibration. The lens should have either a focusing tube or a bellows extension, and the grooves can be used for either copy or plate holder as the numerous purposes suggest themselves.

Processwork in New Zealand.

The Christmas number of *The Weekly Press*, Christchurch, New Zealand, is at hand, and in itself is one of the most powerful illustrations of the value of photoengraving to a country. Little would the world believe of the scenic grandeur of New Zealand were it not for the engraved

Beginning the New Year with a Bath—In New Zealand.
From the Christmas Number of the *Weekly Press*, Christchurch, New Zealand.

photographs that are here distributed through the medium of the printing-press. And no photographers, engravers and printers anywhere do better work than that shown in this publication. The colorwork is in exquisite taste, the cover being especially notable. To those in northern latitudes it seems strange that the New Zealander should be enjoying his summer at Christmas time.

A Trip Through a Colortype Plant.

The Zeese-Wilkinson Company has issued a book of eighty pages, 9½ by 12¾ inches in size, describing a trip through its color-plate making and printing plant in New York. It is one of the most elaborate books of its kind ever published. The first section is devoted to color-plate making, the second part comprises specimen pages of color reproduction, and the last portion is given to the mechanical requirements of color-printing. The company truly states that the reason for the publication is the fact that, notwithstanding the general use of color-printing, there are but few people who know what skill and knowledge are required to produce these results. It believes that the more a customer knows about the color process the more coöperation he can render and the better work the company can give him. This is so true in every branch of the graphic arts. The well informed customer understands the intricacies of the work, appreciates the service rendered and gladly pays for it.

Benedict's Reduction Chart.

To George H. Benedict, of Chicago, the entire process engraving trade is once more indebted for another product of his mathematical mind. It is another chart which will be a labor and money saver in every shop where it is adopted. The chief value of this new chart of Mr. Benedict's is that any one may quickly determine how many pieces of copy can be photographed together and each one get its proper reduction or enlargement. Almost all photographers have marks on the baseboards of their cameras showing where the front of the camera must be placed to reduce one-half, one-third, etc., with different lenses. Mr. Benedict's chart covers all reductions so that one can figure out in advance the exact position of the front of the camera for each lens and thus do away with the necessity of focusing for size.

Brief Replies to a Few Queries.

"Publisher," Providence: You are at liberty to reproduce the photoengravings made abroad, as photoengravings made in this country only are entitled to the protection of American copyright.

The Sociedad Imprenta y Lithographia Universo, of Santiago, Chili, South America, has been working rotary photogravure successfully since 1912, according to Carlos Helfman, who asks that the fact be published here.

John McCarthy, Boston: The reason copper cylinders can be repolished and used over so many times in rotary photogravure printing is, the etching into the surface of the cylinder does not reach a depth of four one-thousandths of an inch.

"Photographer," New York: The temperature of a darkroom should not be higher than 70° F. because the ether and alcohol in collodion begin to evaporate quickly in a higher temperature.

J. D. Dixon, Chicago: An apprentice to photoengraving in London spends two years in training at a day technical school and then puts in four years at practical work in a shop before he becomes a journeyman.

"Electrotyper," Brooklyn, New York: Iron plates have been covered with deposited copper and tried out by photoengravers for half-tone engraving; but the difficulty of routing and fastening the iron plates to blocks has prevented their use.

THE DANGER.

At the Capitol one day a California Representative was discoursing on the sport of fishing for tuna off the Pacific coast.

"We go out in small motor-boats," said the Representative, "and fish with a long line baited with flying fish. Anything less than a hundred-pound tuna isn't considered good sport."

Just then a colored messenger, who had been listening, stepped up.

"'Scuse me, suh," said he, wide-eyed, "but did I understand yo' to say dat yo' went fishin' fo' hundred-pound fish in a little motah-boat?"

"Yes," said the Congressman, with a smile, "we go out frequently."

"But," urged the darky, "ain't yo' 'feared yo' might ketch one?" — *Houston Chronicle.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Common Silliness About Hyphens.

A kind (?) friend recently sent me a clipping from an address to proofreaders on "The Functions of a Hyphen." Well, that probably was a natural thing to do, because he knew that I once was interested enough in the subject to write two books about it. But the books were failures and are now as if they never were — gone, and forgotten — and my interest is now really *nil*. I mean that I am not interested any longer in trying to influence anybody's practice. And my reason is that people will persist in doing as they choose, which generally means the most unreasonable confusion. This address, like many others I have seen, has the appearance of thoughtfulness, but lands us practically where we started — in sheer ignorance. Only one clear point is made in it, as follows: "There was a reference last week in one of our best printed dailies to 'death defying loyalty,' which if only for a moment conjures up a misleading image. Such misprints — for they are nothing else — are snags in the path which impede the progress of him who reads." One other sentence is noteworthy —"Let me plead for a more thoughtful attitude on the part at least of the proofreader." For the proofreader who is at liberty to use his reason independently this is good advice; but in most cases the proofreader who marked in hyphens or marked them out so as to differ from copy would get into hot water. The commonest notion about the hyphen in compound words is that there should be none. My idea is that hyphens should be used as shown in the latest Standard Dictionary.

The Style of the Office.

E. A. F., Yankton, South Dakota, wrote some time ago: "I have been much interested in your frequent references to 'follow copy.' When a youngster (1872-3) I worked in D. Appleton & Company's composing-room. In those days we were instructed to 'follow the style of the office' in punctuation and capitalization. Scarcely an author had the style of the office, which was close punctuation. Much of the scientific stuff was English reprint, and this ordinarily had no style, putting the compositors on their mettle. Being desirous of learning, I, unlike some of the older fellows who never could get the vision but were everlastingly swearing at the proofroom, had no reason to complain, for many a time-job on final revises in pages was assigned to me because of my trustfulness [trustworthiness] and painstaking. These many years since have been devoted to newspaper-work and job-printing for myself, and the Appleton style in the latter has stuck with me. But, in these days of the typewriter and the machine, I wonder if the operators have the same instructions of forty years ago, or does the copy come to them already 'fixed' in style and beautiful legibility?"

Answer.— This writer's memory of the Appleton composing-room is apparently not so vivid as mine — for my first typesetting was done in Appleton's place in New York, before they crossed the river, and I often worked there afterward. Our correspondent wrote some reminiscences which I have omitted because they are not germane to the point of general interest. But he mentioned Superintendent Weary, and I don't see how any one can forget Mr. Werrey's name and retain an accurate memory of the place. Make-up was done there by piece-work and as a maker-up I had a fine run-in with Mr. Werrey. I had to talk to him a full hour to get one cent extra on the thousand for twenty-one men, which the scale called for because of narrow measure. I got it! Maybe I'll reminisce a little more later, but now for the point.

A general difference between the old-time offices, now much fewer, and the places among which their work is now dispersed, and where many styles are necessarily followed, is the sole cause of my advocacy of "following copy." That advice is pertinent only to the places of the many styles. Some prominent New York publishers now have their own composing-rooms, Scribner's and Putnam's, for instance; and of course all the newspapers do only their own work. In such places individual styles prevail, according to which the work is always done — except incidentally when violations of office style are counted too unimportant for correction. D. Appleton & Company always had the reputation of being very careful and accurate, probably because in the old time when they did their own work the tradition arose from the approach to uniformity through the permanence of their proofreading force, which seldom changed, and on these rare occasions usually by taking in one of the best compositors. In my experience there I never saw any style-book or -card, and I believe the "style of the office" was simply an unwritten code consisting simply in the more or less uniform system used by one proofreader and learned from him by his contemporaries and successors, of course with occasional variations. Naturally, the careful compositors learned the style well enough to work comfortably; but many poor bunglers could not master that or any style, and, as they simply had to make any correction the proofreader marked, of course they spent much time in "kicking." The good side of the story was also very evident, as told in my own case. My biggest half-day's work there exhausted a packed-full case of bourgeoise, yielding nearly 8,000 ems for four hours' work, and I never saw a proof of it.

Of course all this was in the old hand-set piece-work days, even before typewriting was common. When typewriting got its vogue a new fallacy arose, that copy was surely more legible and less troublesome. People never seemed to realize that most typists are girls, not nearly so well informed as most proofreaders, and not so well able to produce uniformity of style. Then came the machine for typesetting, and the resulting change of conditions all

through. Now the proofreader must keep foremost the fact that he dare not venture to attempt making conformity to any style regardless of copy, and that his best interest lies in studying to make as few corrections as possible. Of course this does not apply to actual typographical errors. He is always expected to correct those. I may mention my own work as an example of one difficulty. To-day I got a book for final reading, with an order directing proper punctuation. That order did not say who was to decide what is proper, and of course provided no criterion. My only safety, or surety, lies in accepting whatever the operator has done. What really intelligent operators mainly do is "follow copy." They seldom venture to introduce really "proper" punctuation.

O'Clock.

H. E. S., Mission, Texas, writes: "An argument has come up as to the correct way of capitalizing the word o'clock when used in a heading. I contend that small *o* and large *C* is the correct way, or both caps. A large *O* and small *c* I believe is incorrect."

Answer.— In my opinion two caps. should never be used except in a heading like ours as here given. The form O'clock is not correct, any more than Of Clock would be. The best form is o'Clock. But if your opponent in argument is a customer or one in authority, the best plan is to print what he demands.

Written for THE INLAND PRINTER.

DOES OVERTIME PAY?

BY R. KYNETT PENFIELD.

The argument in this article is so specious and the error so common that we publish it with Mr. Penfield's consent, after calling his attention to its error, so that we may bring before our readers the truth regarding the overtime fallacy. Read this article in connection with that with the same heading in the Cost and Method Department.—Editor.

HEN a printer keeps his workmen after regular hours in order to deliver a job on time, he must pay those men wage and a half for their overtime. Apparently, therefore, Mr. Printer should be careful to eliminate overtime whenever possible. It may seem better to put off the customer rather than pay the additional wages.

But I hope to demonstrate that not only does the printer break even when he does overtime work that must be billed at regular prices — but that he actually makes money on the proposition!

Let me state right here that this is not intended to pave the way for discontinuing the charging of extra rates when the customer wants his work produced so quickly that it must be done in overtime. The custom of charging the regular rate for the sold hour, plus at least the additional wage demanded by the workmen, is eminently fair. If the customer is in such a hurry for his work, the extra charge is only right because of the service he is getting. And as for the printer — any additional profit he can salt away is most desirable.

But let us assume — as an instance — that because of any one of the many delays that arise in the printing business a program job is behind schedule. These programs positively must be delivered to-morrow, because the concert for which they are intended takes place to-morrow evening. Here it is closing time — and the only way to finish the job so that it can fulfil its purpose is to work overtime to-night. And, as usual, we have given a close price, based on doing the work in regular hours! Well, finish it we must. So we'll have to keep the men — pay them their overtime rates — and swallow the loss.

Let us not sigh and regard ourselves as martyrs to a good cause and a high principle. No. We have really killed two birdies with one missile. We have delivered the programs right on time — and have actually put more money in our pockets than we had estimated to do!

Here is how we do it. The figures are based on the actual costs in my own plant, and are quite accurate. The plant in question operates in New York city, employing twelve people, and doing a line of small jobwork.

Labor directly chargeable to press and composing rooms aggregates $500 per month. All the other expenses incidental to operating the business amount to $600, totaling $1100. We'll say for convenience that the month contains twenty-five working days of eight hours each — two hundred hours per month. The cost per hour, then, is $3 for overhead and $2.50 for labor — or $44 per day for all expenses.

Now, then, let us take up the question of the overtime. We'll pretend we don't know how long it will take to finish the job and will work out a table for several different periods of overtime.

Let us premise by stating that of all the items of expense except direct labor, only four increase as the plant is used overtime. These four comprise depreciation, power, oil and cleaners (rags and benzine) — in my plant they aggregate 54 cents per hour. All other items remain stationary — they must be paid whether the plant works half time of regular time or overtime. The following tables then work out:

ONE HOUR OVERTIME.

Overtime labor cost	$ 3.75
Regular cost per day	44.00
Depreciation, etc.	.54
Cost for *nine* hours	$48.29
Cost per hour	$ 5.36
Extra profit per hour	.14
Extra profit for to-day	1.26

FOUR HOURS OVERTIME.

Overtime labor cost	$15.00
Regular cost per day	44.00
Depreciation, etc.	2.16
Cost for *twelve* hours	$61.16
Cost per hour	$ 5.10
Extra profit per hour	.40
Extra profit for to-day	4.80

As a matter of fact, then, by finishing our program in overtime hours we will not only have made our regular profit for the number of hours worked to-day, but the cost per hour has been so reduced that we make a greater profit per hour than usual, and more net profit on the job than we had estimated!

And the longer we work overtime the greater will be the profit per working hour.

Now, the important thing in my mind in regard to this little demonstration is just this: If it is a toss up, Mr. Printer, as to whether you will pay overtime wages and deliver the job on time, or disappoint the customer and "save" the additional wages — squander the wages! Verily, a satisfied customer helps to gain you a good reputation — the reputation means more customers — more money — more of the good things of life. Figure it out for your own plant and then try it in practice.

FORCED ON HIM.

"Scribbles is a free-thinker, is he not?"

"Well, no editor will give him anything for his thoughts." — *Boston Transcript.*

COST AND METHOD

BY BERNARD DANIELS.

Does Overtime Pay?

In another column appears an article by R. Kynett Penfield in which the author endeavors to show that it pays to work overtime, and that the more overtime you work the more money you make.

Our reason for publishing this article, after calling the author's attention to its fallacy and securing his admission of error, is that others who may possibly be figuring along these lines may be prevented from making similar errors.

The editor of the Cost and Method Department has carefully considered this proposition from all sides and finds that the main cause of the error was the cutting of corners in figuring and taking rough averages of time and money instead of accurate accounting such as would be given by the Standard cost-finding system.

The first error is in figuring as though the entire plant ran overtime to finish the one job, while it is the general custom (and he later admits it is his also) to run one press and keep a pressman or pressman and feeder overtime.

Running a plant with full force double or triple time is generally conceded to reduce the cost of production by distributing the overhead expense over what is practically two or three working plants, but a short-time overrun is usually expensive.

In another letter Mr. Penfield gives his working force as two compositors, a pressman, three feeders, two boys and himself, in addition to the office force of stenographers, bookkeeper and salesmen. Allowing one boy to the office this gives seven people besides himself in the productive force, and he pleads guilty to working half time on the job. Taking the wages given by him, which are standard for New York, his real workroom pay-roll is $135 per week, including his half pay. Allowing the usual four and a third weeks to the month, this gives $585 per month department pay-roll instead of the $500 roughly taken in making the calculation. Allowing that he was correct in his monthly total of $1,100, the overhead is $515, and these figures give a wages cost per hour — there being 208 hours in an average month — of $2.81, or $22.50 per day. At the same time the overhead would be $2.47½, or $19.81 per day. A total cost of $5.28½ per hour, or $42.31 per day.

He pays his pressman $24 per week, or 50 cents an hour, while if the total pay-roll was averaged over the total hours for seven people it would only amount to 40 cents an hour. This shows another reason why you can not mix all kinds of pay-roll and make an average. During the day three out of four presses are being run by feeders at a lower rate — $14 per week — 30 cents per hour provided they ran 100 per cent productive and average the pressmen and feeders at 35 cents an hour.

Now suppose this shop worked only one hour overtime on one press and the pressman stayed alone and fed it. It would cost 75 cents for his wages and, say 15 cents for light, heat, power and other incidentals. A loss of 55 cents on the average wage hour.

But this is not correct, for it is impossible to run any plant 100 per cent productive time and the best pressroom record that is authentic shows eighty-five per cent. At eighty-five per cent productive the daytime wages cost on those four presses would be 43¾ cents per hour, and the overtime would cost for wages and extras 90 cents, as above, showing a loss of 46¼ cents for the first hour and about 45 cents per hour each additional hour.

Now, if the whole plant were run overtime the figures would be more like this:

Regular day's cost	$42.31
1 hour overtime — regular pay and, except manager, ½ pay extra	4.05
Expense	.54
	$46.90

If the composing-room were sixty-five per cent productive (a normal average) and the pressroom eighty-five (a very high average) that would give a net average of seventy-eight per cent productive hours, or 6.24 hours per day at $6.77 per hour. Working one hour over would give 7.24 hours at $6.48. But even in overtime we do not get 100 per cent production, for there is the loss of the wash-up time and, when more than one hour is worked, of the starting and stopping, which is fully twelve minutes each. This would make our one hour only eight-tenths of an hour, so that the cost would be at the rate of $6.67 per hour for the actual productive time, or about ten cents an hour less than a day-time hour.

That is ten cents per hour for the entire shop, or a little over one cent per productive hour.

It may be correct to say that it pays to keep the whole shop overtime once in a while on productive work, but the profit is not usually in dollars and cents on the job done that day or the next day, and it surely costs money to do this frequently, as it does not take much of a drop in efficiency to cost more than a cent an hour. The men who have worked eleven, twelve or thirteen hours a day two or three days do not produce as much per hour, and as the printing business has not yet reached the position of the dentist who charges by the hour no matter how little work he does in that time, it does not pay to reduce productive effort by tiring men out with overtime. It pays better to put an extra man on, for then it costs only single time wages, as the overhead is really divided over a greater number of productive hours, unless a lot of new material is necessary to allow him to work.

There is a big lesson in this for the printer who is in the habit of jumping at conclusions and rounding up his quantities into easily handled figures. Such methods usually lead to misinformation, incorrect judgment and ultimate loss.

While Mr. Penfield's first figures seemed to show a great gain because he had roughly distributed his overhead, a more careful analysis shows so little gain as to be not worth considering, while a still more accurate proportioning of the costs would show an actual loss, as it has in other calculations made with carefully collected data.

A Handy Price-List.

The greater part of the ordinary commercial printing should be sold from price-lists like other standard goods, and would be if printers generally knew the advantage of this method of selling as compared with figuring each anew.

Edward Corman, secretary of Knoxville Council, Tennessee Printers' Federation, sends us a price-list for letter-heads and other jobs cut from similar units of folio or double-cap stock on which there is a small amount of composition. This list, which we show here, is more complete than usual and we are, therefore, glad to show it as a guide to others in making similar price-lists, or for direct use if they prefer.

LETTER HEADS

THESE FIGURES ARE BASED ON 20-POUND STOCK

Figures in table are for 8 by 11 size, 20lb. stock, in black ink. For 16lb. stock, use line next above; for 24lb., line next below. Small type in each line shows amount per thousand to be deducted for ½ and ⅔ size heads. Cost of stock per thousand, in first column, includes $1.00 per hundred pounds for freight and drayage, and 20% for handling expense.

Prices are based on one hour composition, and printing from plain type form, no cuts: Add enough to cover extra composition, if any, and extra press time on cuts. Quantity rates apply also on assortments of sizes, with deductions as shown for ½ and ⅔ sizes.

When two or more heads are printed, figure each as a separate job. Small changes in body of head (not title), when made without running over the form, are charged extra at $1.00 for each change (2 lines or less).

The extra charge for additional colors of ink, as shown at bottom of table, covers only lockup and presswork on plain forms of one to three lines. If extra composition time or makeready is required, charge accordingly. All printing below the head proper, or on back of sheet is considered an extra.

Paper costing more than $5.14 per thousand, charge extra, additional cost plus 40%. For ruled stock, add 1c. per pound and 20% to cost of ruled paper, and use line in table for same value per thousand, as shown in first column. This table requires no extra charge for ordinary padding or plain boxes. To find price for quantity not given, as 4-M, figure 3-M at 3-M rate and 1-M at 5-M rate.

Knox Cost Per M	COST of STOCK Per Lb., F. O. B. Shipping Point	DEDUCT FOR SHORT SIZES	Class	250	500	1 M Per M	1½ M Per M	2 M Per M	2½ M Per M	3 M Per M	5 M Per M	10 M Per M	15 M Per M	20 M Per M	25 M Per M	50 M Per M
.82	5 and 6c	Deduct for ½ size Letterhead 55c. per M. Deduct for ⅔ size Letterhead 35c. per M.	A	2.45	3.00	4.10	3.50	3.15	3.00	2.85	2.55	2.20	2.00	1.90	1.85	1.70
1.06	7 and 8c	Deduct for ½ size Letterhead 70c. per M. Deduct for ⅔ size Letterhead 45c. per M.	B	2.55	3.15	4.40	3.80	3.45	3.30	3.15	2.85	2.50	2.30	2.20	2.15	2.00
1.30	9 and 10c	Deduct for ½ size Letterhead 85c. per M. Deduct for ⅔ size Letterhead 55c. per M.	C	2.60	3.30	4.70	4.10	3.75	3.60	3.45	3.15	2.80	2.60	2.50	2.45	2.30
1.54	11 and 12c	Deduct for ½ size Letterhead $1.00 per M. Deduct for ⅔ size Letterhead 65c. per M.	D	2.70	3.45	5.00	4.40	4.05	3.90	3.75	3.45	3.10	2.90	2.80	2.75	2.60
1.78	13 and 14c	Deduct for ½ size Letterhead $1.15 per M. Deduct for ⅔ size Letterhead 75c. per M.	E	2.75	3.60	5.30	4.70	4.35	4.20	4.05	3.75	3.40	3.20	3.10	3.05	2.90
2.02	15 and 16c	Deduct for ½ size Letterhead $1.30 per M. Deduct for ⅔ size Letterhead 85c. per M.	F	2.85	3.75	5.60	5.00	4.65	4.50	4.35	4.05	3.70	3.50	3.40	3.35	3.20
2.26	17 and 18c	Deduct for ½ size Letterhead $1.45 per M. Deduct for ⅔ size Letterhead 95c. per M.	G	2.90	3.90	5.90	5.30	4.95	4.80	4.65	4.35	4.00	3.80	3.70	3.65	3.50
2.50	19 and 20c	Deduct for ½ size Letterhead $1.60 per M. Deduct for ⅔ size Letterhead $1.05 per M.	H	3.00	4.05	6.20	5.60	5.25	5.10	4.95	4.65	4.30	4.10	4.00	3.95	3.80
2.74	21 and 22c	Deduct for ½ size Letterhead $1.75 per M. Deduct for ⅔ size Letterhead $1.15 per M.	I	3.05	4.20	6.50	5.90	5.55	5.40	5.25	4.95	4.60	4.40	4.30	4.25	4.10
2.98	23 and 24c	Deduct for ½ size Letterhead $1.90 per M. Deduct for ⅔ size Letterhead $1.25 per M.	J	3.15	4.35	6.80	6.20	5.85	5.70	5.55	5.25	4.90	4.70	4.60	4.55	4.40
3.22	25 and 26c	Deduct for ½ size Letterhead $2.05 per M. Deduct for ⅔ size Letterhead $1.35 per M.	K	3.20	4.50	7.10	6.50	6.15	6.00	5.85	5.55	5.20	5.00	4.90	4.85	4.70
3.46	27 and 28c	Deduct for ½ size Letterhead $2.20 per M. Deduct for ⅔ size Letterhead $1.45 per M.	L	3.30	4.65	7.40	6.80	6.45	6.30	6.15	5.85	5.50	5.30	5.20	5.15	5.00
3.70	29 and 30c	Deduct for ½ size Letterhead $2.35 per M. Deduct for ⅔ size Letterhead $1.55 per M.	M	3.35	4.80	7.70	7.10	6.75	6.60	6.45	6.15	5.80	5.60	5.50	5.45	5.30
3.94	31 and 32c	Deduct for ½ size Letterhead $2.50 per M. Deduct for ⅔ size Letterhead $1.65 per M.	N	3.45	4.95	8.00	7.40	7.05	6.90	6.75	6.45	6.10	5.90	5.80	5.75	5.60
4.18	33 and 34c	Deduct for ½ size Letterhead $2.65 per M. Deduct for ⅔ size Letterhead $1.75 per M.	O	3.50	5.10	8.30	7.70	7.35	7.20	7.05	6.75	6.40	6.20	6.10	6.05	5.90
4.42	35 and 36c	Deduct for ½ size Letterhead $2.80 per M. Deduct for ⅔ size Letterhead $1.85 per M.	P	3.60	5.25	8.60	8.00	7.65	7.50	7.35	7.05	6.70	6.50	6.40	6.35	6.20
4.66	37 and 38c	Deduct for ½ size Letterhead $2.95 per M. Deduct for ⅔ size Letterhead $1.95 per M.	Q	3.65	5.40	8.90	8.30	7.95	7.80	7.65	7.35	7.00	6.80	6.70	6.65	6.50
4.90	39 and 40c	Deduct for ½ size Letterhead $3.10 per M. Deduct for ⅔ size Letterhead $2.05 per M.	R	3.75	5.55	9.20	8.60	8.25	8.10	7.95	7.65	7.30	7.10	7.00	6.95	6.80
5.14	41 and 42c	Deduct for ½ size Letterhead $3.25 per M. Deduct for ⅔ size Letterhead $2.15 per M.	S	3.80	5.70	9.50	8.90	8.55	8.40	8.25	7.95	7.60	7.40	7.30	7.25	7.10
	EXTRA IF IN COLORED INK			.30	.35	.40	.30	.25	.20	.20	.15	.13	.11	.10	.10	.08
	EXTRA FOR EACH ADDITIONAL COLOR			1.75	2.00	2.50	2.00	1.75	1.60	1.50	1.20	.90	.80	.75	.70	.60

This list was figured out by Mr. J. Leonard Jones, of the Zi-Po Press, of Knoxville, who says he thinks it should be a little higher, but deferred to the majority in Knoxville Council.

The prices given are about twelve per cent lower than they should be for a large city plant and will prove to be nearly right for the country offices and those in the smaller cities.

Estimating Presswork.

Many printers have fallen into the bad habit of estimating presswork at so much per thousand and ignoring the varying cost of make-ready and different classes of work.

A short study of the U. T. A. Price-List, or the price-lists issued by several local printers' organizations, will show that there is a variation of ten to one in the cost of make-ready on the same size sheet according to the grade of work, and of five to one according to the size of sheet in the same grade of work. These lists are all based on very exhaustive investigations made several years ago by some printer enthusiasts who wanted to know the truth, and have been verified from time to time since, so we will not discuss their correctness, but content ourselves with recommending their regular use by all printers.

When ready to estimate, carefully consider in which of the five classes of quality your job belongs and then the size of sheet, consult the tables and see just what the make-ready is worth, and how much per thousand it is worth to run it after the make-ready is done. You may be surprised at first and feel that the prices are too high. If so, watch your own costs and make a correct table for yourself when you are sure you are right.

Always use an estimating blank and always put down on it the class of presswork, the number of forms, the size of the sheet, the color of ink, the number of impressions, and whether it will require slip-sheeting or not. Do this before you put down any prices and check it up carefully to make sure that you have not left anything out. Then write in the prices from the list.

If you would rather figure at cost and add profit to suit your own ideas, use the U. T. A. list and deduct twenty per cent from each price in it. This will give you the net cost of the work and you can then know just what the total cost will be if yours is an average shop or a little better. Of course this kind of figuring will not do for a back-number shop with a large overequipment of obsolete machinery; but then we feel safe in saying that, as the proprietors of such shops do not read THE INLAND PRINTER. If they did they might clean out a lot of junk and become real live printers.

Don't guess in estimating presswork, it is not necessary. If you do not have records of your own cost system the price-lists will enable you to use those of the other fellow

until you accumulate enough cost records to prove their correctness.

The third item in presswork is the ink — that costly indefinite which so many estimators leave out altogether. This is not so absolutely calculable as the make-ready and run, especially in these troublous times. The scale given in the various price-lists is safe for ordinary black ink, but you will have to consult the ink-maker as to the covering power of any colored ink you may figure on, as some inks, reds for instance, vary over five hundred per cent in covering power.

And there is still another item in the cost of presswork that is seldom given the proper attention, and that is the cost of handling extra light or extra heavy stock in feeding. Just look over some of the work you have done on cardboard and extra heavy paper and note the cost of handling it on and off the press. This does not mean the warehouse handling but that which the feeder and the pressman must do.

The various proportions of these items entering into each job of presswork should be considered, and that is why a flat price per thousand would be business suicide if carried out in all your work.

Estimate the amount of each item separately. Don't guess at a total.

The Layout Man's Profit.

The big problem of the printer lies in his composing-room. It is here that he finds it is impossible to make profit and that costs are growing heavier every year.

One of the big items of expense in composition is the time required by the compositor to plan the job and decide on the type to use in it after receiving the copy. In many plants this item alone is equal to ten per cent of the entire composing-room time, and this, added to distribution, reduces the actual salable time to about sixty-three to sixty-five per cent of that paid for.

Some plants employ a man to lay out the general design of the job before sending it to the compositor, and a few make a complete layout and indicate the exact type and display to be used.

It has been found that the more complete the layout the greater the saving in the composing-room, and that there is an actual profit over the wages paid the layout man. In one plant they pay the layout man $25 per week and find that he saves about $40 worth of compositors' time — a much greater profit than is made on any one man in the composing-room.

But the possibility of the layout man is yet in its infancy. Hundreds of bright young men are studying the I. T. U. Course, and in the technical schools, who will have a more comprehensive knowledge of display and design than is possible for any exclusively shop-trained man. These men with a knowledge of shop routine and a short practical experience will be able not only to lay out the job for the compositor, but also route it through the shop and designate the various operations it is to receive, and their probable time, so that it will be possible to make the most out of the shop's facilities by making the work to fit them.

Such layout men are coming. There are a few now, but the need is great, and they will make big profits for the house on the liberal salary they will command.

The majority of employers have not yet seen the necessity; but keener competition, not only of price but also of quality, will soon force this matter on their attention.

Ambitious young printers will do well to fit themselves for the position of layout men, and wise employers will show large profits for both.

Knowing Costs.

The only way to know your costs is to keep a cost system in good working order in your plant and study the reports that it brings to your desk periodically. It is not sufficient to let your clerk tell you the hour costs or the cost per thousand, you must know the details and the reasons.

Through the generosity of some of the wiser printers who have installed cost systems, average costs have been published to the trade; but those are only mile posts and signs by the way to guide you, they can not take the place of *your records* and *your cost figures.*

Your figures show the way to the proper handling of your plant for the increase of profits, point out the leaks and suggest plans for betterment. They are a chart to your success.

The printer without a cost system is like a mariner without a compass, or a ship without a rudder — at the mercy of every passing business storm.

New Year Resolutions.

We all make them, and with many the effort of making the resolutions so exhausts the nerve force that there is not power enough left to put them into force. This New Year turn over a new leaf and make fewer resolutions, and make them effective by action. Here are some good ones, take your choice:

During 1917 I will not sell any job below cost.

This year I will keep up the cost system faithfully and find out where I differ from standard cost, and why.

For one year I will study salesmanship as applied to printing and stop being a mere order-taker.

During 1917 I will reduce my overequipment and increase my output per unit of machinery by replacing the old machines with fewer but more efficient new ones.

From January 1, 1917, I will study to systematize my business and make it as profitable as possible by refusing to take chances on guesswork prices.

And finally: *Resolved*, that the printing business is ancient, honorable and honest, and that I will help place it in its proper position in the commercial world by coöperating with *all* my fellow printers in educating each other and the public to a correct appreciation of our art; and will, therefore, become an active worker in the local trade organization or organize one if there is none.

Who Pays for the Errors?

It is not to be expected that any man, or any set of men, should prove infallible and error-proof even with every condition plainly set forth, so it is but natural that printers and salesmen should make errors and that jobs of printing should be spoiled. But who pays the bill?

If the error gets by and reaches the customer in a finished job, you may be called on to make a rebate in the price, and you certainly suffer in reputation. You pay for the error.

If the error is discovered and corrected before the job is delivered, this costs money and increases the cost of doing business, and while you may think that you are passing it along to your customers at large in increased hour-cost, you are not. You can not get any more for your work than the market rate. You pay for the errors.

In anxiety, in lost percentage, in lost customers, in decreased efficiency, you pay for errors — your own, your salesman's, your workman's — and you should, therefore, establish in your office and your plant systematic routine for handling orders and strictly coded descriptions of each operation, and require each one handling copy or orders to use the same words in describing the same operation and the

same sequence of operations in entering or describing an order.

There is nothing like a fixed vocabulary to eliminate misunderstanding between office and workrooms, and most errors are the result of misunderstanding.

Remember that if you did not make the error you would make the money it cost, and more, for you would make a profit on the time it took to make good.

You pay for the error every time.

Cut Costs — Not Prices.

The printing business requires a larger fixed investment in machinery and equipment per dollar of output than any other manufacturing and yet there is no class of business men more careless of cost than printers.

The enormous amount of detail in his business should wake the printer to a realization of the value of a proper cost system and a systematic endeavor to keep costs down to the lowest efficiency basis. But it does not seem to. Generally he will cheerfully cut his price and console himself with the thought that by getting a big business costs will somehow automatically reduce themselves. Then when the annual accounting time comes he is surprised that he has not made a profit.

What every printer should do is install a cost system, and take each monthly statement of costs and carefully analyze it to see where he can reduce costs by better management, by change of equipment, and by getting the kind of work for which his plant is fitted.

As an example — having just audited several cost systems this is what we found:

Plant No. 1.— Composing-room overequipped by $2,000 worth of old type not used now that machine composition is being bought outside. Pressroom with two extra large cylinders which ran only 10,000 sheets the right size in four months; money could have been saved by running those in half sheets on a smaller press. A primitive bindery that turned out work equivalent to twenty per cent of its value in three months. A stock system that allowed a considerable accumulation of odds and ends of expensive stocks.

Plant No. 2.— Fairly good composing-room recently refurnished. Pressroom with six cylinders and four jobbers, running about fifty-six per cent of the time as reported on the tickets, and doing an amount of work easily accomplished in fifty per cent. A small, well-equipped bindery showing a production of less than fifty per cent.

Plant No. 3.—An old-fashioned composing-room spread all over a space of 3000 square feet. A mixed pressroom with several presses of which the proprietor boasted: "I have had those machines for over twenty years and they are good yet, what's the use of talking to me of ten per cent depreciation." A stitcher of ancient mintage and a good paper-cutter.

These three plants were all overequipped about twenty-five per cent as a whole, and in some departments more than fifty per cent. Yet each of their owners complained very bitterly of not making profits.

No. 1 was carrying in the composing-room a load of forty per cent of non-productive material which raised the cost of composition to $1.63 per hour. Its pressroom was paying fixed expenses on the two white elephants that increased cost over 20 cents an hour for each machine in the pressroom, and could easily have dispensed entirely with one of them and done just as much work. The bindery was an expense. It would have paid better to have given some binder a premium to do the work.

Costs were cut by selling the type and one press, but the idea that it was not possible to get as good work from the binders kept that expense. But the next monthly statement showed greatly decreased cost per hour.

No. 2 cut costs by covering up a third of the presses, reducing the number of employees and getting seventy-eight per cent productive from the pressroom, which took it out of the losing class though there was still a loss on the bindery.

No. 3 was hopeless — that is, the owner was, as he held the idea that he must be equipped for the largest amount of business he ever did, and that when things were dull the old equipment was productive enough. He had added a couple of secondhand presses and some new type a year or so ago.

Here is the lesson: By modernizing their equipment and reducing it to the needs of their average business two plants were able to reduce costs so that they could estimate on making a profit and stand a chance of getting the order by salesmanship. The third man is still trying to struggle along by cutting prices and taking a cost statement once in a while.

Which have you done along this line, Mr. Printer — are you cutting costs or trying to get work by cutting prices? The price to the customer may possibly be the same either way, but it is quite another thing to the printer.

"GOOD LUCK."

Photograph by George A. Alsop, Chicago, Illinois.
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THE WORST POSSIBLE.

Jones (to his grocer) — You seem angry, Mr. Brown.

Brown — I am. The inspector of weights and measures has just been in.

Jones — Ha, ha! He caught you giving fifteen ounces to the pound, did he?

Brown — Worse than that. He said I'd been giving seventeen.— *Tit-Bits.*

What Is Being Done to Conquer Tuberculosis

No. 3.—By WILLIAM H. SEED.

The statements made in this concluding article of the series on this important subject are substantiated by a paper on "Prevention and Treatment of Tuberculosis," by H. Longstreet Taylor, A.M., M.D., president of the Advisory Commission, Minnesota State Sanatorium for Consumptives, director of the Pokegama Sanatorium for Tuberculosis, and member of the American Climatological and Clinical Association, published in the St. Paul "Medical Journal," December, 1916. But is substantiation necessary? Consider the offer made to the nation, then inquire why this offer has been neglected.—Editor.

IN my articles on the subject of prevention and treatment of tuberculosis which appeared in the November and December issues of THE INLAND PRINTER, I have tried to concisely review the work of Dr. Karl von Ruck, of Asheville, North Carolina, toward the perfection of methods and remedies calculated to limit the ravages of this terrible disease. I have, likewise, endeavored to show that, in spite of many difficulties, and in the face of the adverse if not hostile attitude of an officer of the Public Health Service, who was detailed to study the action of his new vaccine against tuberculosis, he has gone on with his life-saving efforts undisturbed by his would-be critics. Having become convinced that the representative of the United States Public Health Service lacked the necessary skill and ability when he first met him, he took immediate steps calculated to develop the truth by an independent study of his vaccine and by experimentation with it, in one of the best laboratories in the world, and under the direction of one of the greatest authorities on immunity, Sir Almroth E. Wright, in London.

The reader should bear in mind that Doctor von Ruck's published claims could never have been the subject of an investigation by the United States Public Health Service but for his own request, upon which the resolution ordering it was adopted by the United States Senate. His object was that the vaccine should be made by our Government and be supplied to the people of the United States, especially to the poorer classes, without cost, on a plan similar to that by which the Government now supplies preparations for combating diseases in cattle and swine.

Considering that tuberculosis is causing at least one death out of every seven which occur from all diseases combined, and that in the United States alone about 150,000 persons die annually of this disease, one fails to understand the causes that permitted this work to be entrusted to an inexperienced young physician who committed the serious blunders which I pointed out in my first article, and why these were not discovered by his superiors. One may ask, also, why his report savors so strongly of personal bias and hostility that even a layman can discern it in almost every paragraph.

Does this suggest that Doctor von Ruck was not *persona grata* to the powers in control of the Public Health Service? And may one not suspect that the verdict rendered by this inexperienced physician was arrived at before the investigation was well under way, or perhaps before it was actually begun? However these questions may be answered, the fact is, that Doctor von Ruck protested repeatedly against the methods employed in this so-called investigation and without avail. That he was not slow in recognizing the existing situation is shown in the precautions he adopted to secure the results of his labors for suffering humanity by appealing to competent authority elsewhere within a short time after the representative of the Public Health Service started upon his work.

Recurring to the subject of the meaning and import of Doctor von Ruck's successful efforts in the treatment and prevention of tuberculosis, it should be remembered that at the time when he asked for an official investigation his methods of treatment had long been employed in his own sanatorium and in other institutions, as well as by many physicians in their private practice. All of them had found his methods of the greatest value.

His new vaccine had likewise been employed by numerous other physicians who had observed equally good results as he had himself in the treatment of tuberculosis and in its use for preventive vaccination of infected children and adults.

The Watery Extract of Tubercle Bacilli which he introduced in 1897 had been used with remarkable success not only in this country, but also in foreign lands, and in a publication in 1907 he reviewed the results that had been published or had been reported to him directly by over one hundred of his colleagues.

A tabulation of these results, which also gives the experiences and the names and addresses of the physicians concerned, shows that at that time they had treated 2,183 cases of tuberculosis, most of which had reached the stage commonly spoken of as consumption. Of this number 748 were still in an early stage and 83.5 per cent were cured, and all but six of the other patients improved under the use of this remedy. In 689 patients in the moderately advanced stage 52.7 per cent were cured, and in only 15.2 per cent no improvement was recorded. In 746 patients, whose disease had reached the far advanced stage of consumption and which is commonly considered as hopeless, there were still 14.8 per cent of cures; 40 per cent had improved, and in about 45 per cent this treatment failed.

In a report from the Winyah Sanatorium, dated 1915, Doctor von Ruck's own results in 2,760 cases are given and reviewed, showing but one single failure in the early stage, fifty-three failures in the moderately advanced stage, and 298 failures in the far advanced stage, that is, in only 12.6 per cent of all stages of the disease did the remedy fail to cause improvement, the actually cured patients being 1,436, or 52 per cent. The disease was arrested in 515 cases, or 18.6 per cent, and improved in 457 patients, or 16.6 per cent.

In this report the experiences of other physicians are again considered and it is shown that 1,773 patients had been treated with his new vaccine in the early stage, with failures recorded in only three; in 1,151 moderately advanced patients failures occurred in thirty-one, and in 322 far advanced patients in only eighty-one instances. The patients which were treated by other physicians with vaccine totaled 3,246 and the failures 115.

These same physicians also reported further on their experience with the watery extract in a total of 4,797 cases of tuberculosis in all stages, with failures in the early stage in five; in the moderately advanced stage in 128, and in the far advanced stage in 501 cases of consumption. Including the 2,760 patients treated by Doctor von Ruck himself, we have a grand total of 12,986 cases of tuberculosis in all

stages, among them 2,957 cases of consumption in its last stage, failures occurring in only 1,537, or a little over 11 per cent. In addition to the disease of the lungs many of the patients appear to have had tuberculosis in other parts and organs, and a large number had coexisting other diseases of a serious nature.

Over 10,000 of these patients were treated by their own physicians, mostly at their homes, and, considering that by the ordinary methods of treatment the results obtainable are reversed in that the percentages of successes are not greater than are the percentages of failures under the use of Doctor von Ruck's methods, comment on my part upon the possibilities of the latter if they were generally adopted appears entirely superfluous.

Doctor von Ruck's aim was, however, not only the improvement of methods and remedies for the treatment of tuberculosis; he aimed at the very root of the evil, namely, at its prevention, and it was for this purpose that, after years of study and experimentation, his vaccine was introduced, after he had become convinced that with this vaccine preventive inoculations as against smallpox or typhoid fever were successful. This method was practical for general use by any physician inasmuch as its administration was safe and simple, and one dose was sufficient in children or adults who had not already become subjects of tuberculosis, or in whose cases the disease had not already made advances by reason of which more prolonged treatment would be necessary.

Although his own personal observation had convinced him that his new vaccine met these requirements, he abstained from publishing his experiences until like success had also been demonstrated by other physicians. Such an opportunity was first afforded him by the coöperation of Dr. C. A. Julian, who was the physician in charge of an orphanage at Thomasville, North Carolina; and in October, 1911, there were vaccinated 262 children in this institution, which, in addition to seventy-seven children vaccinated by Doctor von Ruck himself, formed the basis for his first report in the spring of 1912.

This report also contains an account of the results of blood examinations and of like animal experiments that were later successfully repeated in the laboratory of Sir Almroth E. Wright in London. This part of his report, however, is entirely too technical for a layman's understanding. Of interest to the latter is the practical outcome of these vaccinations which were subsequently published by Doctor Julian himself, and his account of them is easily understood. Speaking of the results observed by him in the children under his charge, he concludes his article in the *New York Medical Record* of June, 1913, as follows:

" This evidence, it appears to me, would have been sufficient without additional proof by Doctor von Ruck that the same protection can be conferred upon guinea pigs, rabbits, calves and sheep, which he found to respond to the vaccine by acquiring a complete resistance to virulent infection, their sera developing the same bacteriolytic and germicidal power in vitro that is shown in the human subject, and with the same uniformity except that the animals did not show the same rapid response and that they required longer periods of preliminary treatment.

" I forego any comment on the therapeutic possibilities of the vaccine as unnecessary in the light of the results I have shown in my tuberculosis cases, especially in those which represent the early stages of the disease, in all of which a single dose proved efficient in bringing about a clinical cure."

In this same publication Doctor Julian showed the general improvement of those children by their gain in weight and loss of symptoms as determined by him fourteen months after their vaccination. In instances in which tuberculosis had been found the least gain was four pounds, the greatest gain forty-one pounds, and the average gain twenty pounds during this period. These gains are largely in excess of that which occurred in the normal children, the increase in the latter averaging only eight and one-half pounds. In other cases of children which he considered as " probably tuberculous " the average gain was fourteen pounds. Doctor Julian continued the vaccinations independently, and in 110 children he determined their increase in weight three mnoths later. The tuberculous children had gained, on an average, ten pounds; those probably tuberculous had gained thirteen pounds; those which he found free from tuberculosis had gained about three pounds.

In his recent book on immunization against tuberculosis Doctor von Ruck gives his own and the experiences of numerous other physicians in preventive vaccination of children and adults.

At the time of his writing he had himself vaccinated 1,512 children and 112 adults in addition to the seventy-seven children mentioned in his first report. His cases were with few exceptions derived from families in which consumption was present, and the fact that, excepting twenty-five, all were found to have been infected with tuberculosis and many of them had markedly declined in health, speaks as nothing else can for the need of preventive vaccination.

In all the infected children and adults, the existing symptoms disappeared very promptly and a similar gain in weight followed as had been noted by Doctor Julian, which was often greatly in excess of the normal increase of children, and the excess over normal increase varied from 6 to 84 per cent. The adults also showed decided gains in weight which averaged three and one-half pounds after the first, seven and one-half pounds after the second, and eleven and one-half pounds after the third month since their vaccination. At the expiration of three and one-half years the increase in weight of the adults had not only been maintained, but it now averaged twenty-two pounds more than it did before they were vaccinated.

It also appears that numerous other physicians have adopted the method of Doctor von Ruck and have used his vaccine for preventive inoculation, some having already published their experiences in medical journals; others have reported them directly to Doctor von Ruck, and according to my reading and understanding these independent observers have found the same benefits to accrue which Doctor von Ruck and others have described.

If it were not for the limit of space I should have added some of the highly interesting individual experiences and descriptions of cases which these physicians give in their respective publications, and which show beyond any possibility of doubt the relation of a single dose of vaccine to most remarkable changes for the better in the health of the children who received them. Altogether it appears that upward of 5,000 infected children were vaccinated prior to 1916, and the uniformity of the benefits that accrued to them and their continued good health thereafter, whereas before it was impaired, is ample testimony that Doctor von Ruck's initiative and labor for the prevention of tuberculosis and consumption are destined to bear fruits and confer benefits which in magnitude will compare favorably with Jenner's discovery of vaccination against smallpox, and with all other advances that have been made in the prevention of communicable diseases.

All that remains to be done now is to take advantage of

the methods which Doctor von Ruck has given the world freely and without price by a concerted coöperation of the medical profession and the interested public, and if our National Government considers the health and life of its people as valuable and important as it appears to consider that of domestic animals, it can scarcely do less than to accept Doctor von Ruck's offer to coöperate, with the object that the Government manufacture his vaccine for general distribution and especially for treatment and preventive inoculation of the poor.

The justification of such a course can no longer be questioned. The number of 12,986 cases of tuberculosis treated and the results recorded by several hundred physicians during a period of twenty years, and the remarkable results in over 5,000 preventive vaccinations made during the last five years, entirely precludes the probability that the results which will be observed in the future will be found less satisfactory; on the contrary, with increasing experience they should improve.

Does the world owe anything to this man? He has not asked for rewards of any kind. From information which I received from physicians who know him personally and who have observed his work for years, he appears to find all the reward he cares for in the successes which follow his incessant labors, from which, I am told, he permits but slight or no interruption at all. One of my informants, who has frequently visited his sanatorium and laboratory, tells me that Doctor von Ruck must have spent a fortune in his researches, for the maintenance of his laboratory and library; and that he may invariably be found at work in one or the other during all hours of the day and often until late at night; and that, even in his advanced years, his capacity for study and work seems as good or better than could be expected in a man in the prime of life. I am further told, and the facts are mentioned in the discussion of his work in the *Congressional Record*, that his laboratory and private library are the best equipped for research work and studies in tuberculosis, and second to none in this country.

When a man who is possessed of sufficient means that he can carry on such investigation with a staff of trained assistants at his own expense for many years, asks no aid from any one, whose efforts are devoted entirely to the service of his fellow men, and who continues them unabated at an age at which most men who can afford to do so have already retired from their labors, it can only be for the love of and the interest in the cause he serves, and such devotion must naturally be a part of his character. Such as he are the men who have contributed to and will in the future contribute to the total of human progress and happiness, and their reward appears to come from within, rather than from without.

Strong Black-and-White Effect in Illustration.
Drawing by Walter A. Weisner, Chicago.

SPEAK not at all, in any wise, till you have somewhat to speak; care not for the reward of your speaking, but simply and with undivided mind for the truth of your speaking.— *Carlyle.*

THE NEW APPRENTICE.

Drawn by John T. Nolf, Printer.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

"Just Something in General."

I had intended writing on another topic when I received this letter from a correspondent in one of the Southeastern States and decided that consideration of some of the thoughts here presented might be more profitable than anything else at this time. The letter is evidently from one of those studious country printers who is — perhaps unconsciously — preparing himself for greater responsibilities. The subject-matter is regarding the commonplace problems, which seem so easy to the publisher with settled standards, and yet they are the things which must be disposed of before the newspaper business as a whole or any single newspaper can be a success.

In order — but I will first present the letter:

Being a constant reader of THE INLAND PRINTER, I would like to get an audience from you for just a few minutes, touching on a few things concerning newspaper work.

I glance through your pages every month with much interest, hardly being able to wait for coming publications. It is doing a great work and constructive uplifting in its chosen field, and should command greater consideration and attention from newspaper men and printers.

Now, getting down to facts: You will receive, under separate cover, copies of several newspapers, one of which I am an employee, and, among the others, two of which I am an enthusiastic admirer. You will, no doubt, single out the *Times* and *Journal* as neat and ably handled country weeklies. On the other hand, the *Star*, of which I am an employee, and the *Telegram*, are not as neat and chaste as they could be.

As to the *Star*, you will perhaps say that having the advertisements on the front page is not good style; that the advertisements on the inside pages are cramped and have no individuality; that the paper in general is unattractive and does not quite do justice to a 2,600 circulation — that being a rare one for a weekly. We have a new six-column quarto ——— press, folder, and plenty of good type, although it varies too much, which seems to be part of the trouble with country papers, which bet on varieties and not quantities. In fact, it is an old-established but newly equipped plant.

You will note that we use the ——— service, which is very good. We carry considerable news, having many correspondents, all of which is essential to a country paper. Nothing in particular seems to be the matter, but *just something in general seems to be the trouble.* Can you explain it?

Suppose we could take those same advertisements from the front page, also those on three other home-print pages, and divide them up in eight pages as the *Times* and the *Journal* have done, and give our headings a little more "importance" — in fact, classify and make the paper more readable. Certainly the advertiser would derive double profit and benefit, and finally the newspaper likewise would profit thereby.

We get a number of country weeklies from different parts of this State — some are good; the majority are raw products. Does the trouble lie with the workmanship — the printer — or some one else?

Do you not think that newspaper men and printers should wake up to the times?

Personally, I think that the mechanical part is neglected — probably because not enough attention is given to trade journals, periodicals, etc.

What wonderful opportunities there are!

And don't you think that a six-column, eight-page paper is the ideal for weeklies. Do you think the people like the bundlesome larger paper? If you need space — why, add pages instead of columns and don't have the supplement with one side blank as in older days. Certainly the six-column "newsy" can be made up quicker, handled better, and put on the press and made ready faster, and it is so compact. Why, four pages can be run at a time and there would be just half the runs, as most offices of that type, with very few exceptions, have the six-column quarto presses.

This is a long letter, but I feel justified in writing it. Now, just this:

The other month I was talking to a very young newspaper man who had recently assumed control, owing to the death of his father. His paper had a circulation of about 3,000 — the circulations run large over here in this State — and he has an eight-column paper with plenty of advertisements, which causes him to get out a supplement very often — printed on one side — making his paper very crude. I questioned him as to why he did not reduce his paper to six columns, running four pages at a time, and adding pages to the original eight as necessary, giving him greater outlet and many more possibilities. His answer was that people might think his paper was falling off, so to speak, and that his father had it the other way, which was all right.

I do not know that the *New York Times, Boston Transcript, Springfield Republican,* or any other of those larger papers, would change their make-up once they have an established style; but show them the need and they would meet conditions squarely and sensibly.

The *Philadelphia Public Ledger* is a small-size newspaper, and among the best. Several magazines — notably *Good Housekeeping, Cosmopolitan* and *Hearst's* — have recently changed size for the better; they are more readable. The big people see the needs and the improvements possible, and they meet the demands.

If ever you can touch on any of these points I think it might help some. Look over some of these papers from over here in this country; they are among the very best. You might state what you think of them.

In order for a newspaper to be a success, its mechanical, editorial and business management must conform to certain standards. A newspaper may be edited by a Horace Greeley and managed by a master of finance, but if it be poorly printed it will not be recognized as a "good paper." It may be mechanically perfect and under able business management, but if its news and editorial service be poor it will be most unsatisfying to its clientèle. And, again, it may be ably edited and well printed, but the business management be so poor that the laborer misses his reward and the editorial effort is so lightly esteemed that it is doubly wasted.

Our correspondent blames the shortcomings of a certain newspaper to "just something in general," and then refutes himself by pointing out the very things that need to be specifically remedied. A paper must needs be in a pretty bad way when the cause of its failure of full success is "just something in general," which is the same as "everything in general." The cause is usually to be found in particular shortcomings in either the mechanical, editorial or business departments, and I am going to point out some of these that are suggested by the papers sent in for review.

Mechanically, one can find much to praise and much to condemn in the *Star.* The presswork is good, but it is just as our correspondent says, there is too large a variety of display type — Gothic, De Vinne, Cheltenham, Clearface

and italic; and it looks very much as though the display-work would have been well done if the compositor had not found it necessary every once in a while to use some inharmonious line simply because it was the only thing available. Our shops should be equipped with a few series in weight fonts, but if they are not, then the ever-present danger of glaring inharmonious effects should be kept constantly in mind.

The make-up of the *Star* is uninviting. It is a cumbersome eight-column sheet with three columns of advertisements on one side of the front page, two columns on the other and three columns of country correspondence down the center. Just think of that for a front-page make-up in this year of grace. The eight-column size is a survival from blanket-sheet days — there is not one thing to be said in its favor. The six-column size is best because it can be most economically produced, although much may be said in favor of a seven-column.

The advertisements on the front page, except for the very smallest patent-inside papers, are condemned by every authority the country over. They interfere with the news being presented in inviting form where it commands attention at sight, and they also give the advertiser an undue opinion of his importance to the paper. The moment the advertiser is driven from the front page, that moment his respect for the paper takes a boost. It may take his breath away to find there is something about the paper he can't buy, but it will be good for him. The front page should contain the most important local news, with properly displayed heads, and unless an editor can find enough news of this character to fill the front page he is not giving his community proper service. Plenty of country correspondence is a good thing in a country paper, but the front page is not generally the place for it.

Then, again, that boulevard make-up with a column or two of reading-matter running between two serried ranks of advertisements on either side is a mistake. The "pyramid" make-up presents the news invitingly at the upper left-hand corner of the page where the eye easily sees it, and it also brings the advertisements into an advantageous position at the lower right-hand corner ahead of the eye. Here the advertisements, if properly set, temptingly invite perusal. The advertisements with the blackest type should be placed farthest away from the reading-matter, while the advertisements with the lightest type should be placed nearest the top of the page, or nearest the reading-matter. Then, again, the *Star* uses patent insides — a good enough thing sometimes, but a weekly of 2,500 circulation is supposed to have outgrown them.

In the *Telegram* I find advertisements and two columns of plate on the front page, and a supplement — printed on only one side — on the inside. The make-up is the straight up-and-down kind. For variegated type effects, it is worse than the *Star*, and I notice, further, several wrong-font letters in display lines. There is only one rule regarding ever using wrong-font letters — *Don't*. The editors of the *Telegram* are carrying too much of a handicap in allowing so many "raw" mechanical features to pass.

The *Messenger* is a small paper, and in these days of high cost of newspapering it is wisely economizing space and runs a half-page advertisement on the front page, but it runs the advertisement on the top half, and the first impression that the reader gets is of an advertising circular. If small papers must put advertisements on the front page, put them on the bottom half.

The *Standard* presents an uninviting appearance because the first page is loaded down with three-deckers and other large heads — six of them at the head of each column and several more scattered about the page. Brevier plate is mixed in with home-set long primer, and this gives the pages a "patchy" appearance.

Another kind of patchwork is exhibited by the *Review*, where black-face notices with a two-point rule above and below are scattered through the news pages.

Editorially, a newspaper does not come up to standard unless it really covers the news of its field with both regular and feature stories, social notices, "short locals," country correspondence and some editorial comment.

Various editors may think that "just something in general" is the cause of lack of appreciation by the community, and yet the most cursory criticism reveals conditions like this:

The *Review* has apparently twelve columns of home-set news, but, of these, village notices set in news type take two columns, various other organization notices take another column, press-agent stuff and free advertising of one kind and another take three columns, contributed write-ups of club meetings and entertainments that the authors themselves wouldn't read take another two columns of space; there is a column of clipped editorial, two columns of very poor school and country correspondence, and the editor himself appears to have written about a column of local paragraphs — and the chances are that these items were known to every one interested before the paper was printed. The editor appears to have had no other idea than to fill the space somehow. There are too many such.

The *News* looks like a good paper, with plenty of big news stories on the front page, a fair amount of short stuff and a goodly amount of country correspondence. The directory, however, tells us that it holds a secondary position in its community, though to outward appearances its news service is as good as its contemporary's. The explanation is that in the *News* the stories are dull chronicles of local events, colorless in interpretation and devoid of the human element. There is no life in the paper.

The *Gazette* comes to us from a city of four thousand. Its editor regards it as one of the leading papers of the town, and yet, aside from the official notices, there are less than six columns of home-set news-matter, and half of that is poor stuff. An editor with a paper like that is just preparing the field for a live competitor who will take away his subscription list, wipe out his "good-will," and reduce the value of his plant to what it will bring as junk. The editor that tries to "get by" with that kind of editorial service just because he can for the time being, is deceiving himself.

The *Leader* appears to just revel in free publicity of every kind, from forest-service dope to free automobile advertising. The issue at hand is entirely home-set, on a machine, and fully fifteen columns of the matter just went into the waste-basket of about every other country publisher that received it. The editor appears to have had no other idea than to "keep the machine going," and so just gave the compositor any ready-made copy that was handy. The stuff is of no local interest; to set it when good plate stories can be bought at $1 a page is foolishness, and to print it when paper is $140 a ton is a crime against the rest of us.

Financially, there are as many misfits as there are mechanically and editorially. The *Leader*, just referred to, makes a big mistake in running so much free publicity junk that is pure advertising. The pruning-knife can not be applied too vigorously to any and all free stuff that is offered. Better to sin on the side of severity if it be neces-

sary to sin at all. Free publicity means just so much less of paid advertising. Various big concerns are even now incurring heavy expense in preparing free press matter, and they are actually doing it under the mistaken notion that the newspapers appreciate this service. When they find out that their money is going to fill the waste-baskets of country publishers they will turn the appropriation into regular advertising channels.

The *Commercial* is a weekly consisting of news-matter picked up from the daily editions for a week. It runs from twelve to sixteen pages per issue, but never has more than ten to fifteen columns of advertising — perhaps one column of advertising to six of reading-matter is a fair average. The subscription price would about pay for the cost of the print-paper at present prices, and how the meager advertising patronage can possibly pay for printing that big weekly even if the news-matter is a "pick-up" is more than I can understand. The truth probably is that that weekly is a leech on the establishment, and that if the publisher discontinued it altogether he would not only stop a loss, but would also turn more business to his daily. Daily and weekly editions of the same paper need careful watching, for either one may be eating the profits that the other makes.

The *Pioneer*, in common with thousands of other papers the country over, publishes the advertisement of a concern that was never known to pay a living rate for advertising. This concern is so well known, and its business policy is so well understood, that the appearance of its advertisement is tantamount to an announcement by the publisher that he will take advertising at any old price that he can get. Well-informed publishers have told me that they would not take this advertising even at the full rate, because no one would believe that the full rate was being paid.

The *Reporter* carries the advertisement of a piano house that every one knows does business only on a trade basis. If the country papers are going to get their share of the millions spent for advertising in this country they will have to stop trading space for anything from a piano to a "bushel of beets." We can not blame the advertiser for esteeming as of little value that space which the publisher himself trades off for next to nothing.

The *Progress* is a six-column quarto, all home-print, with seldom more than ten or twelve columns of advertising — probably at 10 cents or less an inch. The paper is losing money every week, and still the publisher struggles on. The news service of the paper is excellent, and, so far as I can see, all the paper needs is some one who knows how to sell advertising. The publisher would probably gasp in amazement at the suggestion that the paper could afford another employee, and yet a little more money spent in giving the advertisers better service, along with a healthy raise in the rate, would turn a losing business into a profitable one.

The *Record* comes to hand with the advertisement of an automobile subscription contest. Otherwise the *Record* is a very good paper mechanically and editorially, has a good advertising patronage and a good subscription list. There may be cases when a contest is justifiable, but to all appearances this is not one, and the publisher of such a paper as the *Record* appears to be should not have yielded to the temptation of easy money from a contest. Next year his subscription receipts will drop off, his inflated list will shrink, but the "sore spots" will still be there, and the cheapening effect of the contest will remain.

A well-conducted paper has the subscription list on a paid-in-advance basis, or, at the very least, on a basis of reasonable credit. No attempt should be made to send the paper one day longer than the subscriber wants it, for out of that practice has grown the evils of the "Refused Copy," the "Removed — Left No Address," the "Says-he-never-ordered-it" kind, etc.

Competent business management takes care of the subscription list and advertising patronage in a businesslike way, with the idea of collecting adequate charges for the service performed, and of performing the service in a prompt and efficient manner. The study of costs is also of paramount importance, and the business manager must fully understand how much the business prosperity of the whole community rests with him.

Competent editorial management provides the community with a review of its daily life interestingly presented, and the editor must be fully alive to the great responsibility he has to make his paper so indispensable that its leadership in all civic progress will be unquestioned.

Competent mechanical management studies to present the newspaper in such a form that it will be most inviting, and the message of the editor and the advertiser be most pleasingly received by the reader.

These three essentials must all be present in the good newspaper. There are thousands of papers that approximate the standard in all essentials, but there are thousands of others that fail in one or more. "Just something in general" is not the cause of failure. The shortcomings are specific, are easily seen, and easily remedied. Would that during 1917 every publisher could more definitely set himself to the task of eliminating the shortcomings of his own publication.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Fred Parsons, Ailsa Craig, Ontario.— You set a good line of advertising display, and no faults worth mentioning can be pointed out.

Herbert C. Willis, Waterloo, Indiana.— You deserve commendation for the admirable paper you are issuing. No faults occur to us which need to be pointed out to you.

Clarence H. Halvorson, Watertown, South Dakota.— All your advertisements are simply and effectively arranged, and forcefully displayed, in every way up to the standard of the best work received by us.

The Atchison County Journal, Rockport, Missouri.— Your paper is a good one, but would be more interesting if you started the news-stories at the tops of alternate columns of the first page with regular headings.

C. L. Hough, Bowen, Illinois.— We consider your time of seven hours on the composition and make-up of the Nash & Morris page advertisement exceptionaly good. The copy is heavy. It is also effectively and pleasingly arranged, and well displayed.

O. E. Butler, Grove, Oklahoma.— *The Sun* is a very good country paper. It is well printed and the advertisements are satisfactorily arranged and displayed. The editor has done well, too, for the paper is well filled with interesting local news. We admire the clean first page.

The Elmore Eye, Elmore, Minnesota.— Yours is a commendable small-town newspaper, and no faults are apparent which we feel you can correct. When one does as well as is possible with the equipment at his disposal, we feel that it is an injustice to him to ask him to do better.

Dwight Star and Herald, Livingston, Illinois.— Your thirty-six-page holiday number is admirably printed on smooth book stock and is commendable in every other way. The advertisements are especially well composed, and you have used the holly border and decorations to excellent advantage.

Gulfport Advocate, Gulfport, Mississippi.— Your Centennial Edition Supplement is exceptionally good, being nicely arranged throughout. The half-tones are well printed, considering that news stock was used, but we feel that an improvement would result had a trifle more ink been carried. Advertisements are well handled and are very neat.

C. L. Kellow, Devils Lake, North Dakota.— The double-page advertisement for Mann's store could hardly have been handled better from the standpoint of composition, and we compliment you. Had the pressman done as well with his part of the work, your work would show to better advantage, for the pages are rather poorly printed. Perhaps the rollers are too old to do good work.

JOHN M. HUNTY, Chilton, Wisconsin.— The *Times* is surely an admirable paper, the clear presswork being its most conspicuous good point. The clean first page is a beauty, but would be more interesting if there were a few more small headings in the lower part. Some of the advertisements are crowded, and smaller sizes of type for the text would have been advisable. The cuts in a few of the advertisements were below type-height and should have been underlaid. Your first page is reproduced.

The Chilton Times

VOLUME 59. CHILTON, WIS., SATURDAY, DECEMBER 16, 1916 NUMBER 76

A STRIKING FEATURE

MURDER AND SUICIDE

BADGER STATE NEWS

Admirably neat first page of *The Chilton Times*, Chilton, Wisconsin. Would appear more interesting, however, if there were more headings in the lower part of the page.

BENJAMIN C. STEARNS, Honolulu, Hawaii.— The advertisements in the *Star-Bulletin* are very well set and no apologies are necessary. In some of them rather too large sizes of type were used for unimportant lines and an effect of crowding is given. Display is weakened thereby. Display is a matter of contrast, and if all items are set large the chances are that contrast will not be obtained.

HARRY L. SINCLAIR, Ashland, Oregon.— The news-headings are a little too bold, especially when there are no subordinate decks to lead the reader into the story which follows. Figuratively speaking, the introduction is too abrupt. It is also a bad plan to line up the headings straight, or nearly so, across the page. No part of a heading in one column should appear alongside any part of a heading in an adjacent column.

The Jacksonian, Cimarron, Kansas.— Presswork on your paper is poor, both ink and rollers apparently being at fault. Advertisements are ordinarily well displayed, but careful attention was not given to whiting-out in some instances, portions of the advertisements being crowded, whereas in other parts an extraordinary amount of white space is apparent. The white space should be distributed as uniformly as possible throughout the advertisements.

Pitcairn Express, Pitcairn, Pennsylvania.— Presswork on your paper is very, very poor, and we believe it would be a good plan to have an expert pressman look the press over. The ink is too soft, and it appears that you thinned it too much. The use of plain rule borders would add much to the general appearance of the advertisements and the paper, for those weak decorative borders do not harmonize with the types you have. Most of the advertisements are very nicely displayed and arranged.

Glentana Reporter, Glentana, Montana.— Yours is an exceptionally well-edited paper. While we do not admire such large body-type as you use for the outside section of your paper, it may be that our dislike is prompted by the fact that, ordinarily, smaller body-type is used. Of course, many of your readers, perhaps, may admire this feature, but we have based our opinion on appearance rather than upon readability. Advertisements are simply and effectively arranged. The use of one style of display letter makes your paper pleasing in appearance, especially from the standpoint of type harmony. Presswork is rather poor, due, we believe, to hard rollers and the cold weather.

Antelope Independent, Antelope, Montana.— Your paper is well printed and appears to be ably edited. We do not admire such large headings as used on the main stories of the first page, because of the small size of the page, and the fact that yours is a weekly paper. Advertisements are ordinarily overdisplayed, too many points being emphasized therein. If the unimportant items had been set smaller in all cases the display could have been set larger — in fact, it would have appeared larger through the gain in contrast, even though not set in larger type. The articles on the subject of advertising display and arrangement, in the job-composition and apprentice departments of this issue, should prove very helpful to you, as points are corrected therein in which your ad.-man appears to be weak.

The Antioch News, Antioch, Illinois.— For a small-town paper, yours is an exceptionally good one, the advertisements being very well handled both as to display and arrangement. Presswork could be improved, but it is not bad. It is a difficult matter to make up a six-column paper with single-column heads. If a heading appears in the first column, as one should, and headings are placed in alternate columns, none will appear in the last column, and the page is not symmetrically made up. It is a mistake, however, from the standpoint of artistic appearance, to have large single-column headings alongside, as in your issue of November 2. Having a double-column head in the two center columns, and single-column heads in the outside columns, leaves a column of reading-matter between all to break up the monotony and complexity of appearance when large headings appear in adjacent columns. We do not like to see plate made up into the first page above all pages.

Montineau County Herald, California, Missouri.— Your special holiday number is a good one. Presswork is not very good, but the advertisements are for the most part effectively displayed. Plain rules would be preferable to the decorative borders so generally used. When one uses such a variety of decorative borders the paper is not as harmonious and pleasing as it is when one style of a plain border is used throughout. It is folly to contend that these borders lend distinction to the advertisements, for all distinction is virtually no distinction. If all advertisements save one are surrounded by plain rule borders, and that one embellished by a decorative border, it will naturally be distinctive; but when a different border is used on practically every advertisement that distinction is lost. Some of the advertisements are crowded, the text-matter in them being set in much too large sizes of type.

Wakefield Daily Item, Wakefield, Massachusetts.— We were compelled to search through all the advertisements in your issue of October 2 to find the State wherein your Wakefield is located and where the *Item* is published. It does not appear beneath the heading on the first page nor in the heading above the editorial column, in both of which places it should appear. There is too much large type in your paper. The extraordinarily large news headings and the bold advertisements on the first page leave little room for news, and the appearance of that page, in addition, is altogether bad. With the amount of advertising you carry it seems that you should run eight pages at the least, instead of six, as you do, or, rather, as you did on October 2. The advertisements are overdisplayed and an appearance of complexity is given thereby which is anything but pleasing. A paper such as yours has little to recommend it to readers and possible subscribers, and in the end, without these, and a proper number of them, you will find advertising hard to get. Advertising can not "pull" if it does not reach the people.

The Mansfield Mirror, Mansfield, Missouri.— First of all, your paper is not well printed. We dislike to call your attention to the disorderly arrangement of the advertisements, for we know from experience just what such a large special edition means to a small plant. The advertisements are very crowded, and this could have been overcome in many cases by the use of smaller type — if you had it, of course. The Fuson Drug Company page is a case in point, and here the rules add to the confusion. If you can not make the rules you have join well, we would suggest that you arrange your advertisements with the view to making the use of fewer rules possible. No matter how good rules are, however, they will not join properly if the matter inside and outside is not properly justified, and it is our opinion that this was the cause of your trouble as much as poor rules. We can not emphasize too strongly the desirability of following the pyramid style of make-up, in which the advertisements are grouped in the lower right-hand corner of the page. To scatter them here and there over the page not only makes the page displeasing in appearance, but cuts it up in such a way that there does not appear to be as much reading-matter as there would appear to be if it were massed in the upper left-hand corner of the page. You do not want your readers to say, "The *Mirror* is filled up with advertisements," do you? Then arrange your advertisements in such a way as to make it appear that you have the greatest possible amount of reading-matter.

Newest Methods in the Oldest Art

No. 2.—By CARL H. FAST.

The system here described will give the average job-printer a graphic control at all times over the leading figures and facts of his business, so that, whenever desired, at least once a month, he can take off a definite statement of his financial condition and his costs, as a whole and by departments, without the use of ledgers or elaborate statement-forms or clerical processes. The Graphicount system is so easily comprehended that it can be applied by any person of fair business intelligence and education, without any special training in accountancy or cost-finding. Its use will serve as a primary or elementary course in sound accounting principles, leading the user to higher skill and more detailed methods, while preserving a proper mental attitude toward the management of his business.— Editor.

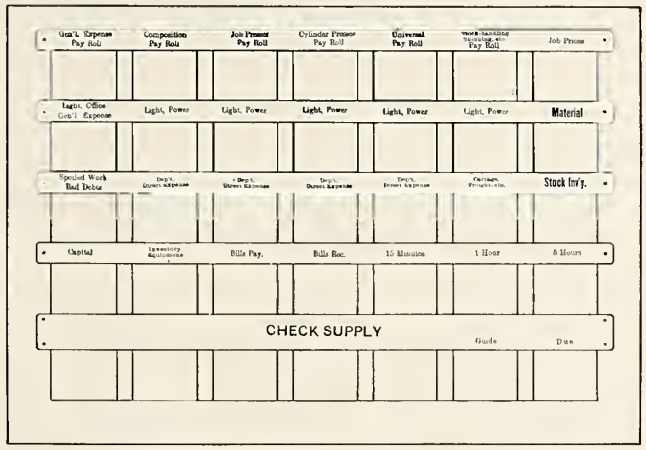
WHILE the departmental cost system here described should prove of great value to most job-printers, there may be those who, for lack of clerical knowledge, or of time, can not undertake immediately the departmentizing of their shops and consequent costs. For these there is available for temporary use a Graficount General Monthly Cost System, which groups and accumulates costs, day by day, and shows, any time in the month, the total costs of the shop in direct labor, materials and overhead, without division into departments. To the smaller printer who wishes to start a cost system in his shop, it is possible, therefore, to begin with the most elementary methods of general cost-finding for the first few months. By that time he will be so thoroughly familiar with the controlling principles of costs and good financial management that he will wish to install a standard departmental cost system, which will show him his costs by department per chargeable hour of the time used.

The Association Cost-Movement.

Aiming to relieve the evil of cost-blind competition among their members, various trade associations have been working earnestly in formulating standard, uniform cost-finding methods, and to secure their adoption by their members. The first international cost congress of employing printers, which was held in Chicago, October, 1909, created the American Printers' Cost Commission, for the purpose of standardizing a method of figuring costs. As a result, the Standard Uniform Cost-Finding System was issued in 1910, with the complete directions, forms, etc., for determining printing costs by good accounting processes. The movement was stimulated by the amalgamation of the various printers' associations that were grappling this large problem, until to-day the better element of printers recognizes it as a national movement, a concerted step for self-preservation.

General Purposes of Cost-Finding.

The chief value of a cost system to a job-printer is to check his eager desire to take business, even at a loss. Too many printers would rather compete than succeed. Their knowledge of costs in estimating on jobs is so hazy and uncertain that in order " to get the job " they will cut the price out of all proportion to the costs. This tendency is being checked only by the association movement, through which printers, who would otherwise indulge in cost-blind competition, investigate by accurate methods their actual costs on previous jobs and thereby make estimates and bids which will assure a fair profit to the lowest bidder, because all have bid with some intelligent knowledge of costs. The association cost-movement, therefore, deserves the hearty support of every printing-house that has constructive aims and sane management. To estimate intelligently, the job must first be analyzed, dividing the different classes of work which it involves, such as composition, hand or machine, the kind of presswork involved, and binding, stitching, etc. The materials, of course, must be carefully figured. In order to have knowledge of the probable cost of each kind of work contemplated, the printer must know the previous cost of each kind of work, in his shop, which means that he must departmentize the different processes of his shop. In the larger plants this departmentizing is done so carefully that a statement of costs will include twelve or fifteen different departments. The system here described, however, simplifies this matter, as it is primarily intended for



Standard Department Cost System—Patent Pending.

use in the plant having only five or less productive departments, in addition to the office or general accounts. The typical shop using such a system departmentizes its composition, job-presses, cylinder-press or presses, Universal and stockroom. In its general nature, the printers' Graficount system will graphically show the average printer the principles and value of the standard uniform cost-finding system, form 9-H, as devised by the American Printers' Cost Commission. In addition to this, however, it will show him at the end of the month, or at any time during the month, his total volume of business or jobs on hand at the selling price, the total outlay for materials, his stock inventory, his equipment inventory, his available or working capital, his total bills receivable and bills payable, also the number of possible productive hours in each department compared with the hours used or chargeable.

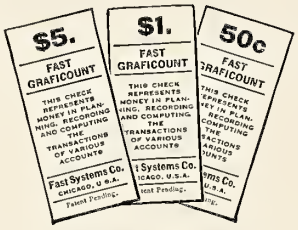
The Graficount Case.

As shown in the diagram, the case contains thirty-five shallow boxes or compartments, constructed in five rows of seven each. The first row of boxes corresponds to a column for general expenses in the standard cost statement. The second row corresponds to a column provided for composition, in all of its departmental items. The third row is for job-presses, the fourth row for cylinder presses, the fifth for Universal, the sixth for the stock department,

which includes all the expenses of stock handling, cutting, wrapping, freight, cartage, etc. The upper three boxes in each column or row are used to record, by the movement of check-tokens, the various expenses incurred for different items under that heading or column account. The fourth row down is used for capital, equipment inventory, bills payable, bills receivable, and for the reserve supply of token-checks which represent time, in denominations of one-quarter hour, one hour and ten hours. The bottom row of boxes is used for the reserve supply of money-checks in denominations of 5 cents, 25 cents, $1, $5 and $10, the last two boxes being used for blank guide-checks and due-checks. The last box in each of the upper three rows is used respectively for total job prices, materials and stock inventory.

The Token-Checks.

The money-checks have been already described, as well as the checks indicating fractions of time. The guide-checks — merely printed white blanks — carry the notation



The Money-Tokens.

of amounts which will indicate, when placed in the top box of any department, the total possible productive hours, the amount of equipment investment, the square feet of floor space, the insurance and taxes, and the interest on capital and depreciation charged off. These might be called the " static " cost factors.

Directions.

To install the system accurately, it is necessary to obtain by actual appraisal inventory and measurement, as far as can be done, the following general facts:

Area of floor space in each department of productive work.

Amount of investment in each department of productive work.

Total number of possible productive or chargeable hours in each department of work.

Divide the rent among productive departments, prorated on the basis of their floor space. Note the amount of each on a guide-check. Note on this check also the total number of possible productive hours, the department investment, the interest on this investment for one month at six per cent per annum. Divide the total insurance and taxes for one year by twelve and prorate this between departments on the basis of their investment. Note these amounts on the guide-check.

Note on another guide-check the amount of stock inventory and place it in the box so marked. Add money-checks to this amount. Repeat this with the boxes for capital, equipment inventory, bills payable and bills receivable.

Place in the top box of each productive department, back of the white guide-check there, enough time-checks to equal the amount of total possible productive hours shown on its guide-card.

Posting the Graficount.

It is always desirable to provide a form of job-ticket on which the estimated costs for the different parts of the job are noted in advance and on which the actual time and costs can be noted from time to time, as they are incurred. There are a number of forms of job-tickets or envelopes which are suitable for this purpose. Nearly every printer has some such form now in use, and it is not necessary to change them, in most cases. Naturally, the jobs in hand each day should be entered on their respective envelopes or tickets, so that the time required for composition, make-ready, various kinds of presswork and materials used can be recorded.

At the close of the day, or first thing next morning, the amounts noted on these job-tickets should be " posted " in the Graficount, in the following manner:

In accepting new jobs and putting them in hand with a price agreed upon for the work, checks equal to the total amount of all such jobs taken in the day should be placed in the box marked " Total Job Prices." The checks in this box always represent the money out of which all expenses on jobs in hand must be paid, and, at any time, any checks left in the box will show the approximate profit to date. With jobs taken at no stipulated price, but on which a profit percentage is to be charged, note their total on a white blank check " Time and Per Cent," and place an arbitrary amount of checks, estimated to cover the costs, in the box. Note this amount also on the white check.

Charging: For materials purchased for jobs in the day, move corresponding checks from the "Job Prices " box to the " Materials " box. This reduces the available proceeds of the jobs, as shown in the "Job Prices Box," and adds to the " Materials " to that amount. When materials are used from his own stock inventory, the printer charges for them as though purchased outside, moving checks from " Job Prices " to " Materials " box, but also takes a corresponding amount of checks from " Stock Inventory Box " and restores them to " Check Supply." These represent the amount by which " Stock Inventory " is depleted through that order and job. As materials are bought to carry in stock and not issued on jobs, checks to that amount are moved from the " Cash Capital " box to " Stock Inventory " box, if the goods are paid for. If they are charged, such checks are taken from " Check Supply " and an additional corresponding amount is taken from "Check Supply" and placed in the " Bills Payable " box. For any bills paid during the day that have previously been posted in the " Bills Payable Box," checks to that amount are moved from that box to " Check Supply." As finished jobs are invoiced or billed, thus adding to the bills receivable, fresh checks are moved from " Check Supply " to the " Bills Receivable " box. As goods are purchased which should be inventoried or properly listed as equipment inventory, checks to represent them will be moved to " Equipment Inventory " box from " Capital " box, if the goods are paid for; if not, from " Check Supply," and corresponding checks are placed in " Bills Payable " box.

Posting Labor Costs.

Out of the available resources or jobs in hand, shown by the checks in " Job Prices " box, move checks from there for each day's pay roll to the " Pay Roll " or top box of the respective department. In this way the growing pay roll of each department of work will be shown as a total, at any time desired.

Note each day the number of productive hours utilized in each department and post them by moving that amount of corresponding time-checks in the box, placing them *in front* of the white guide-checks instead of back of this check, as they were at the beginning. In this way the total number of productive hours utilized or chargeable, up to any time in the month, will be shown by the time-checks *in front* of the guide-check and the amount of idle time will be indicated by those back of that check.

Post any items of department direct expense by moving checks from the "Job Prices" box to the "Direct Expense" boxes of the respective departments.

As any general expenses are incurred, post them daily by moving checks from "Job Prices" box to the proper box of the "General Expense" column. This applies to spoiled work and bad debts. As bad debts are charged off, remove checks from "Bills Receivable" and restore them to "Check Supply," for this item will have been shown as paid out of "Job Prices" then in hand.

At the end of the month, when all of the departmental pay roll and currently charged costs have been posted out of the checks in "Job Prices" box, the general expense can be computed and distributed. From "Job Prices" box take checks shown by the guide-check in each department's top box under the headings of "Interest," "Depreciation," "Insurance," "Taxes," "Rent," etc.

Count the total of checks in the first column of boxes representing the general expense item and then prorate this total amount over the five productive departments, based on the amount of direct expense shown for each department. Having noted in the statement-form the total direct expense of each department, add to each its prorated portion of the general expense and post the total amount in the line so provided in the form.

Cost Summary for Month.	DEPARTMENTS.					
	GENERAL OFFICE.	COMPOSITION.	JOB PRESSES.	CYLINDER.	UNIVERSAL.	STOCK.
Pay Roll						
Rent—Heat						
Insurance and Taxes						
Interest and Depreciation						
Bad Debts and Spoiled Work						
Light—Power						
Department Direct Expense						
Department Direct Total						
Total General						
Distributed General						
Department Grand Total						
Chargeable Hours						
Department Cost per Hour						
Non-chargeable Hours						

Financial Statement for Six Months	JAN.	FEB.	MAR.	APRIL.	MAY.	JUNE.
Total Volume Jobs in Hand						
Materials						
Pay Roll						
General Expense						
Volume Jobs Billed						
Volume Unfinished Work						
Total Costs per Month						
Estimated Costs Unfinished Work						
Estimated Net Profit—Month						
Equipment Inventory End of Month						
Stock Inventory End of Month						
Total Bills Payable End of Month						
Total Bills Receivable End of Month						
Cash Capital End of Month						

The Two Statements Obtained.

Determining Chargeable Hour Costs.

Probably the most important fact which the Standard cost-finding system is intended to reveal is the cost per hour of actual work done in each department of work. This is obtained by noting the total number of productive hours utilized in each department and dividing it into the total expense for that department, as already described and noted. In no other way can this most important unit of cost-measurement be figured so easily as with the Graficount system. In future estimating the printer who has kept a record of the total chargeable hours in each of his departments of equipment and work, noting the proportion of unused hours and the consequent cost per hour, can, with perfect safety, estimate on future jobs as he takes them by calculating the probable amount of work, measured by the hours which each department must render in executing that job. If, in the past, his cylinder-press department has not been kept busy enough, he will know that cylinder-press work is desirable on future orders and can plan accordingly so as to get the work to keep them busy. In any department which has been crowded he will see that he must either increase his equipment or not press for much work in that direction. A hundred other valuable conclusions will be reached from facts shown by this system.

Work can frequently be exchanged between shops with great mutual advantage, because of the possession of this knowledge. A shop crowded with cylinder-press work can farm it out to a friendly shop which needs it and which in turn can reciprocate by turning over work for the job-presses, extra composition, etc.

Individual Job Costs.

As stated in the beginning of this article, the outfit and system here described and illustrated are intended to give their user a sound knowledge of his costs by departments of work and measured by chargeable units. For the further recording of the direct costs on each individual job, it will be necessary to use another Graficount outfit, as described in the succeeding article.

Watching the Profits.

It has already been shown how the "Job Prices" box will reveal at any time the price-margin or approximate profit remaining from the jobs in hand. On jobs which have been taken on a time-and-percentage basis, the profit on the total volume of such jobs can be seen at the end of the month by comparing the total costs shown on the individual job-tickets with the checks which were added to "Job Prices" box, as noted on the "Cost and Percentage" guide-check there. If the checks so added exceeded the total prices finally charged for these jobs, the excess checks should be removed and restored to "Check Supply" and the white guide-checks should be removed and destroyed. As the actual costs incurred on such jobs have been de-

frayed out of the checks in that box, the price-margin on such jobs will be part of the general month's profits, as shown by the total amount of checks left in this box. At the end of the month the total checks left in "Job Prices" box will show the total profits for the month if from them there is deducted an amount which will take care of the costs yet to be incurred on jobs still in hand. For example, a job might be taken at $25 on the 28th of the month, and by the end of the month only $5 of direct cost may have been incurred. In the next month the completion of that job may require another $10 of costs, so that to consider all the checks found in this box at the end of the month as actual profit would be a mistake. The month's profits can, however, be very closely approximated as follows:

Having posted all the known costs for the month on finished jobs and those so far incurred on unfinished jobs, separate the tickets for the latter and add together their total estimated costs. From this amount subtract the costs so far shown by the tickets to have been incurred. The balance will be the probable amount of costs yet to be paid on those jobs in the next month. By subtracting this amount from the total of checks remaining in "Job Prices" box, the actual profits for the month can be computed as closely as it is possible to figure them without elaborate tedious calculation.

NOTE.—In his next and final article Mr. Fast will describe the Graficount method for recording individual job costs, as well as the general monthly cost system, which does not departmentize, but aims to show each month the conditions of the shop as to labor, materials, general expense, profit and loss, capital, etc., without bookkeeping. —EDITOR.

PETERSON BUILDING—NEW HOME OF THE PETERSON LINOTYPING COMPANY.

One of the most important developments indicative of the dominating position of Chicago as a printing-trade center is offered in the Peterson Building, the new home of the Peterson Linotyping Company, which will occupy the premises at 521-537 Plymouth place, Chicago. An illustration of the building is shown herewith.

The Peterson Company expects to have the best looking printers' building in the West and has spent a good deal of money to make it so. There will be nothing in the building except the company's own plant, allied printing-trades and publishers' offices, but within the walls will be everything necessary to complete any job of printing. The building will cover an area of 150 feet frontage and 101 feet deep, and will consist of eleven stories and basement, having a total of 180,000 square feet. The construction will be of white-enameled tile and terra cotta front. The entrance will be of gray marble, with verde antique trimmings. Seven floors will be occupied by the Regan Printing House and the Peterson Linotyping Company; the remainder will be occupied by an electrotype foundry, engraver's plant and publishers' offices, making it possible to do everything in the preparation of a book or publication without going outside the building.

One-half the building is to be erected by the McCormick Estate for Mr. Peterson on a thirty-year lease; the other half will be erected and owned by Mr. Peterson himself. The first half will be ready for occupancy May 1, 1917, and the second half May 1, 1918. The Henry Erickson Company is building the caissons. The Acme Linotype Company has leased the seventh floor, and the Columbian Engraving Company the entire eleventh floor of the building.

LET US ALL TRY THIS SHOE ON.

The real test of our loyalty to the ideals which we, as advertising men, are glad and proud to profess, is not so much involved in living up to the standards of the division or department of advertising to which we belong, though that of itself is important.

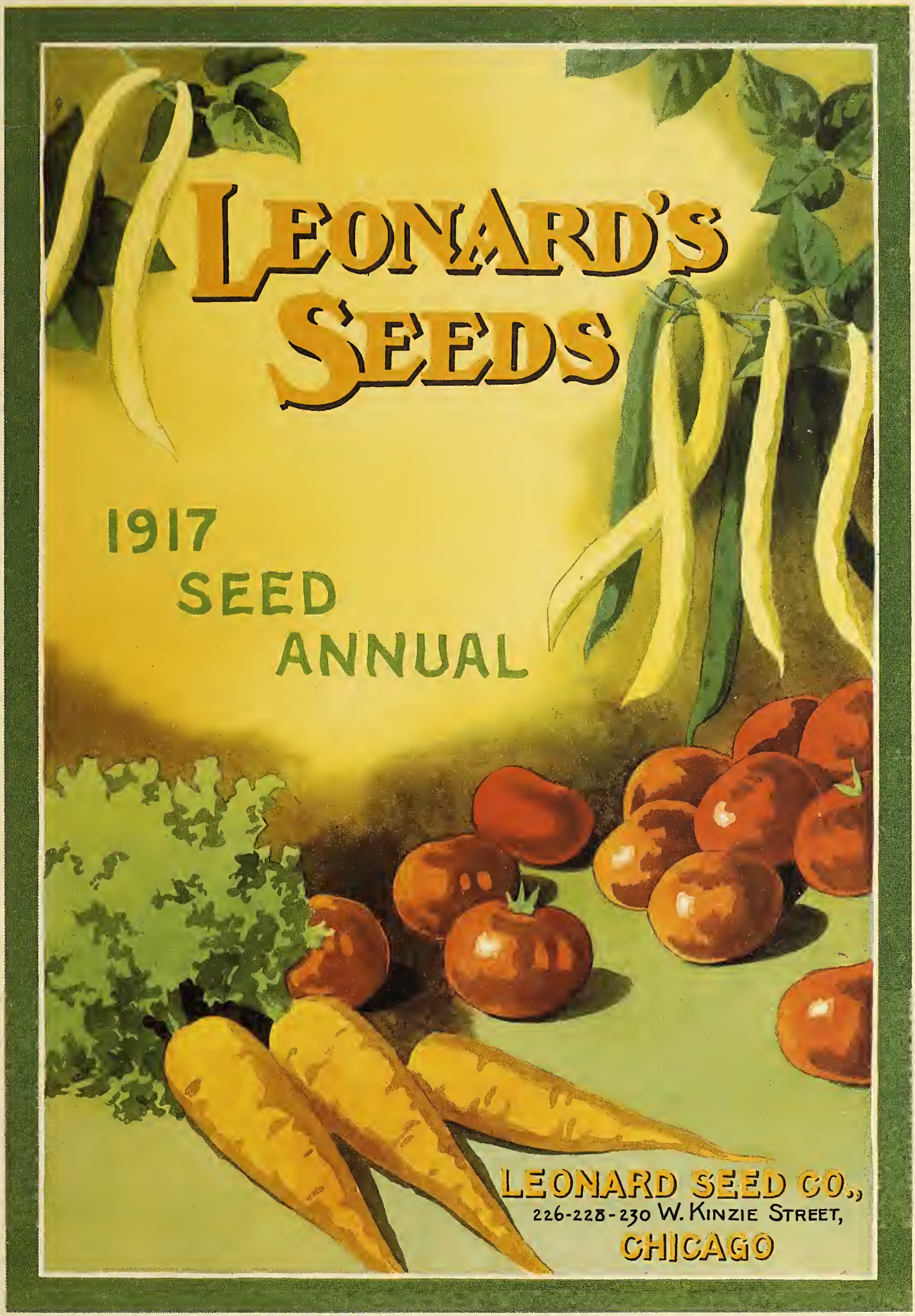
Peterson Building—New Home of Peterson Linotyping Company.

It is measured, rather, by the manner in which we help those with whom we deal live up to the standards of *their* departmentals—the manner in which we conduct ourselves when our own purses are involved.

It is beautiful for a man to subscribe heartily to the standards of practice governing his own line, and to expect all others to do likewise. But if he is a party to a violation in some other departmental, he still has far to go.

If he be a general advertiser, he may strive to live up to the standards of his own departmental, but if he has a private arrangement with his advertising agent to "split" the agency commission with him, that is unfair to all publishers. If he, as a member of any departmental, allows a printer to submit ideas, plans, etc., then takes these to some cheap John who never gave birth to an idea in his life to have the plans executed (ineffectually, usually), for less money, he is treating the good printer in a manner in which he himself would not like to be treated.

Let us all try this shoe on!—*Associated Advertising.*



A fine example of Catalogue Covers reproduced by the Offset Process. Engraved and printed by Walton & Spencer Co., 1245 South State Street, Chicago. Exhibited by courtesy of Leonard Seed Co.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Imitating a Water-Mark.

By printing from a suitable line-plate with an ink made up of zinc white and non-gloss varnish, a fair imitation of a water-mark is produced. The impression is almost invisible by surface view. A very hard tympan should be used.

Perforating While Printing.

(1832) A New York printing-house manager writes: "On a run of 200,000 impressions of manila blank enclosed, clear-cut perforations at head and foot are insisted upon in order that the pad may lie perfectly flat and every sheet tear off readily. Job is run two on, head to grippers, perforating-rule running lengthwise of the cylinder. Press is old and worn and about four points out of register, resulting in uneven perforations — some clear and sharp and others ragged. A description of the proper kind of tympan and make-ready to secure desired results would be highly appreciated. What can be done, short of resorting to the machinist, to improve the register of the press?"

Answer.— The perforating rules running parallel with the grippers will undoubtedly continue to give you trouble as long as the press does not register. There is another way the work can be done without using perforating rule in the form, and that is by having the forms doubled and fed with the numbered edge to the grippers, and by using perforating disks on the delivery reels. These can be made for you by a machinist. If your press registered properly, you could run the form four up, with the perforating rules running parallel with the bed bearers. By cutting out the rollers, it would prevent the lumps forming under the tympan by the ink and bits of paper being punched through. A brass band could be attached to the packing for each rule to impinge upon. This will save the cutting of the packing. If the bed and cylinder do not register any closer than four points it is advisable to secure the aid of a press machinist.

Printing On Celluloid.

(1833) A Los Angeles, California, printer writes: "Is there any way to treat the celluloid so it will take printers' ink in a thick, even coat and dry quickly? Or is there some substitute for ink that can be used on a printing-press? I wish to put small opaque letters on thin, clear white transparent celluloid for stereopticon projection. It is small work — single lines not more than inch in length and an eighth of an inch in height. I desire to find a way to get an even, clean cut, opaque print that would harden within twenty-four hours and stand considerable handling without rubbing off."

Answer.—The celluloid need not be treated in order to secure a legible and opaque print. Secure a suitable black ink from your inkdealer, make the form ready and print just as you would if printing on a good grade of card stock. A hard tympan is desirable. The rollers should be fairly firm to withstand the pull of the stiff ink that will be used. Lay out the printed sheets so as not to have them offset. The ink will dry hard over night and will not rub off with ordinary handling. Try some bookbinders' black ink if nothing else is available. If it requires reducing, use a few drops of turpentine or gasoline. We have recently examined some gages printed on smooth, transparent celluloid. The printing was as clean and sharp as if printed on bristol board. The density of the blank ink used gave an opaque print which would screen the strongest light. Some printers desiring extreme density use gold size and take an offset impression, bronzing both sides of the sheet. This method, however, is employed only for stereopticon projections.

Ink to Print on Tracing Cloth.

(1831) A Montreal printer writes: "We are writing to inquire if you could advise us regarding a suitable ink for printing on tracing-cloth, that will not erase with gasoline. We have been unable to secure an ink that is really satisfactory for this purpose. Will thank you for any information in this matter."

Answer.— We believe black copying-ink will answer your purpose. Procure the heavy ink in paste form and use it with hard, smooth rollers, which should be free from oil. A final washing of rollers and plate with wood alcohol will remove all trace of grease. A hard tympan, made up of top-sheet manila with a sheet of thin pressboard placed just under the upper sheet, will enable you to secure a clean, sharp print. Set the form rollers to a light bearing on the form; they may, however, bear with firmness on the vibrators.

Gold Ink May Be Too Stiff.

(1834) A Wisconsin pressman submits several sheets of gold seals used on confectionery packages. These are printed on black glazed paper with gold ink. As it is desired to have the open letters in the plates appear in low relief, a rather heavy impression was used. As a result, the ink is squashed. The pressman writes: "Your columns of information to pressmen have greatly interested as well as helped me, and I, therefore, wish to have you enlighten me on a little matter of importance. Am enclosing sample of gold on black glazed paper which you will note does not cover properly. It appears to absorb the ink, and I am anxious to know what ink is best to use on same. This paper, as you will notice, has a high and dull finish, and it may be possible I am using too soft an ink."

Answer.— Owing to the very heavy impression used it is desirable to mix your gold bronze with as little vehicle as possible. To the ink add a small amount of Japan drier such as will be furnished by your inkdealer. To further increase the density of the ink body you may add about one-fourth ounce of stiff chrome yellow ink to the pound

of gold ink. This should be well mixed into the gold. Double rolling the form will be better than to carry too much ink, as this latter evil will fill the fine lines.

Rollers Peel Near the Ends.

(1830) An Ohio printer writes: "I would like to know what is the matter with our fall rollers. They were ordered forty inches long, and before we put them in use we cut each end back about two and one-half inches. This we always do because the ink collects on the ends and pulls the face off the roller. After the rollers had been in use for a week the faces of the form-rollers started to peel at the ends; this face is about one-eighth inch thick. At present they have peeled about an inch and had to be cut off again. Press runs at the rate of 1,000 impressions an hour."

Answer.—This trouble usually occurs outside the fresh ink area of the form, generally where the fountain is cut down to the minimum, allowing no fresh supply of ink to be carried to the rollers. If a small amount of thin varnish is occasionally rubbed on the rollers outside the printing area of the form it will prevent the ink drying, and, hence, the pulling up of bits of composition from the face of the rollers. Some pressmen use vaseline for this purpose with equally good results.

A further letter from our correspondent states: "We have tried your remedies without success. Had used these remedies before with success, also have used machine oil. We were using machine oil at the time we wrote you concerning our roller trouble. I am enclosing a piece of the roller which pulled off. I would like to know if these rollers were properly seasoned and cared for or if they were faulty rollers."

Answer.—The small piece of composition received appears to have the physical characteristics of a good grade. We do not know how long it was allowed to season. This operation consists of permitting the gelatine to lose, by evaporation, a part of its residual moisture. If the weather was sufficiently dry after the rollers were received from the makers, the process of seasoning could be carried on in a short time. In fact, as Mr. Hodge, of the Sam'l Bingham Company, says: "The seasoning of a composition roller, contrary to popular opinion, is not a matter of time so much as it is a matter of weather conditions. There is no rule of time by which rollers should be seasoned for three days or three weeks. The seasoning depends wholly upon the drying condition of the weather. In cold, dry weather, when evaporation is more or less rapid, rollers will season in a few days. When the air is saturated with all the moisture it can carry it is impossible to season a roller at all. Under such conditions a roller should be coated with a light film of ordinary machine oil, which will protect it from dampness."

COLLABORATORS ON THE LINE OF COMMUNICATION.
Photograph by George A. Alsop, Chicago, Illinois.
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GETTING AROUND IT.

"They say you can't square the circle."

"Well, you can do it after a fashion," said the mathematician, "just as when you go out for a walk you circle the square." — *Pittsburg Post.*

PREPARED.

The Plumber — Take it from me, Joe, them that doesn't believe in preparedness ain't no good on earth. By the way, ye'll have to go back to the shop for a monkey-wrench and the soldering outfit.— *Judge.*

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in *Chicago Tribune.*

Editorial Note.

Owing to the fact the correspondent has been out of town on his annual vacation we give below a few items that should have went last week.— *From the Flora (Ill.) Record.*

Cruel and Unusual.

The force of the collision throwed the two men who were in the rear seat against the front seats with such force that both of them were broken off at the base.— *From the Stratford (Iowa) Courier.*

They Got His Goat.

Someone came to my house on Thanksgiving evening and slaughtered my goat. Finding the hide on the Milwaukee & St. Paul tracks I do not think it was very nice to steal it as it was a very high priced goat and I think it was a criminal who did it and if I ever find out who did it he shall be prosecuted by the law and I do hope the guilty party reads this. ERNEST JORDAN.— *From the Spring Valley (Ill.) Gazette.*

In a Nutshell.

A. Nutt, who lives on Hickory street, is the latest to complain to City Weights and Measures Inspector Ben J. Flood. He " kicked " regarding the sale of pecans in short weight packages.— *From the Dallas (Tex.) Times-Herald.*

" IF the party from whom my St. Bernard stole a roasted turkey last Saturday night will communicate I'll settle the loss. P. E. DIGNAN.— *Tribune Personal.*

You can pay for the turkey, P. E., but you can never pay for the disappointment of those whose mouths were fixed for it.

Perils of Nocturnal Prowling.

Wallace Weesner, while prowling around the other morning before daylight, kicked his davenport with such force as to break one of his toes. He has been wearing it in splints ever since.— *From the Marion (Ind.) Chronicle.*

Double Tragedy.

With both ribs slashed with a razor, Anton Martin, 39 years old, was found in his home, 189 Fifteenth street, and removed to Emergency hospital. He will recover.— *Milwaukee Sentinel.*

A CORN-FED and inspired compositor on the *Iowa City Citizen* set it up " Ziegfeld's Fillies."

Quelque Coloring, Bokoo Physique.

Both these young artists are notable in the charms of exceptional personality. Both are blondes of striking appearance and undeniable conversational attractiveness. Mrs. Williams is of the Hebe type and Miss Marsh of the Trojan Helen style of coloring and physique. Both have an immense popularity and vogue among the social set of the central west and in all social civics are intelligent factors. Their success is not alone Waterloean but sectional.— *From the Waterloo Times-Tribune.*

Overheard in the Orderly Room.

R. M. P. giving evidence respecting limp and bibulous absentee: " Sir, I found this 'ere objec' 'angin' over the orficer's cloes line. I seen 'im wipin' 'is degraded fice viciously an' wiv malice aforethought on them there parple pyjamas you own Sir, I think. W'en arrested 'e tried to bite me an' 'e stunk 'orrid of rum." — *From an English paper published in the trenches.*

All He Needs is a Rattle.

Mr. and Mrs. Ernest Ford are the proud parents of a 9 lb. Ford, which arrived a few days ago. It arrived in fine condition and was accepted at once. It has all of the attachments that the other Fords have.— *From the Kewanee Star-Courier.*

This, as a Reader Observed, Dernier Made Us Cri.

The Burkley Imperial Cafe will be re-opened on Saturday, Aug. 19th. The Burkley catering system, the largest and bravest in town, will include in its organic form for the year, besides the cafe, where club meals will be featured, a Salad Kitchen,— something houveau artistique,— and the Gothic Dining Hall,— something eternally classic, — but of all this more in due time.— *Ad. in an Iowa City paper.*

The Life of the Party.

Before the bride and groom entered Mr. Maurice Stuart Doak, Tusculum, cousin of the bride, sang very impressively " The End of a Perfect Day."

The Peril of Consulting a Physician.

He was brought to the physician and had a couple badly smashed fingers as the result.— *From the Hudson (Iowa) Herald.*

Beauty Hint.

Ralph E. Lewis is having his block painted. It will be a great improvement.— *From the Plattsburg (N. Y.) Press.*

Cruel and Unusual Injuries.

Frank Spurgeon, who was seriously injured in a fight on Third street Saturday night, is improved so that he is able to sit on his veranda.— *From the Columbus (Ind.) Republican.*

An Ideal Candidate.

To the Voters of Iowa County: Being urged by several persons from various sections of the county to come out for the office of county clerk on the Republican ticket at the September primary, I hereby announce my name as a candidate for the nomination for the office. I have lost my left arm and have only three fingers and a piece of thumb left on my right hand. W. D. PRIDEAUX.— *From the Mineral Point (Wis.) Tribune.*

The Shoo Industry in Saskatchewan.

The editor's garden has been blessed with numerous hens all summer, and the roof of the mouths of the whole family has been blistered from continually saying " shoo." The wife " shoos " with her apron, and we " shoo " with a stick of stove wood (if there happens to be any cut), and the kids use all kinds of things to " shoo " with.— *From the Allan Tribune.*

BETTER AUTHORITY.

" It was Shakespeare, wasn't it, who said, ' Sweet are the uses of adversity '? "

" Shakespeare may have said it originally, but I heard it from a lawyer who had pocketed sixty-five per cent of an estate." — *Boston Transcript.*

AS IT'S DONE NOW.

" Professor, I want to take up international law. What course of study would you recommend? "

" Constant target practice." — *Lousville Courier-Journal.*

CARL S. JUNGE AND OUR JANUARY COVER-DESIGN.

BY A. H. M.

IN art there are meanings of various kinds. Sometimes the meaning is simply a riot of the imagination in line, form and color — simply that and no more. The beholder can sympathize with the artist's idea or he may let his own imagination play with the artist's creation, just as a child picks out pictures from a decorative wall-paper as he lies in his cot of mornings. Carl S. Junge presents another phase of art in the cover-design for this month. It tells a story. This is what appeals to a great many persons, who may possibly learn later that line and form and color

Carl S. Junge.

for themselves have a place, and a higher place in many respects, because untrammeled by the necessity of talking down to the owner of a mind that only knows by contacts.

Mr. Junge, however, has the rare faculty of meeting the ideal and the practical and joining them in his creations. His "Gilliat," which appeared in these pages some years ago, epitomized the story of a great renunciation. An artist who received the spirit of Victor Hugo's conception of the heights to which the human soul can reach while still in its clay, makes his art a noble thing.

In an introduction to the beautiful volume presenting a collection of Mr. Junge's original book-plates, Zella Allen Dixson, A.M., L.H.D., analyzes Mr. Junge's ideas in this phase of art:

"Men and women to-day are finding in the making of book-plates a serious business in life. There are always new inspirations and new interpretations. Among these I have been especially interested in the work of Mr. Carl S. Junge, of Oak Park, Illinois. His artistic work has received many commendations. It has been first seen by collectors through the exhibitions of the Chicago Art Institute. When one knows the high standards of that difficult jury, they realize that such work bears the stamp of strong artistic values. The field of Mr. Junge's designs is the decorative pictorial, preferably the modern period. His plates all show good draftsmanship, a trait not always found among those who have occupied this field of art effort. We find a balance in his plates, a careful arrangement of its parts, and an evidence of ability to handle the various themes of his plates.

"In looking over a collection of his designs, it is easy to see the scope of his work. There is a long range of treatment from the bold lines of the plate for Lewis Clifford Fiske, insisting on his ownership to the book he holds by pointing to its book-plate, to the dainty imaginary details of the plate he has made for Frederick Ward. Mr. Ward is a Manx Man, devoted to the Isle of Man. There is a great variety in these designs, but all showing dignified treatment, essential strength of line and reserve power. Here is one artist who has not failed to remember that the book-plate, being the symbol of a personality, a label of ownership, must suggest some detail of life. Sometimes this is nationality and favorite books, or place and achievements in the world.

"The design representing Donald Mackenzie is a good illustration of the manner of making this human appeal. Here we see the Scotch plaids, the Scotch thistle for lineage and country, while the sitting figure gazing on the lovely environment of Dryburgh Abbey would suggest a fondness for the novels of Sir Walter Scott, or a race pride in his literary attainments. Literary preferences are indicated in still another way in the book-plate made for Leo F. Fagan. Here the names of his favorite authors are part of the border decoration. 'As a man thinketh in his heart, so is he,' will be the key with which to unlock this man's personality. A favorite manner of stating individuality in this field of art is through the play on the names. This type is known as the *punning* plate. Many well-known persons use this form. Egerton Castle has a plate representing an ancient castle with its owner in full armor. Stofford Brooks uses an alluring English scene, showing the stop-bench with a traveler resting after crossing the brook. Mr. Junge also uses this type in his designs. The plate made for Rose Reade shows a literary interior, and by the window sits a young girl with her face buried in her book, reading."

The February cover will be a presentation of Mr. Junge's work in which no story is told, but in which color and a bold and vigorous draftsmanship is adequately reproduced by the Walton-Spencer Company, whose work on these covers for the past twelve months has earned critical approval.

THE LINOTYPER'S LOVE SONG.

BY CLIFFORD FRANKLIN GESLER.

The printing-shop is dirty and hot
And the fumes are thick from the melting-pot,
  And my soul is worn and frayed,
As over the board I bend and lean
To strike the keys of the mad machine
  That Mergenthaler made;
But my weary memory dearly holds
  A picture ever the same,
And ever the molten metal molds
  The letters of your name!

The copy flows in an endless stream,
But the curling steam holds a whirling dream,
  As I juggle the mats., and space;
For I seem to see, in the clustered keys,
Your hair blown fair in the cooling breeze
  Of a happier time and place;
And my tired eyes meet, with a rapture sweet,
Where the copy-rack and the keyboard meet,
  The outlines of your face!

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

New Edition of the "American Manual of Presswork."

A new and revised edition of the "American Manual of Presswork" has been issued by the Oswald Publishing Company. This new volume contains over one hundred line plates, many full-page plates in color, as well as specimen pages in machine photogravure and by the offset process. Antique stock is used for the letterpress pages.

The thirty-two chapters treat of the following subjects: Development of the printing-press, printing-presses in America 1885-1916, cylinder presses, platen presses, making ready, make-ready of vignetted half-tones, printing-inks, color harmony, color mixing, three-color presswork, how to mix tints, aniline colors in relation to printing-ink pigments, hints on use of color, printers' rollers, embossing, thoughts on register, the importance of the paper-cutting machine, the economical cutting of paper, paper-feeding machines and their operation, what pressmen should know about imposition, hints for the platen-press apprentice, system in a large pressroom, shift forms, static electricity in the pressroom, motor equipment for printing-presses, individual motor drive, waste in electrical equipment, the dynamic brake a bad financial leak, the pressman and the paper problem, variable-speed gas engines for web-press drive, pressroom accessories, what pressmen have discovered, and rotary web presswork.

The chapter on rotary web presswork is especially instructive. It treats all the various phases of rotary presswork, including multi and wet color printing and rotary gravure work.

The volume is not the work of one author, but presents the combined efforts of experts in the various departments. One chapter alone, "What Pressmen Have Discovered," fully fits the old-time phrase, "a mine of information." Although the work has been enlarged, the price has not been increased. It sells for $4 a copy, plus 35 cents for postage and packing. It may be secured through The Inland Printer Company.

"Training for the Newspaper Trade."

"What does a newspaper career hold out to young men in the way of interest and advantage? This can be answered generally: It offers an education greater than any college or university can afford; it puts them in close touch with the great affairs of the universe; it makes them broad-minded and rouses an intellectual activity not inspired in any other profession or trade.

"The newspaper is the mirror of modern life in which all phases of thought and activity are reflected. To become competent in the employ of a newspaper means that a man must educate himself in advance of the rest of the world, in order that he may elucidate and exploit the happenings of the day intelligently. Unlike education as it is provided in schools and colleges, this learning is picked up automatically under pressure. If the youth is fitted to become a newspaper worker he absorbs ideas and intelligence with his day's work; he becomes thoroughly grounded in the widest possible range of knowledge, until his mind shows radioactivity."

Thus read the first two paragraphs of "Training for the Newspaper Trade," by Don C. Seitz, business manager of the *New York World*, and the truth contained in these statements is far greater than may at first appear to the casual reader. What other vocation brings the intimate touch with the community that is the privilege of the newspaper worker? What other vocation gives better opportunity to gain knowledge of world events? And, we may also ask, in what other field of endeavor does greater responsibility rest upon workers? The great part that the newspaper plays in forming opinions and in the general development of the community demands a degree of intelligence and accuracy required in few other callings.

Mr. Seitz writes out of a well rounded experience, and his descriptions of the various departments making up a modern newspaper office should prove of great assistance to those who contemplate a newspaper career. It will also be read with great interest and profit by those who are well advanced in the work. In the closing chapter, under the title "The Country Paper," Mr. Seitz gives a few pages of good sound advice that might well be heeded by many small-town newspaper publishers.

"Training for the Newspaper Trade," by Don C. Seitz. Published by J. B. Lippincott Company, Philadelphia, as one of the Lippincott's training series "for those who want to find themselves." Price $1.25, postage 10 cents extra. May be secured through The Inland Printer Company.

"Historical Sketch of the Government Printing-Office."

The immense printing-plant maintained by Uncle Sam at Washington has been a source of great interest to almost every one connected with the printing industry and to many others. The actual size of the plant, however, is not generally realized by those who have not had the privilege of a personal visit; nor is the amount of work done. The historical sketch compiled and edited by J. A. Huston, of the proof section, will, therefore, find a great number of interested readers. In his foreword, Mr. Huston states: "Many events have transpired in the 'big shop' since the days of '61, but only those incidents which appeared to be important have been set down, as the book is not large enough to contain an exhaustive record. It is not in any sense an official history of the Government Printing-Office, but is intended principally to acquaint the reader with the extensive establishment now engaged in doing the public printing and publishing for the United States and how it

gradually reached its present stupendous output and high degree of efficiency."

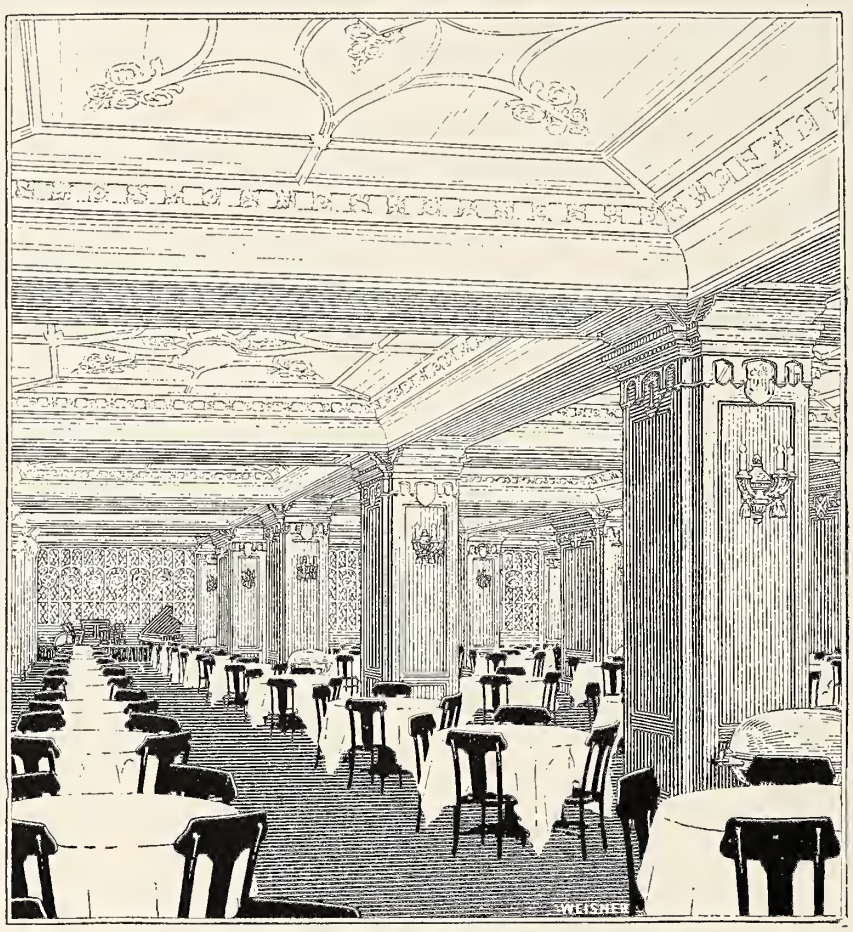
Figures mean little to the average reader, but some idea of the size of the plant may be gained from the following: "The original building fully equipped in 1861 cost $135,000; the present structure cost $2,410,000, and its equipment about as much more. It costs about $6,500,000 to conduct the office, as the working force alone has increased from 300 to almost 5,000.

"During the last year 54,617 jackets were written, 30,000 pieces of jobwork completed, 2,002,000,000 ems of type set, 1,119,000 galleys of type read and revised, 12,616,000 square inches of electrotyping and stereotyping work accomplished, 995,000,000 chargeable impressions of presswork turned out, 154,000,000 sheets folded, 106,000,000 signatures gathered and 97,000,000 sewed, 32,000,000 copies wire-stitched, and 24,000,000 sheets ruled."

References are made to the various divisions, and halftone reproductions of photographs in each division are shown. Space prohibits a review of each section, but the immensity of those devoted to machine composition demands brief notice here.

Starting in the spring of 1904 with an initial order of thirty linotype machines, three having previously been in use for a short time in the jobroom as an experiment, additions have been made from time to time, until at present there are seventy-six in use. The force employed in this section includes 154 employees on the day shift and 133 at night, a total of 287.

What is referred to as "The World's Biggest Machine Battery," the monotype section, consists of 126 casting-machines and 100 keyboards, producing almost two-thirds of the matter set and also supplying all the type used for hand composition. This section, including the keyboard, casting and assembling rooms, is the largest division in the office, the day and night forces comprising a total of 440 employees.



Interior Rendering Emphasizing Beauty of Detail and Ensemble

Drawing by Walter A. Weisner, lettering by Lawrence L. Schall, Chicago.

SOME SMART STUFF.

A story is told of a printer who supplied a customer with a quantity of bill-heads. The price charged for the job was so absurdly inadequate that a fellow printer in another city who learned of the incident was emboldened to ask questions.

"Why," he said, "your price wouldn't pay for the stock, let alone the printing of it."

"Well," replied the printer, "since you think you know so much, let me tell you something. The stock cost nothing — it was dead stock which I had on hand for two years. Neither did the composition cost me anything, for my daughter did it. So you see you are not so gol-darned smart, after all." — *Ben Franklin Witness.*

OBITUARY

Charles E. Alling.

Charles E. Alling, of the Rochester Division of the Alling & Cory Company, passed away on Wednesday, November 8, after an illness of only two or three days. He was born on August 21, 1844. Nearly sixty years ago he acted as errand-boy for the company for several summers, under the guidance of William Alling, the father of the present president of the company. In 1878 he became a permanent member of the organization, and for many years was one of the most efficient salesmen on the road. He kept his interest and active participation in the affairs of the company until the very last. His uniform courtesy, kindliness of disposition, and the cordial and friendly way in which he used his knowledge of the paper industry to serve all with whom he sought to do business, won a wide circle of friends, and his passing is mourned by all.

Henry J. Anderson.

The printing fraternity of Cincinnati, Ohio, lost one of its strongest supporters in the sudden death on Monday evening, December 4, of Henry J. Anderson. Through his sterling character, his kindness and fairness to every one with whom he had dealings of any nature, he had gained a high place in the respect and affection of all with whom he came in contact, especially his employees, many of whom have been associated with him for over thirty years.

Mr. Anderson was born in Liverpool, England, in 1847, and when a boy fifteen years of age he came to this country with his mother and two brothers. He settled in Cincinnati, where he learned the printing-trade, becoming a most competent and practical man in his line of business and being considered an expert pressman. He was employed by The Enquirer Job Printing Company thirty years ago, as foreman of the pressroom, and his employer soon recognized his ability and made him manager of the plant, which position he held for several years. Later he bought the controlling interest in the concern, which, with his never-tiring energy, he soon built up to what is now considered one of the most modern show-printing houses of this country, occupying part of the large six-story concrete factory building, which he built six years ago on East Sixth street.

Mr. Anderson is survived by his widow, a son, Harry C. Anderson, Jr., and one daughter, Mrs. William Harig, of Cincinnati, Ohio.

Martin Young.

Printing circles of Cincinnati, Ohio, suffered another great loss on Wednesday, December 6, in the death of Martin Young, who for many years has been known throughout the Middle West as one of the most expert of master bookbinders and printers of ruled blank-books. Mr. Young had been associated with the Chatfield & Woods Paper Company for twenty-three years, and had been in the bookbinding business practically all his life. He at all times took a keen interest in improving methods and increasing efficiency, and was exceptionally well informed on modern shop methods and on cost accounting in its application to the bookbinding and printing trades. He was held in great respect by his employees and business associates, and his passing is mourned by all. He is survived by his widow, a daughter, and a son.

Andrew J. Wegman.

Andrew J. Wegman, president of the Wegman-Walsh Press, of Rochester, New York, died Thursday night, November 9, at his residence, 175 Dartmouth street. Mr. Wegman's connection with the printing business may be traced back for probably fifty years. He learned the trade when a youth, and in his early manhood entered the ranks of the employers. One of the prosperous printing-firms of Rochester thirty years ago was Clague & Wegman. Since that firm was dissolved Mr. Wegman had been in the printing business in various connections, and at the time of his death was associated with E. J. Walsh in the Wegman-Walsh Press.

His bearing and the courtesy that marked his relations with all with whom he came in contact made Mr. Wegman a man somewhat out of the ordinary. He was a good talker, a good listener, an interesting companion, probably well described by the use of the term, "a gentleman of the old school."

His funeral, held Monday morning, November 13, from the Blessed Sacrament Church, of which he had been a member for many years, was well attended by the members of the Typothetæ and other printers of the city. Interment at Holy Sepulchre Cemetery.

ANNUAL REPORT OF MERGENTHALER LINOTYPE COMPANY.

The copy of the reports presented at the annual meeting of the stockholders of the Mergenthaler Linotype Company, held on November 15, 1916, contains interesting statistics regarding the business of the company for the past year. In his report, President Philip T. Dodge stated: "During the year there has been a marked revival in the printing industry of the United States, and a substantial increase in the volume of your company's business, and its earnings, as compared with the preceding year. The net gain for the year, after making reasonable allowance for depreciation, was $1,898,200.22, an increase of $431,185.10 over the preceding year. Net orders were received for 2,312 machines, the greatest number in the history of the company. There were shipped, on sale, 1,976 machines, an increase of 571 over the preceding year; in addition to which a number of machines were loaned for educational and other special purposes. To date more than 21,000 machines have been built in the Brooklyn shops alone. To these must be added several hundred built in Baltimore and thousands built in Europe."

RECENT PATENTS

SUMMARIZED BY ALBERT SCHEIBLE, M.E.

At first glance, the patents summarized for this issue by a well known Chicago patent attorney would seem to imply an unusual activity along the line of folding and inserting machines. However, the filing dates of patents issued at about the same time may vary by a number of years, hence it would be unfair to draw inferences merely from the simultaneous issuing of any group of patents. The numbers in each instance, unless otherwise noted, are those of United States patents.— The Editor.

Printer's Quoin.

A guideway butting against the type-form carries blocks which can be moved by a screw and which are connected by inclined links to thrust-blocks engaging the adjacent side of

the chase, so that a turning of the screw tilts the links and wedges the quoin in position. George F. Woehler, Cincinnati, Ohio. Patent No. 1,201,-538.

Overlay or Make-Ready.

A granular resinous material, like colophony, is spread on a thin, non-absorbent sheet, and this material is fixed by the viscous ink in proportion to the density of the ink at the various parts of the sheet. After brushing off any surplus granular material, the interstices are filled with pumice or chalk, and the prepared sheet is calendered or pressed without heat or moisture. British patent No. 101,121.

Printing-Press Gage.

In this gage, Edward L. Megill, of Brooklyn, New York, aims to strengthen the grip on the tympan-sheet and to protect the operator's fingers from accidental puncture when

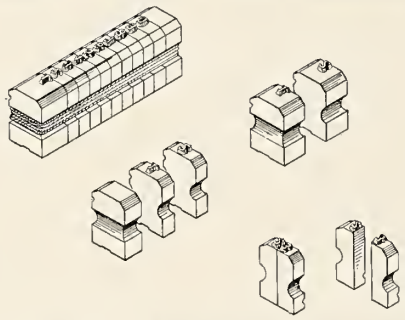
bringing the point of the prong up through the tympan-sheet. Patent No. 1,201,846.

Imitating Paint-Brush Marks.

Plates or blocks for impressing brush-marks on printed reproductions of paintings are made by coating the painting or a prepared copy with a protective film of Canada balsam and producing a negative copy of the surface by electro-deposition or by spraying metal. The negative is backed with lead, and is used for embossing the reproduction. British patent No. 8,962 to M. Rosenthal, of Schoeneberg, Germany.

Type for Columns of Figures.

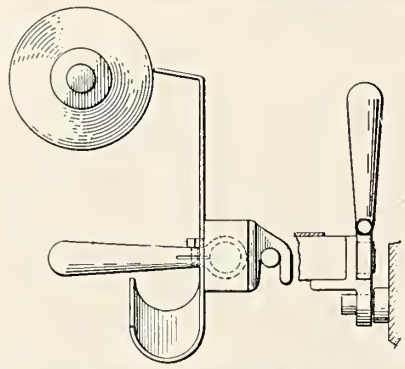
The types have grooves on both sides, so that they may be arranged in columns and tied together with a string as shown in our illustration,



and may also be made in halves with grooves at one side only. Patent No. 1,201,517, assigned by William H. Smith to Smith & Marsh, Inc., Los Angeles, California.

Scraper for Printing-Rollers.

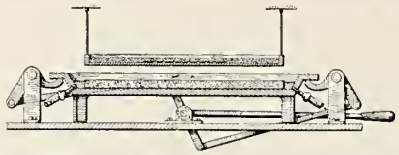
The scraper designed by Jacob Kaiser, of Brooklyn, New York, has



a lower portion forming a gutter for discharging the ink and oil into a conveniently placed receptacle. Patent No. 1,201,971.

Backing Electrotypes.

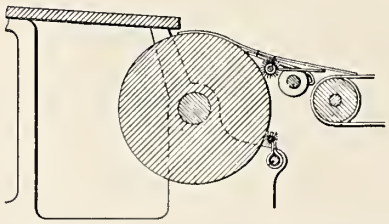
To hasten the cooling of the backing on an electrotype, Thomas Webster, of New York city, lowers the



backing pan upon an absorbent pad projecting from a pan through which water flows continuously. Patent No. 1,202,933.

Removing Static Electricity.

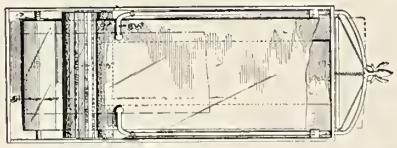
For effectively removing static charges from sheets, Pietro Martucci, of Philadelphia, employs rods wrapped



with tinsel, thus forming metallic brushes which contact with the paper at a large number of points. Patent No. 1,203,030.

Wrapping-Paper Printer.

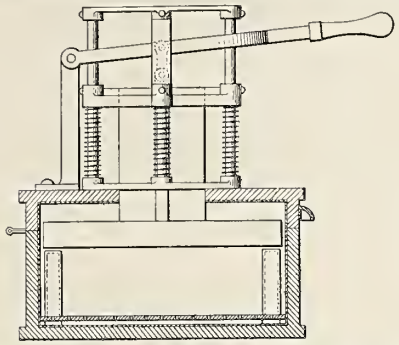
A rotatable platen imprints an advertisement on the paper when this is drawn off the roll. Patented by Mar-



tin Soldati, A. M. Alvares and J. M. Alvares, all of Willows, California. Patent No. 1,201,375.

Plate-Etching Apparatus.

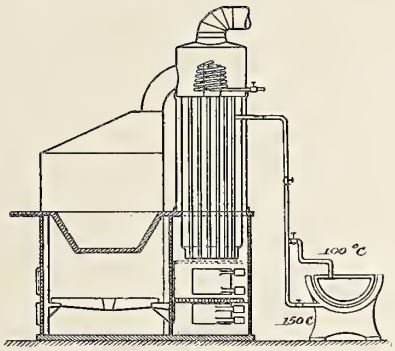
By raising and lowering a lever the plate is repeatedly dipped into an etching fluid which is agitated by com-



pressed air entering the fluid through a perforated plate in the bottom of the tank. Patent No. 1,203,802, assigned by J. J. C. Smith to Paul M. Hammalian, of Hackensack, New Jersey.

Making Stereotype Plates.

Instead of depending on water or the like for cooling the back of a curved stereotype plate after this is cast, Carl Winkler, of Bern, Switzer-



land, heats the back-forming part of the mold to a lower temperature than the part which forms the matrix. This may be done by using steam and throttling the supply used for heating part of the mold. Patent No. 1,204,-107.

Perforator for Printing-Presses.

A comb-like perforating blade springs back into a shield when the imprinting pressure is released, and

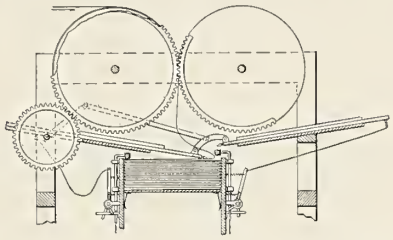
the shield prevents the perforated paper from catching on the blade. William H. Thompson, of Memphis, Tennessee. Patent No. 1,203,436.

Printing-Ink.

Greater ease of working and the ability to imprint more sheets in halftone work before the plates require cleaning, are claimed by Edward G. Acheson, of New York, for an ink in which part of the carbon is deflocculated or capable of remaining suspended in water. Patent No. 1,201,-994.

Zigzag Folding-Machines.

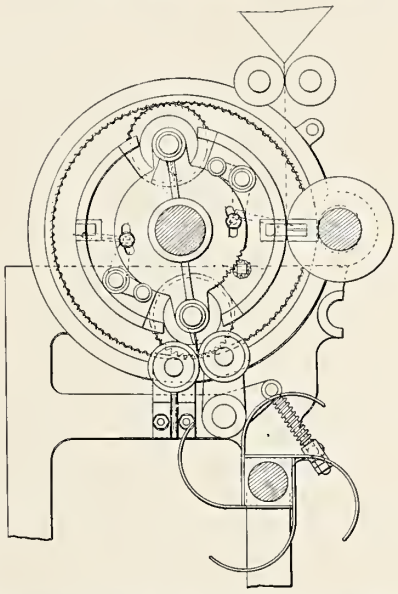
A simple machine producing alternately opposite folds by means of opposed slides, thereby forming a "fan fold" suitable for sales sheets or the



like which require carbon paper between successive folds. Patent No. 1,203,722, assigned by George L. Fulk to the Postal Supply and Manufacturing Company, of Cleveland, Ohio.

Rotary Folding-Mechanism.

A folder for high-speed operation on web presses, in which the folding is done by blades adjustably mounted in a folding-cylinder, the blades being so



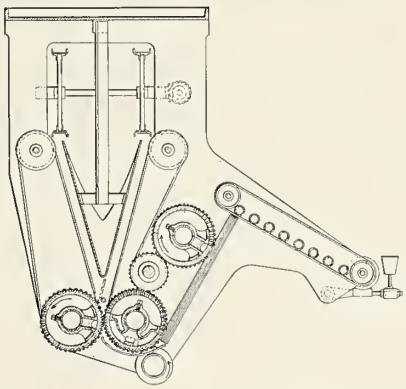
mounted that they can be adjusted simultaneously. Patent No. 1,203,464, assigned by H. F. Bechman to the Duplex Printing Press Company, of Battle Creek, Michigan.

Printing-Composition.

Instead of changing inks when printing on materials of widely different colors, such as various leathers, Fred A. Putnam, of Melrose, Massachusetts, uses two coloring ingredients in the same composition, as, for example, a metallic and an anilin ingredient of contrasting colors. These ingredients are both mixed with a gummy substance cut or digested in oil, thereby producing an ink which will make a light impression on dark goods and a dark impression on light goods. Patent No. 1,203,779.

Rotary Assembling-Machine.

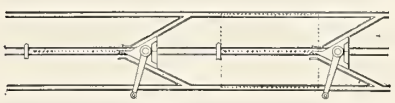
In this machine, designed for rapidly assembling the sections of a Sunday newspaper, two rotating suckers act upon the opposite folds of one sec-



tion so as to open this before dropping it over the other assembled sections. Patented by W. G. Slauson, of Painesville, Ohio, and W. W. MacFarren, of Pittsburgh. Patent No. 1,202,908.

Signature-Insetting Machine.

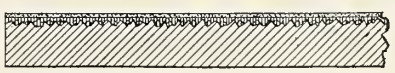
The signature is fed in an upright position, with the fold at its lower edge, and one upper corner is buckled outwardly so that the signature can be



spread while passing along guides which open it up for inserting the inset. Patent No. 1,202,809, assigned by C. D. Curry, of Massillon, Ohio, to the American Assembling Machine Company.

Lithographic Plate.

A more permanent plate, one not spoiled by allowing ink to dry on it, and one that can be rapidly etched by applying a strong solution to its entire surface, is claimed in Patent No. 1,203,-



770, assigned by S. A. Neidich to the American Multigraph Company, of Cleveland. A zinc plate is first grained, then etched over its entire surface, and finally gummed over its entire face with a solution of gum arabic containing emulsified carnauba wax.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Acme Paper Company.

The Hagen Paper Company, of St. Louis, Missouri, has announced that its name has been changed and that it will hereafter be known as the Acme Paper Company. The officers and directors of the company are Frank J. Wright, president; J. B. Birkner, vice-president; A. N. Lay, treasurer; E. C. Gerlach, secretary; F. P. Meyer, Frank Feuerbacher, George Lay, Walter Feuerbacher and A. L. Perkins.

Lanston Monotype Company's Good Showing.

At a meeting of the Board of Directors of the Lanston Monotype Machine Company, held Tuesday, December 5, 1916, the president reported that the business of the company for the first nine months of the fiscal year showed a very remarkable increase, that the domestic sales of monotypes had increased nearly seventy-five per cent, and that the profits for the nine months were at the rate of twelve per cent.

The Taylor Registering Projector.

Arthur K. Taylor, the inventor and manufacturer of the Taylor Registering projector, advises us that after eighteen and one-half years' identification with The Lord Baltimore Press, of Baltimore, Maryland, he will, beginning with the first of January, devote all of his attention to his registering projector. He is now incorporating a company under the laws of the State of Maryland, to be known as The Taylor Registering Projector Company.

The "Lightning" Automatic Numbering-Machine.

From the Osborn Manufacturing and Novelty Company, 105-107 Chambers street, New York, comes a circular announcing the "Lightning" automatic hand numbering-machine, and also a name-plate dater and a line dater, all of which are of metal and self-inking. The numbering-machine, the company states, is a modern machine, absolutely accurate and mechanically perfect, with all three movements — consecutive, repeat and duplicate numbering. It has six wheels, numbering from 1 to 999,999.

Hand-Lettered Effects in Type-Work.

Barnhart Brothers & Spindler, Chicago, Illinois, have just issued a new pamphlet showing their Pencraft Type Family in series and in practical every-day work. The specimens are especially interesting as examples of job and advertisement composition, and, as the type presents a hand-lettered effect, are quite distinctive in appearance. A copy of this pamphlet may be secured by addressing any of that firm's distributing houses, and we would advise prompt attention to this, for the pamphlet is sure to enjoy a wide distribution because of its character, and the supply might become exhausted.

Waldorf Paper Products Company.

Announcement has been made to the effect that the organization of the Waldorf Paper Products Company, with an authorized capital stock of $1,350,000, is practically completed. This organization will bring together the Waldorf Box Board Company, The H. L. Collins Company and the American Paper Stock Company, all of St. Paul, Minnesota. Large additions to the combined plant are planned for the coming year, and it is expected that the new company will give work to from fifty to one hundred additional persons. The H. L. Collins Company was organized fifteen years ago. It has a complete printing-plant, including bindery, engraving and electrotyping departments, and does an extensive business in the manufacture of boxes, cartons, fiber shipping-cases and other containers. The Waldorf Box Board Company has been doing business for the past eight years, and the American Paper Stock Company was incorporated five years ago.

R. W. Hartnett Company in New Building.

Owing to the great increase in its business, the R. W. Hartnett Company, dealer in printers' supplies, found it necessary to seek larger quarters and has leased the entire first floor of the three buildings at 402, 404 and 406 Race street, Philadelphia, and expects to move into its new home about January 1. The company is one of the leading firms engaged in the printers' supply business in Philadelphia, and has earned an enviable reputation. The officers of the company are R. M. Sulivan, president; William Seibert, treasurer; J. R. Kretzing, secretary, and H. M. Fenton, vice-president.

Wisconsin Printers and Publishers to Push Cost-Accounting Campaign.

The Executive Committee of the Wisconsin Federated Printing and Press Associations, at its meeting at the University of Wisconsin on November 15, 1916, decided to push more vigorously the campaign for the installation of the Wisconsin cost-accounting system in the country-newspaper and job-printing plants of the State. The work in this direction, which was begun during December, 1915, with the appointment of Robert G. Lee as field man in charge of the installations, has already resulted in the adoption of cost-finding methods by twenty printers and publishers in the State. The cost-accounting field man is provided by the Extension Division of the University of Wisconsin, and his work is carried on in coöperation with the Department of Journalism and the Federated Associations.

Prof. Willard G. Bleyer, of the Department of Journalism at the University, was reëlected chairman of the Executive Committee of the Federated Printing and Press Associations, and Frank W. Cantwell was reëlected treasurer. The members recently chosen for the current year are H. L.

Hoard, Ft. Atkinson, and F. W. Coon, Edgerton, representing the Wisconsin Press Association; W. T. Evjue, Madison, and E. C. Jones, Portage, of the Wisconsin Daily League; F. W. Cantwell and F. C. Blied, Madison, of the Wisconsin Franklin Club.

Additions to Force of Cleveland Folding Machine Company.

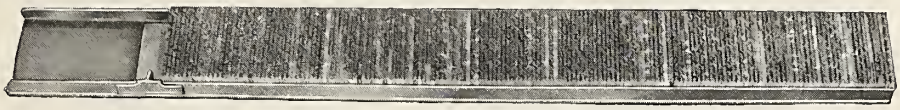
The Cleveland Folding Machine Company has announced two new additions to its sales force. James J. Vance, formerly secretary of the Ben Franklin Club of Cincinnati and previously connected with the company, has reëntered the sales organization. Fred W. Snyder, who was formerly connected with the New York office of the Seybold Machinery Company and later was in charge of the Chicago office of the United Printing Machinery Company, is the other addition. Both men are well versed in the requirements of the printing-office and will be able to render valuable service to the company and its customers.

William H. Hoskins Company Increases Space.

Negotiations have been completed by the William H. Hoskins Company, of Philadelphia, for the addition to its present building of the large one adjoining. All details of the lease have been arranged and the work of making the necessary alterations will be begun at once. The two buildings will be thrown into one great establishment, adding a large amount of floor space to the present quarters, and with the modern features to be added for the convenience of both the public and the employees the company will have one of the most complete buildings devoted to the making of business and social stationery and engraving, gifts, office equipment and printing that skill and ingenuity can produce.

The company had become sorely taxed for room in the old building, and the removal of the occupants of the one adjoining came in the nature almost of a godsend, as it provided the desired room in the best and most convenient way. All departments will be enlarged and improved with the additional space, but a large portion of the new building will be used for a marked extension of the office furniture and equipment department.

The growth of the company has been remarkable, being organized in 1857 as R. Hoskins & Co., on Spring Garden street, with four employees. In 1863, as William H. Hoskins & Co., the business was moved to 21 South Fourth street. Several other moves were necessitated by the constant growth of the company, and in 1900 the present quarters at 904-906 Chestnut street were secured. The officers of the company are Charles H. Marshall, president; Ernest L. Tustin, vice-president and treasurer; Frank R. Welsh, secretary; Charles R. Hoskins, assistant treasurer. In addition to these officers the board of directors includes ex-Mayor John Weaver and William H. Clark, president of the Quaker City National Bank.



Showing the New Challenge Galley with Type and Galley Lock in Place.

New Labor-Saving Galleys for Newspaper Work.

An announcement of particular interest to owners of newspaper plants has been issued by The Challenge Machinery Company, of Grand Haven, Michigan, stating that two new sizes of the well-known Challenge "beaded" edge," pressed steel and galvano steel galleys have just been placed on the market for newspaper work. One of these galleys is a single-column, thirteen picas plus one point wide; the other is a double-column, twenty-six picas plus eight points wide, inside measurements. It will readily be seen that with these new sizes the customary side-lock can be dispensed with. All that is required is a single or double column Challenge galley lock, which is snapped into place at the foot of the column, securely locking the contents for proving. The slight clearance provided is ample for dumping type or slug lines into the galley, yet is not sufficient to permit the end letters of type-lines to fall over or become displaced. When making up, it is unnecessary to prop up these galleys on one side to prevent the contents becoming pied. On account of their narrow width they are convenient to handle, and occupy less space on the make-up table or stone.

The company states that it will be glad to mail a free single-column sample complete with one of the galley locks to established printers making request.

Aigrette Enamel—An Excellent Paper for Half-Tone Printing.

A man's fitness for the job he holds is judged by the efficiency of his efforts. Paper should be judged according to the same standard. Coated paper was made to meet the need for a surface to make printing from half-tones possible. How well Aigrette Enameled Book, manufactured by The Champion Coated Paper Company, Hamilton, Ohio, succeeds in its mission in the printing world is shown in a handsome pamphlet just issued by that company. In that pamphlet half-tones are printed in black, in black with tint backgrounds, and in three and more colors, with results which are decidedly pleasing to one who admires bright, snappy half-tone printing. It seems to us that nothing is left to be desired by printers of fine catalogues, for, in shade, finish and appearance, Aigrette appears to combine all the good qualities of an ideal coated paper. That the price is reasonable in spite of the high quality of the paper is indicated by the closing sentence of the introductory page, which reads as follows: "Handsome printed work is expensive. Aigrette increases the attractiveness of your catalogue without increasing the cost." It would be wise for those printers who use coated paper to write the manufacturers for this fine sample-book.

Franklin Division, Franklin-Typothetæ of Chicago, Holds Annual Meeting.

The annual meeting of the Franklin Division of the Franklin-Typothetæ of Chicago was held on Thursday, December 14, in the Clubroom of the Fort Dearborn Hotel. This meeting was scheduled to be held during September, but as there were various matters pending, among them being negotiations with the various unions, it was considered advisable to postpone the meeting until these matters were closed. Reports of committees were read, all bearing evidence of the fact that the officers and members have had an extremely busy year. Of especial interest was the report of the Scale Committee, showing the successful conclusion of the negotiations with the unions, contracts being signed granting increases, concessions being made by both sides which augur well for harmonious relations for the future.

The election of officers for the division resulted in E. F. Hamm, of the Blakely Printing Company, being chosen for chairman, and Daniel

Boyle, of The Henry O. Shepard Company, vice-chairman. A rising vote of thanks and appreciation was tendered J. W. Hastie, the retiring chairman, for his untiring devotion to the work of the division during the many years he has been at its head. Previous to the amalgamation of the employers' organizations into the Franklin-Typothetæ of Chicago, the Franklin Division was known as the Employing Printers' Association of Chicago, Mr. Hastie holding the office of president of that organization for about eight years.

Goss Company Completes Large Shipment of Presses to France.

In these stirring times, when so much of the available supply of metal being shipped across the water is being used for the destruction of human lives, it is of great interest to learn that not a little is being sent there for other purposes — for constructive purposes. European countries have called upon American manufacturers for machines of all kinds, and the demand for printing machinery has been great.

One of the largest shipments brought to our attention thus far is that just recently completed by The Goss Printing Press Company, the main office and works of which are at Sixteenth street and Ashland avenue, Chicago. This shipment consisted of ten Goss high-speed quadruple presses for *Le Petit Parisien*, of Paris, France — a battery of presses having a combined capacity of 720,000 four, six or eight page papers an hour. In an interview with a representative of The Inland Printer, Mr. G. C. Abbott, of the Goss Company, stated: "It is interesting to know that at the present time Paris is printing practically all of the daily papers used in France. All of the nine papers of any size in Paris have had their circulations stretched to the very limit. We are informed that *Le Petit Parisien* never has a daily circulation of less than 2,500,000 copies. This will account for the question that many publishers would raise as to just what one newspaper would do with ten huge machines such as those we have shipped."

Aside from the ten presses mentioned, the company has built, since the war started, two other large machines for *La Matin*, of Paris; two for the *London Times*, and two for the *London Mirror*.

A Remarkable Cutting-Machine.

The accompanying illustration, showing the knife-bar of the giant paper-mill automatic rapid-production cutting-machine, recently constructed

Fig. 823

Knife-Bar of the 92-Inch Oswego Cutter.

by the Oswego Machine Works, of Oswego, New York, is evidence of the fact that the company is fully justified in being proud of its accomplishment — the largest cutting-machine ever built at the Oswego works, and possibly the largest machine of its kind ever constructed either in the United States or Europe.

In a circular — No. 823 — under the title, "A Problem and Its Accomplishment," the company sets forth the requirements for the operation of this machine, which, briefly, were as follows: A character of cutting so close that light reflection should not reveal any variation in the face of the cut — meaning a much closer degree of accuracy than can be measured with a micrometer reading to thousandths of an inch; a convenience of arrangement of all the operating mechanisms and adjustments, as well as special labor-saving devices, that would enable the operator to handle the huge machine and the work with the greatest comfort and least fatigue, and at the highest speed; a series of safety devices to protect the operator against accident, including the Oswego solid throw-out knocker, automatic brake, automatic knife-bar upward counterbalance, and the automatic safety steel lock stop bolt. In addition, the motions of clamping, cutting, moving the work, stopping and braking, were required to be all automatic, and the clamping pressures variable from a few pounds up to as high as several tons.

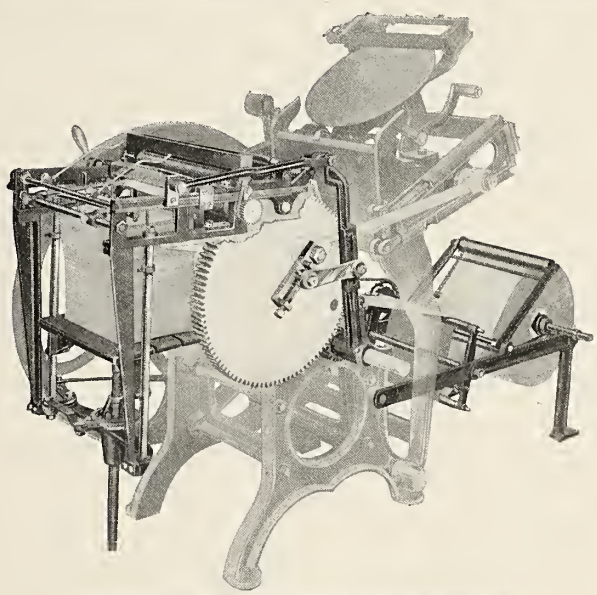
Graphic Arts Division, Minneapolis Advertising Forum.

Members and friends of the Minneapolis Advertising Forum to the number of one hundred and eighty were the guests of the Graphic Arts Division at a dinner on Tuesday evening, November 21. Following the dinner a splendid program was rendered, one of the principal features being "Put Yourself in His Place," a farce with a purpose, written by Frederic Kammann, Jr., of the Byron Printing Company. The members of the division had promised their guests "twenty-two laughs per minute," and that they lived up to their promise was attested by all. The scene was the office of the S. T. Mate Printing Company, "a modern shop of graphic art where brains, skill and workmanship combine to create advertising of the selling kind." The cast of characters was as follows: Mr. S. T. Mate, a printer, Fred J. Scott; Mr. I. Carey Corona, advertising man, Frederic Kammann, Jr.; Mr. Biglow Price, salesman of printing, Charles W. Hittleman; Al. I. Bye, foreman, Gilbert L. Byron; Adam Nuzence, pressman, J. J. Huebscher; Mr. Redden Black, ink salesman, Harry S. Thompson; Mr. Waxim Pression, electrotyper, Harry S. Hodges; Mr. Dekle Hedges, paper salesman, Edward A. McAfee; Mr. Crowquill Higgins, an artist, Tod Hart; Mr. Ben Day, engraver's salesman, Clifford S. Duff; Lucy Keys, stenographer, A. Rooney; Mae B.

Wright, bookkeeper, Elaine Cleveland; Flossie Chugum, bindery girl, Hazel L. Aarhus; Try R. Serviss, advertising agent, Walter A. Smith; Mr. Shopall Overtown, buyer (?) of printing, Frank A. Freeman; Mr. Duggan Stone, lithographer's salesman, Conrad Veit; The "Devil," J. Bryan Bushnell.

Gideon Automatic Roll-Feed Attachment for Gordon Presses.

A new company, under the name of The Printers Utilities Company, with offices at 40 North Fifth avenue, Chicago, Illinois, has just been formed for the purpose of manufacturing and selling the Gideon automatic roll-feed attachment, announcement of which was made in these columns some time ago. Mr. Gideon, the inventor, advises us that he has had four of his attachments in operation in a private printing-plant in Chicago for some time past and they are all giving perfect satisfaction. He has now secured patents and is ready to place the attachment on the market.



The Gideon Automatic Roll-Feed Attachment.

Mr. Gideon's invention — an illustration of which is here shown — is a simple device which, he states, can be attached to any 10 by 15 Chandler & Price Gordon press, and will feed roll stock, automatically printing and cutting the sheets to any desired width from 3½ inches to 11 inches.

News Items from the United Typothetæ and Franklin Clubs.

President C. D. Traphagen, First Vice-President Benjamin P. Moulton and Treasurer Southworth were in conference at national headquarters for several days about the middle of December. These officers are giving their close personal attention to organization matters and are devoting considerable of their time away from their business to this work.

F. W. Fillmore, cost accountant, in conjunction with his cost-installation work in Chicago, is engaged with a committee adapting a simplified bookkeeping system to work in conjunction with the Standard cost-finding system.

Printers throughout the country have become very much interested in the method of recording bindery production as advocated by the Price-List Committee. The national headquarters office daily renders service directly connected with this production-recording scheme. Have you investigated the merits of the system? Send for a copy of the treatise, "Classification of Bindery Operations and Operation Numbers," and carefully examine the blanks recommended for compiling production data. There is no charge for this service.

The national office has just mailed the entire membership two very interesting booklets dealing with matters of importance to every printer. One of these, entitled "The Dangers of Modern Economic Policies," by Honorable Alfred E. Ommen, should be read by every printer and business man. The truths set forth in this article are well worth considering and pondering over. The other article, entitled "The Paper Situation," by Alexander Thomson, is timely, and specifically states why paper costs have advanced so rapidly.

The coöperative plan of activities being undertaken jointly by the United Typothetæ and Franklin Clubs of America and all the allied industries, to continue throughout an initial period of three years, which will be far reaching in its beneficial effects, will in all probability do more toward bringing about national standardization and uniformity throughout the whole industry that anything ever before undertaken. The early months of the year 1917, it is expected, will see the plan in operation in all sections of the country.

Bruce Rogers to Work in England.

Bruce Rogers has left us to take up his work in England, and lovers of the book beautiful who have looked with pleasure on any piece of printing bearing his stamp — a thistle with his initials, B. R., printed in red — will follow his activities across the ocean with eager interest and wish him all the success that his talents so justly deserve.

Mr. Rogers will be associated with Emory Walker, 12-14 Upper Mall, Hammersmith, where William Morris established the Kelmscott Press. The Doves Press, just closed, being at 15 Upper Mall, just opposite, Mr. Rogers will have at his command the Doves type as well as the Centaur type, of his own design, which he will take with him.

An exhibition of the work of Bruce Rogers was given last summer under the auspices of the Carteret Club, of Newark, New Jersey, and though not at all complete it comprised some 170 pieces of printed matter produced under the supervision of Mr. Rogers since 1900. Forty-five books were Riverside Press editions published by Houghton, Mifflin & Co.; forty-eight books were limited editions privately printed from the Riverside Press; four books from other presses, and ten broadsides, such as The Declaration of Independence and The Emancipation Proclamation.

This exhibition showed Mr. Rogers' masterly judgment in the selection and arrangement of suitable types to fit any problem of printing.

Emory Walker, William Morris and T. J. Cobden-Sanderson have shown the way to better printing in England. Mr. Walker is known to be an intensely practical man. The combination with an idealist like Rogers should be a happy one. By a coincidence they both began life as engravers—Walker being one of the first to apply photography to engraving in London, over forty years ago, and Bruce Rogers beginning as a chalk-plate engraver on the *Indianapolis News*, being a "Hoosier" by birth.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 58. JANUARY, 1917. No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

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Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

FOR EXCHANGE — I own a modern 7-room bungalow on a one-acre lot, paved street and cement sidewalk, all paid for, lot well improved, with garage and shade trees, including 6 fine English walnuts now in bearing; also 26 vacant lots beautifully located on and near paved avenue in Medford, the commercial center of the famous Rogue River Valley of southern Oregon; property all free from encumbrance except city assesssments against 13 of the vacant lots, which is partially paid; will exchange all or part of this property for an up-to-date newspaper plant. W. E. PHIPPS, Medford, Oregon.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank-books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1917, are invited.

Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Bldg., Omaha, Neb., and will be submitted at the first meeting in 1917 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World. Omaha, Neb., October 1, 1916.

FORCED TO SELL on account of poor health; newspaper and job-printing office in southern Manitoba; proposition includes office (frame building), plant (including 1 cylinder and 1 platen press), also new frame cottage — all on a 50-foot lot; price, $4,000; half cash. HERALD, Miami, Man., Canada.

FOR SALE — Job-printing plant in city of 30,000; running business; long lease; finely equipped; pony cylinder and 4 jobbers, large wire-stitcher, large paper-cutter; established 16 years; lots of type, presses driven by individual motors; busy all the time; good reason given for selling; investigate; fine proposition. J 299.

FOR SALE — Bookbindery and job-printing plant, established 1886, located in central Pennsylvania county-seat and flourishing district (a golden opportunity); reason for selling — want to retire. IRWIN N. MEGARGEE & CO., Inc., 12 S. 6th st., Philadelphia, Pa.

WANTED — Eastern Pennsylvania printer will buy for cash pony cylinder or Autopress; must be in good condition and price right; state price in first letter; have 8 by 12 Prouty press, will sell cheap; good running order. J 291.

PRINTING AND STATIONERY BUSINESS in Denver, Colo.; established 8 years; located in heart of business and financial district; 10,000 people pass during business hours; $8,000 proposition. J 286.

FOR SALE — Fine job-printing plant with 2 Miehles, 7 jobbers, etc., in large city; doing $50,000 to $60,000 business yearly; good opportunity for right party; death in family reason for selling. J 287.

WANTED — A printing-plant well located in the city of Chicago, possessing modern equipment, capable of profitably turning out not less than $750,000 worth of work per annum. J 288.

FOR SALE — A well-equipped printing-office in good town; paid-up subscription of 1,000; will sell at big bargain; investigate at once. FARMERS BANK, New Florence, Mo.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; $3,500; reason — age of owner. J 130.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

REBUILT PRINTING MACHINERY — 25 by 25 All-size Rotary printing-press, prints from rolls, bargain; 17 by 25 extra heavy Hacker hand press for plate make-ready; 13 by 19 and 14 by 22 Colts and Gally Universal presses; 10 by 15, 12 by 18 and 15 by 21 Goldings; 8 by 12 to 14 by 22 Gordons; stitchers, 19 to 46 inches; lever and power paper-cutters; 6 folio to 6 quarto drum cylinders; 23 by 28 to 46 by 66 two-revolution cylinders; special machinery and outfits; new and rebuilt machinery. Write your wants. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — Humana feeder, attached to 10 by 15 New Series Chandler & Price press, complete with short fountain, counter and steam fixtures; in use but 2 years. C. WOLBER COMPANY, 267 Plane st., Newark, N. J.

ONE SANBORN PAPER-CUTTER, hand clamp, 50 inches wide, 50 inches long on the bed; will make attractive figure for immediate sale. REMINGTON TYPEWRITER COMPANY, 114 Gifford st., Syracuse, N. Y.

REBUILT PRESSES: Huber, 46 by 62, block bearing; Huber, 39 by 52, crank movement; Colt's Armory, 13 by 19 inside chase; Gordon Old Style, 10 by 15, 7 by 11. C. FRANK BOUGHTON, 17-23 Rose st., New York.

CAMPBELL two-revolution press, 30 by 44, direct motor; Dexter folder book and job, direct motor, $1,000, including motors; can be seen in operation at 320 W. Main st., Norristown, Pa., JOHN HARTENSTINE.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18 and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

LINOTYPE — Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with 1 magazine, liners, ejector blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE — One Autopress and 2 horse-power motor complete and in good shape; used only 4 years; $800 f.o.b. Waterloo, Iowa. Write GROSS-ALBEE PRINT SHOP, Waterloo, Iowa.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Monotype equipment, consisting of 2 keyboards and 2 casters; will sell separately if desired; bargain prices. WALKER, EVANS & COGSWELL CO., Charleston, S. C.

SAMPLE FONT, 10 pounds, of our "Monocast," 36-point Caslon Roman for $3.00; only one to any address at price. Try it. WEST WISCONSIN TYPE FOUNDRY, Spring Valley, Wis.

FOR SALE — 00000 Miehle, 42 by 65 bed, 4-roller, 2-revolution, comparatively new and in first-class condition. GREELEY PRINTERY of St. Louis, St. Louis, Mo.

LINOTYPE — Model No. 1, Serial No. 2449; 1 magazine, mold, liners, ejector blades, assortment two-letter matrices. MURDOCH-KERR CO., Pittsburgh, Pa.

LINOTYPE — Model No. 4, Serial No. 11680; magazine, matrices, spacebands, liners and blades. WINSTON PRINTING CO., Winston-Salem, N. C.

LINOTYPE — Model No. 3, Serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

LINOTYPE — Model No. 5, Serial No. 14243; 3 magazines and motor. CANTWELL PRINTING CO., Madison, Wis.

LINOTYPE — Model No. 5, Serial No. 10412; magazine, matrices, etc. CON. P. CURRAN PTG. CO., St. Louis, Mo.

HELP WANTED.

Bindery.

FINISHER to work and take charge of finishing department in up-to-date bindery; must be thoroughly competent; state experience and wages expected. IRVING-PITT MFG. CO., Kansas City, Mo.

Composing-Room.

PRINTER-FOREMAN, in moderate-sized shop, to lay out work and figure jobs; must have a strong personality and a thorough knowledge of up-to-date requirements; a permanent and lucrative position awaits the right party. DETROIT LEGAL NEWS CO., Detroit, Mich.

WANTED — Foreman for job-composing room doing first-class commercial work; state age, qualifications, etc., in first letter; union. J 285.

WANTED — Capable show printer, experienced in wood engraving; references required. WESTERN SHOW PRINT, Seattle, Wash.

WANTED — All-around union printer as foreman; quick and accurate on stonework; must be efficient, modern compositor. J 298.

Miscellaneous.

CHEMIST as writing-materials expert; a graduate chemist required for supervising development work in connection with the manufacture of office supplies, such as stencils, carbon paper, typewriter ribbons, pastes, etc.; an exceptional opportunity for a man having the proper qualifications; replies should give age and full details of training and experience. J 306.

Paper-Cutter.

WANTED — Ambitious and energetic young man to operate Seybold power cutter and look after stock in a medium-sized shop doing high-grade work; married man preferred. J 56.

Pressroom.

PRESSROOM FOREMAN, quick and resourceful; 6 cylinders, 8 job presses, 4 folders; bookwork mostly; union; good man will be appreciated; state salary would accept; Baltimore, Md. J 295.

Salesmen.

I WANT a good appearing young man who can hustle for job printing and make good, must be honest and straightforward and a worker; I can not hire any one who does not know job printing thoroughly; to the man who can make good, I'll pay you what you are worth, but I do not want and will not keep for one minute a "hanger-on"; we can compete with any one in the business; we are doing a lot of high-grade catalogue work, but very little jobwork; now, I've got 5 jobbers and I want to see them run; where's the man who can sell job printing in a town of 90,000 and surrounding county? Write briefly but honestly about yourself in your own natural way, and don't overestimate or underestimate yourself. MGR., GENERAL PRINTING CORPORATION OF FORT WAYNE, Ind.

WANTED — Reputable printing salesman to sell Acme Engraving plates and service to their discriminating customers; super-satisfaction demands the ordinary plus, or extraordinary, or above legal-standard requirements; no outfit expense; sustain professional reputation with direct financial gain; will you let us help? ACME ENGRAVING CO., St. Louis, Mo.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (special), 9 hours daily, 6 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

MISCELLANEOUS.

PUBLISHERS — ATTENTION. We supply special material from any town or city in United States and foreign countries; reliable correspondents everywhere; our service includes news and feature articles, descriptive and biographical sketches, photographs — in fact, anything desired anywhere; prompt service; reasonable rates. Give us a trial; satisfaction guaranteed. Tell us what you want. LITERARY BUREAU, 500 Fisher Bldg., Hannibal, Mo.

THIRTEEN CENTS per pound for old type if shipped at once, in exchange for new material. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

SITUATIONS WANTED.

Bindery.

POSITION WANTED as all-around bookbinder, or as a first-class forwarder with chance of advancement; familiar with paper stock. J 300.

Composing-Room.

STONEMAN, accustomed to the highest grade of catalogue and color work, at present employed with large firm as head stoneman, familiar with different makes of patent base; any location considered, but must be from a shop with a reputation for good work; 15 years' experience and union. J 301.

MONOTYPE KEYBOARD OPERATOR — Recent graduate of keyboard course desires steady position on machine; can make good if given an opportunity; 13 years' all-around printing experience; age 27; married; strictly temperate; references; willing to go anywhere. J 296.

COMPOSING-ROOM FOREMAN, 15 years' thorough practical experience, good executive, able to handle help, desires to connect with concern that can offer position with future prospects; Eastern States only. J 292.

COMBINATION MONOTYPE operator-printer (non-union) desires change; young man, married, energetic, conscientious; good executive; with present employer 8 years. J 304.

FIRST-CLASS MONOTYPE CASTER MAN (union) wants situation; 10 years' experience and reliable; references if desired; capable of handling large plant. J 289.

SITUATION WANTED — As working forman of Gordon shop; my display ranks with the best; 20 years' experience; married, temperate, union. J 307.

SITUATION WANTED by a printer capable of handling the better grade of display; I can please you; married, temperate, union. J 149.

Electrotyper.

EXPERIENCED ELECTROTYPER WANTS POSITION; 20 years' experience in all branches; thoroughly familiar with electrotype machinery, tools, supplies and metals; would like to represent manufacturing or jobbing house in New England in the electrotyping or allied trades; best of references furnished. SALESMAN, P. O. Box 5263, Boston, Mass.

Estimator.

ESTIMATOR — COST EXPERT — ACCOUNTANT — Situation wanted by man with executive ability; energetic and aggressive; exceptional experience in costwork and estimating; installed system in many large plants; has proven ability to produce results; best of references. J 290.

Managers and Superintendents.

A HUMAN BEING, 41 years of age, past 18, foreman-printer, now superintendent directory-publishing house in East, desires change South or West, either foreman or superintendent; a good, all-around printer with valuable experience in all lines of work who can handle all details from start to finish; thorough business man, executive, and a man of principle, reliable, progressive, used to long hours, good organizer; not insane, but disgusted with freakish methods; non-union; go anywhere. J 297.

PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium-size, modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits. J 210.

MANAGER, possessing business and executive ability, originality and aggressiveness, seeks position to take entire charge of plant with view to producing best work at a profit; man of middle age and having had 27 years' contact with type, ink, paper and presses; Western States preferred; salary, $3,000. Address, with full particulars, J. GEARY FOULK, 82 Pearl st., Springfield, Mass.

Megill's Patent
SPRING TONGUE GAUGE PINS

QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
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60 Duane Street NEW YORK
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Megill's Patent
DOUBLE-GRIP GAUGES

VISE GRIP
Send for booklet this and other styles.

I WANT A POSITION as superintendent of a printing-plant; I am a young man with successful practical experience backed up by technical-school education; I am a good executive, an accurate estimator and am familiar with cost-finding methods; would consider composing-room foremanship. GEORGE W. ENGSTROM, Cannon Falls, Minn.

SUPERINTENDENT, now employed in 3-linotype, 4-cylinder shop, will be open for situation about January 1; a reliable man who knows the manufacturing end of the printing business; would consider composing-room foremanship of good shop. J 283.

SUPERINTENDENT — Man of proven ability and seasoned judgment would take superintendence of good-sized printing-plant where could invest if mutually agreeable; prefer place that feels need of a good executive to increase profits. J 294.

Miscellaneous.

AN EXECUTIVE responsible for the successful management of a printing-plant employing 200 people, while enjoying the full confidence and support of the owners, is restrained in his efforts by conditions that are unusual and beyond his control; 35 years of age; a college graduate; a man who, because of his business principles and aggressiveness, and experience in selling, costs, accounting and handling the affairs of large plants, has always and is now making good; your plant may need an exceptionally high-grade executive who has the ambition and confidence to resign his present lucrative position for one offering unlimited scope; no plant invoicing less than $50,000 considered. J 303.

Pressroom.

WANTED — A position by first-class pressroom foreman desiring to make a change; have had a wide and varied experience as foreman for the past 15 years on all kinds and classes of work; have good executive ability; will guarantee to turn out good, clean work in the shortest possible time; will work for your interest at all times; good reference, sober and steady. J 305.

FLAT-BED PRESSMAN, first-class on good work, wishes to change about February 1; age 28; temperate and reliable; have charge of a 4-press pressroom at present; Middle West preferred. J 302.

WANTED — Position by cylinder pressman; 14 years' experience on best grade half-tone and color work; capable of taking charge; married; sober and reliable; references furnished. J 284.

SUPERINTENDENT-ESTIMATOR — Young man with 17 years' experience on highest grades process color and half-tone catalogue work; strong on presswork; sober, steady and reliable. J 270.

CYLINDER AND JOB PRESSMAN wants steady position; Middle West preferred; 18 years on best grade of work; married; do not drink; best references; union. J 245.

Proofroom.

PROOFREADER, lady, long experience, reliable, desires position in job-printing shop or publication office; familiar with French and Spanish; excellent references. J 308.

Salesman.

POSITION WANTED as salesman or manager; college-educated young married man, part owner and manager of printing-plant just sold, will locate where hard work is rewarded with exceptional opportunities; advertising and salesmanship that get money results; crank on system; plenty references; not printer by trade; know benefits and operation of cost system and can estimate; familiar with office supplies and paper; do not care to invest. J 235.

Stockman.

STOCKMAN, 10 years' experience, desires position; can furnish best of references. J 273.

WANTED TO LEASE.

WANTED to lease, with purchase option, well-equipped job plant in city; prefer one equipped for specialty line; would be agreeable to partnership; am thoroughly capable printer and manager. J 293.

WANTED TO PURCHASE.

THE F. C. DAMM CO., 701 S. LaSalle st., Chicago, pays cash for used linotype machines.

WANTED — Two New Era multicolor presses (Regina), either large or small. J 244.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Embossing Machines, Roller.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Emboser facilitates embossing on any job press; prices, $34 to $77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-preses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Paper-Macerating Machine and Card Local Ticket Machinery.

BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO.. New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So. Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 805 Temple bldg., Chicago.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Typecasting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago; 38 Park row, New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

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Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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THE JOHNSON PROCESS
Flexible Glue and Padding Glue
These specialties offer the best glues on the market at a very reasonable price. Generous sample sent free. Write for sample and prices.
THE JOHNSON PROCESS MANUFACTURING CO.
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The Rogers Locking Quoin
CAN NOT WORK LOOSE

Manufactured and Sold by
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Matrix slides for casting imprints on Linotypes are in use in over two thousand printing establishments. Send for circulars and get acquainted with imprint economy.
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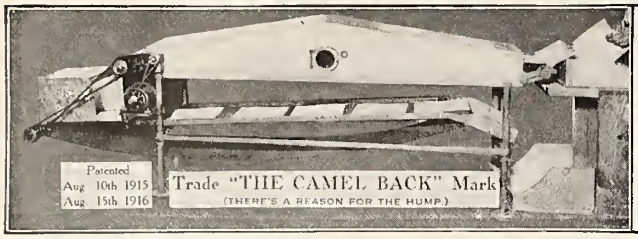
E. A. WRIGHT CO. PHILA.
BROCK-HAFFNER PRESS, DENVER
IMPRINT MATRIX COMPANY
Originators and Makers
CHARLOTTE, N. C.



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The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing. Absolutely flexible; can not be broken off. *The greatest money-maker ever presented to printers.*

EMBOSSOGRAPH PROCESS CO., *Inc.*
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COTTON—How to Stack It

You can do it easily and efficiently by using the

Revolvator

Registered U. S. Pat. Off.

Write for Bulletin I-36

N. Y. Revolving Portable Elevator Co.
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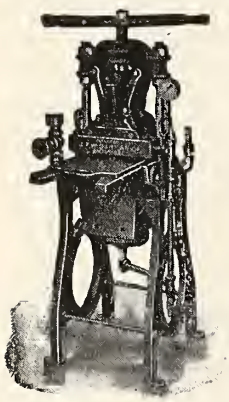

will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

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We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

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Also all Supplies for Printing Form Letters

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SAVE 25 PER CENT
GLOBE TYPE FOUNDRY
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In Trouble
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Always INSIST on your Dealer supplying ECONOMY QUADS
SAMPLE FREE
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"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."
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136 pages, 65 illustrations in two colors. Price $2.10 postpaid.

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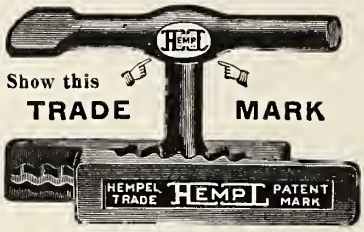
All GENUINE Hempel Quoins and Keys
Except the "Monarch" Quoins



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METALS

Linotype, Monotype, Stereotype
Special Mixtures
QUALITY
First, Last and All the Time

E. W. Blatchford Co.
230 N. Clinton St. Chicago
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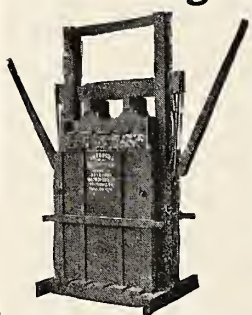
Warring on Waste



Start a campaign to save the high priced waste paper in your plant.

Buy a Baler

Get Booklet 64-F.

Sullivan Machinery Co.
Chicago New York

LITHOGRAPHED
DIPLOMA BLANKS
FOR THE PRINTER
B. C. KASSELL, 105 N. CLARK ST., CHICAGO

STEEL CHASES

Send for quotations and "SLEDGE HAMMER TEST" descriptive circular. It tells the story.

AMERICAN STEEL CHASE COMPANY
27 Beekman Street, New York, N. Y.

From Poverty to $10,000.00 A Year

(A True Story)

Fifteen years ago a young man with little education was working in a coal mine at a dollar a day. Now he is an advertising manager at $10,000 a year. What did it? The same thorough, practical training that we offer in our new home-study course of

Advertising and Salesmanship

This course will clip off ten years' time that otherwise you would have to spend to acquire the training that you get here in a few months. It was organized by ten leading advertising and sales managers in conjunction with Bryant & Stratton Business College which was established in Chicago sixty years ago. These men realized the need of a practical, thorough training for practical printers who aspired to become advertising and sales managers, or who wanted to apply the laws of advertising to their own business. They organized this course to supply this need. Each of these ten instructors is a practical advertising or sales manager with years of experience. There is not a "professional" teacher among them. Their aggregate salaries exceed $100,000 a year. The atmosphere of their daily work pervades all their lessons.

Are You Prepared to Take This Course?

The mastery of advertising is not a thing of mystery or difficult of attainment. Nevertheless, some men are by nature better fitted for one thing than another. The men who formed this course want you to be sure, before you enroll, that you have the ability to carry your study to a successful end. This saves waste motion on the part of the big men behind the course and saves those not qualified money and embarrassment.

Free Personal Analysis To help you determine whether or not you are qualified to succeed in advertising or salesmanship, we have arranged with a well-known Vocational Director to personally analyse you free of charge before enrollment. This valuable service will give you an unbiased and outside estimate of your qualifications.

NEW METHOD OF INSTRUCTION

This course is nine-tenths practice and one-tenth theory. You engage in actual advertising work as soon as you enroll. No useless technical work to do. Every lesson carries the "human touch" that makes you anxious for the next one. You will be trained to write copy for advertisements, booklets, mailing cards, folders, and magazine articles; analyse markets; plan complete advertising and sales campaigns; edit house organs; conduct a mail-order business; carry on mail-order advertising service for druggists, haberdashers, furniture dealers, grocers, etc., and to write strong, convincing "human-interest" sales letters under the direction of one of the greatest writers of this type of letters in America. A practical, working knowledge of these things is just what many printers need to make their work profitable and successful. In short, entrance in this course will be like going to work as an assistant to a master sales or advertising manager in a big business corporation.

Bryant & Stratton Business College
2219 Bryant & Stratton Building, Chicago

SEND COUPON

For complete personal analysis chart and free booklet

"From Poverty to $10,000 a Year"

and full particulars about our home-study course in Advertising and Salesmanship.

CLIP HERE—SIGN AND MAIL.

2219 Inland Printer Jan. 1917.

Bryant & Stratton Business College, Chicago.

Gentlemen: Please send free book "From Poverty to $10,000 a Year," personal analysis examination blank and full information on your Home-Study Course in Advertising and Salesmanship.

Name .....

Address .....

Is Your Establishment Supplied with The One Supreme Authority?

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Whatever the question; be it the pronunciation of a new term, the spelling of a puzzling word, the division of syllables, or punctuation, the meaning of tractor, white coal, the value of a yen or ruble, this *new* creation contains a clear, accurate, final answer. WRITE for specimen pages.

FREE, a set of Pocket maps if you mention The Inland Printer.

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Over 400,000 words defined
2,700 Pages
6,000 Illustrations.

★ **"Nothing But 'Stars' in The Composing Room"** ★

A GOOD NEW YEAR RESOLUTION

FOR THE EMPLOYER BECAUSE
—tight spacing can not spring them out of accurate measure—short measures set in a "Star" make up accurately with lines set their combined length—they will save their cost many times over during 1917 by eliminating all "work-ups" of spaces and "pull outs" of type which emanate from ordinary sticks, and which cause so much waste in press time and stock.

FOR THE COMPOSITOR BECAUSE
—They are light and convenient to hold—they are easy and quick to adjust—they have 6 to 8 ems greater capacity than other sticks of equal size.

Send to-day for interesting booklet, "History of Composing Sticks," and price-list.

On Sale By Supply Houses Generally

★ **STAR TOOL MFG. CO.** SPRINGFIELD, OHIO, U. S. A. ★

Draw a Winning Card

Appearance of Our Neat Cards in Case

¶ Every customer a trade-winner, giving you his hearty support and patronage—what would it mean to you? ¶ Haven't you figured it out that when you have succeeded in getting your customers in that frame of mind, your business will be pretty well established?

PEERLESS PATENT BOOK FORM CARDS

create such a fine enthusiasm among their users that they can not desist from recommending them and almost insisting that their friends use them, too. ¶ If you are the dealer in your locality where these cards can be bought, you are right in line for the benefits of this enthusiasm, patronage and support. ¶ The clean, smooth edges, the neatness of the case and the economic utility of the card will make the appeal to you as well as to your customers. ¶ Send to-day for a sample, and see how they really are. Our plan for the dealers will also accompany the request.

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Engravers, Plate Printers, Die Embossers, 1104 S. Wabash Ave., CHICAGO

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The only Credit Book and Classified Directory of the Paper, Book, Stationery, Printing and Publishing Trade and kindred lines

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TWENTIETH YEAR

Will help to Increase Your Sales—Decrease Your Losses

RATINGS Most Carefully REVISED

and based upon substantiated statements and ledger facts furnished by the Trade

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ECONOMY STEEL TIERING MACHINES

enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.

New Designs and Improvements.

It will pay you to get full information.

ECONOMY ENGINEERING COMPANY
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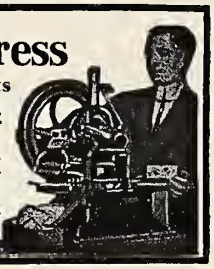
The Automatic Card Press

has demonstrated to many purchasers its profitable operation on card printing



DON'T Lose Money. DON'T

tie up large presses on small work. Install our hand or power Automatic Self-Feeding Card Printing Press. It prints 100 per minute, 6,000 per hour, perfect register for color work. Prints cards in sizes ½ x 2 inches up to and including 3½ x 5½ inches, and from 2-ply up. Let us send you our free booklet No. 5. Supply houses, get our trade discounts. **S. B. FEUERSTEIN & CO.**
Patentees & Mfrs., 542 W. Jackson Blvd., Chicago

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A TYPE FACE THAT HAS THE PUNCH!

NOW READY
SIZES 6 POINT TO 120 POINT
WRITE FOR SPECIMENS

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ON YOUR JOB PRESSMAN'S WAGES

By using the Anway Adjustable Job Press Grippers, you run 100 to 500 in the time that used to be lost on most every job.

"Saved the price of your grippers on one job."—Thos. F. Kinney, Riverdale, Ill.

Send for descriptive folder and partial list of users.

PRICES: 7 x 11 or 8 x 12, $3.00 — 10 x 15 . $3.50 — 12 x 18 . . . $4.00 — 14½ x 22, $4.50

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Established 1869

Transparent Tissue

For manifolding. Carbon Papers for Typewriter, Pen and Pencil

WHITFIELD PAPER WORKS
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Isn't Permanency Worth a Little More?

LET'S get down to cold facts. Let's consider the cost of a ledger or record book. The chief expense in its production is in the covers, binding, ruling and making. It is *not* in the ledger paper.

As a matter of fact the use of Brown's Linen Ledger Paper, instead of an ordinary cheap paper, increases the total cost of a ledger book much less than you think.

And Brown's adds infinitely to its service—to its satisfaction to your customer. Brown's Linen Ledger never grows dingy or yellow—never grows brittle with age—never loses the legibility of its records. It insures permanent preservation of records—and that is what your customer wants.

On the other hand, a cheap ledger paper can't stand up. It grows yellow and brittle with the years, and the book becomes dog-eared and illegible.

Play safe! A pleased customer is an asset. Recommend ledgers and record books made of Brown's Linen Ledger. Tell him they're worth more. He'll insist on Brown's for future books.

Write for Sample-Books.

L. L. BROWN PAPER CO.
Est. 1850 ADAMS, MASS., U. S. A.

Brown's Linen Ledger Paper

Quality—Service
DESIGNS - PHOTO-ENGRAVINGS
in ONE or MORE COLORS
for CATALOGUES, ADVERTISEMENTS or any other purpose.
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SIXTH and CHESTNUT STREETS
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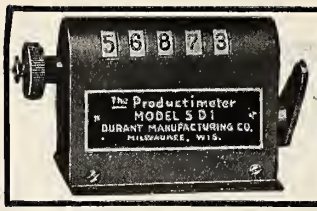

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in printing plants all over the country is counting production with never-failing accuracy.
Send for one on 30 days' free trial. Attachments for any platen press.
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ADD TO YOUR PROFITS
By Taking Orders for Bonds
Write for particulars to
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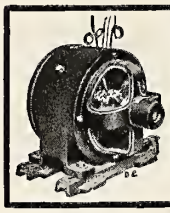
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Manufacturers of Direct and Alternating Current Variable Speed Motors for all kinds of printing presses. Constant Speed Motors for paper cutters, etc.
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New and Rebuilt Printing Machinery
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Do not discard your Campbell Presses. We supply parts promptly for all the different styles and are sole owners of the shop rights. We carry all the original drawings and patterns and a large stock.
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Avoid delay when needing repairs by sending orders direct to office.

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Riteway Numbering Machines
With Quick Set Gauges $60.00
Anybody that has use for a hand numbering machine can afford to buy a Riteway, as it is possible to produce more work accurately than with any other single head machine built.
It is not a paging machine, but just right for checks, blanks, orders, tags, etc. 2 years' guarantee.
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We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.
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Rubber Stamp Making Outfits
Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.
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$5.00 in the U. S. A.
REDINGTON COUNTER
Model "D"
For C & P presses. Accurate, durable and easy to attach. At all principal dealers.

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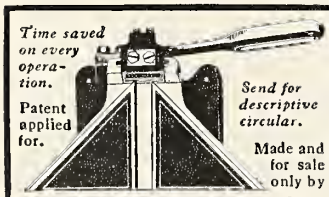
Time saved on every operation.
Patent applied for.

Send for descriptive circular.
Made and for sale only by
ALWAYS-SET STATIONARY-GUIDES
MITERING MACHINE
Approved and adopted by many leading printers throughout the country.
Shipped on Receipt of Price $13.50
F. J. BONN, 362 Pearl St., New York

POLLOCK'S NEWS
You can reach 2,400 Editors and Publishers in the Northwest—the wide-awake ones—every month with your selling message, through the columns of Pollock's News. *Send for sample and rate card.* 710 TEMPLE COURT, MINNEAPOLIS

There's a Bigger, Better Job For You

Right in Your Own Shop

IF you are now working in a print-shop and have a genuine desire to see your salary increased—one, two, three or four times—THIS IS FOR YOU.

Your hope lies in the selling end. Get out of the shop and onto the street; learn to get the business that keeps the other fellow busy—

Learn How to Sell Printing
At a Profit to Yourself and to Your Boss

Learn the secrets and principles of selling that have made business men out of apprentices—that have made crack salesmen out of compositors, pressmen, bookbinders, etc.

YOU KNOW that the man who can produce the business gets the pay; and there are a hundred jobs awaiting the successful salesman where there's one for the tradesman, and *you*—the practical printer—are the logical man to sell printing—

You Have the Technical Knowledge
On Which to Build Successful Salesmanship

The Nashville Typothetae has trained and produced a number of big salesmen, and the sale methods that brought them out will do the same for you.

Begin now to chase your weekly salary into three figures by filling in the coupon—but do it now. Real men with a purpose never wait. Send for complete information TO-DAY. "Ask Dad—he knows."

Send No Money

Nashville Typothetae

Nashville, Tenn.

Nashville Typothetae
Nashville, Tenn.

Kindly send complete information regarding your Sales Training course.

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.....

THE old red Indian with his trusty bow and arrow never missed what he went after. That's the way with the printer who uses Indian Brand Gummed stock—he "gets there" every time.

It's no trouble at all to find the reason. Indian Brand is *made to print;* it has a printing surface finished to a degree that insures good results every time. Again, the gummed side of the stock is so prepared that the paper does not crinkle and curl while being printed.

This combination of a perfect printing surface and unusual non-curling properties assures fine results on gummed label and poster jobs. The printer who can bungle a piece of work on Indian Brand isn't worthy of his name!

An interesting sample-book of labels and poster stamps on "Indian" papers, and generous samples for your own experiments will be sent at your request.

Nashua Gummed & Coated Paper Co.

NASHUA, NEW HAMPSHIRE

GREETING

To Printers, to Paper Dealers and to Users of our Papers

Happy New Year

Our wish is that 1917 may be

THE BEST YEAR IN YOUR HISTORY—

a year of good work well rewarded, a year of health preserved, a year of service and care for others, a year of happiness and peace.

ESLEECK MFG. CO.

Makers of Thin Papers

TURNERS FALLS, MASS.

TO WHOLESALE BOOKBINDERS, PUBLISHERS, LIBRARIANS, Etc.

The British and Colonial Printer and Stationer

NOW INCLUDES A SPECIAL ILLUSTRATED

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ISSUED MONTHLY

SUBSCRIPTION for twelve issues containing the BOOKBINDING SECTION (covering a year), 85 cents, including postage.

ADVERTISEMENTS. The BOOKBINDING SECTION forms an excellent medium for the insertion of trade announcements, as its circulation covers not only users of bookbinding, publishers, librarians, etc., but also the trade binding houses, and the bookbinding industry in general.

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ESTABLISHED 1875

Designers
Engravers
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512 SHERMAN ST.
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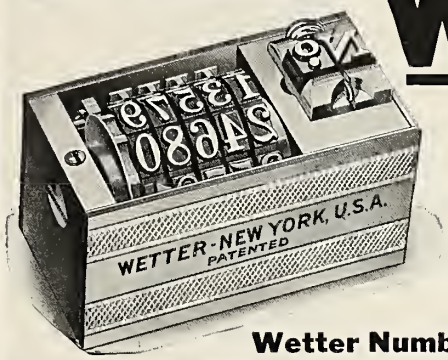
BUY ONE NOW

WETTER Numbering Machines



WETTER Numbering Machines are offered for your consideration on their Productive Capacity and lasting qualities. Under the severe pressure necessary to crush the fibre of hard paper and have the ciphers print plainly, our patented depressible ciphers make a good impression, and on this basis, they are the best value obtainable.

We have Models to suit all requirements from $5 up.

Wetter Numbering Machine Co., 255 Classon Ave., Brooklyn, N. Y., U. S. A.

BRONZE POWDER

Immediate Delivery

is guaranteed on all orders for BRONZE POWDER.

We have searched the markets of the world for this and other commodities that printers and lithographers have been so much in need of.

We have spared neither time nor expense in this search. We are pleased to state that we have succeeded beyond our expectations.

We now have on hand, besides BRONZE POWDER —in any quantity you desire—

Lithographers' Molleton	**Schlag Metal**
Dry Colors	**Pure Gold Leaf**
Imitation Gold Leaf	**Gold Printing Ink**
Aluminum Leaf	**Silver Printing Ink**
Blocking Foil	**Transfer Paper**

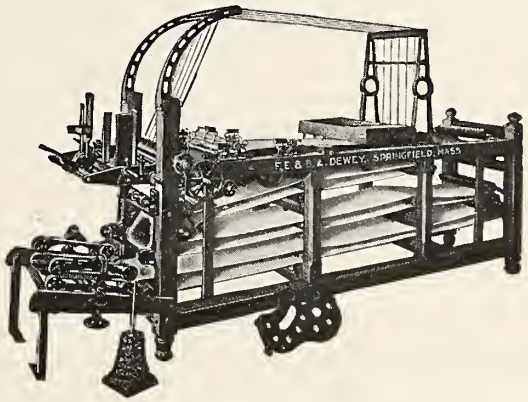
Prices are Right

and the goods are the best obtainable. Tell us what you need and we will be pleased to submit samples and prices.

T. RIESSNER

51 GOLD STREET **NEW YORK CITY**

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

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It will cost you practically nothing to prove our assertion that the cost of preparing printing plates for "make-ready" can be reduced *seventy-five per cent.*

The machine will be sent to responsible parties on 30 Days' Trial. If it does not do just what we claim for it, return it at our expense.

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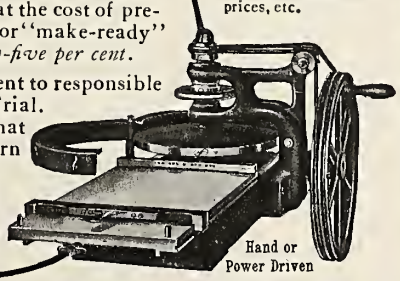
Planes wood or metal printing plates 14″ x 20″. Ask for details, prices, etc.



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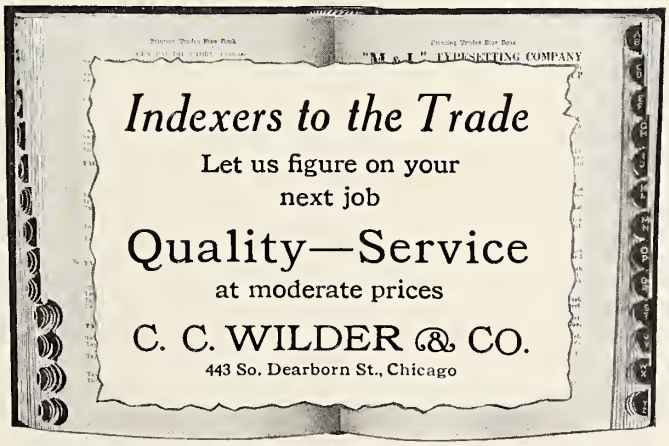

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Simulating Fine Leather

It Combines Novelty with Dignity

A novelty cover-stock with real character and forcefulness is a rarity, and a treasure for both printer and buyer. The ordinary "unusual" offering is nothing more nor less than "freakish," too cheap and frivolous-looking to appeal to the business man of good taste.

Most unusual in every way, Levant Covers are pleasingly dignified. Their texture and color look so thick and rich that you can almost *feel* the soft Levant leather they simulate.

The distinctiveness of the stock is so marked that elaborate and costly printing is not necessary to make the cover sufficiently decorative. "Levant is supreme for quality, and makes a hit with shrewd buyers of nifty things in printing. The samples are works of art, exquisite designs which carry personality."—*Crown Printing Co., Cleveland.*

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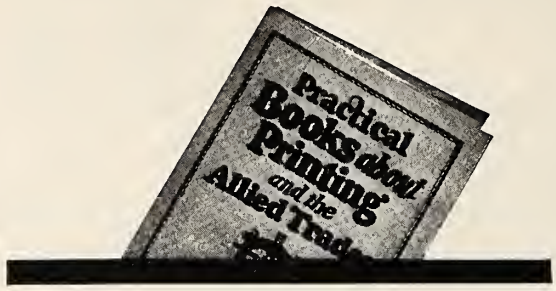
G. H. DEXTER & SONS, *Inc.*
Windsor Locks, Conn.



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Whether you are an employer or employee, foreman or apprentice, or simply interested in printing from the "user's" standpoint, you will find at least one book listed in this catalogue that will be worth many times its price, in the practical suggestions it offers for making your work easier and more profitable.

The INLAND PRINTER CO.
632 Sherman Street, Chicago

"I will learn Machine Composition"—

A good New Year Resolution for Hand Compositors

If you had made this resolution last New Year's and had stuck to it, the chances are you would be earning more money to-day.

Don't let another month go by without at least finding out all about the opportunities for advancement and increased salary offered Linotype Operators.

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Write to-day for details—you assume no obligation in doing so.

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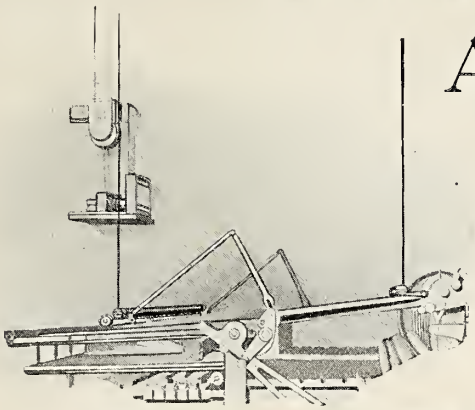

A Good Resolution

In starting the new year right, why not make up your mind that static electricity with its attendant troubles and worries must vanish from your presses? It is so simple, too. Just install an equipment of

Chapman Electric Neutralizers

and watch the results. Thenceforth you will know what it is to have full confidence in your presses when you see how much more and better work you can produce with them — and with less cost.

Most progressive printers are already equipped. Let us send you a list of them. Ask for our circular No. 69.

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ADDRESS.....

CITY.....

There is a BEST in Everything and in Paste the King is

REX DRY PASTE

John J. Pleger, who enjoys an international reputation as an authority and author of four books on bookbinding writes:

The Patent Cereals Co., July 31, 1916.
Geneva, New York.

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Attention Mr. W. T. Rolph.

Pardon the delay in giving you the results of my experiments with Rex Dry Paste. I have withheld committing myself because of the past unsatisfactory experiences with patent dry pastes. These were all too granular and would not absorb much water. Because of the exorbitant claims of these people and my experiences with their product, I refrained from making any mention of them in my books on bookbinding. Honesty compelled me to recommend the old cooked flour paste, I have tried other pastes, none of which, however, were equal to the cooked paste.

Your paste was tested from every angle as I was looking for some weakness; but without success. I am, therefore, prepared to say that your paste is without exception the most economical and the best on the market to-day. I shall be pleased to make mention of it in the revised edition of Bookbinding and Its Auxiliary Branches which is now in preparation.

The paste absorbs more water and has a greater adhesive value than any other cooked or dry pastes. What makes it of particular value is the fact that it can be used in two minutes after the paste has been put in the water.

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These chases are being sold very rapidly to the owners of Cox Duplex presses. In most instances they save their cost in a few months. Write for prices, terms and descriptive literature.

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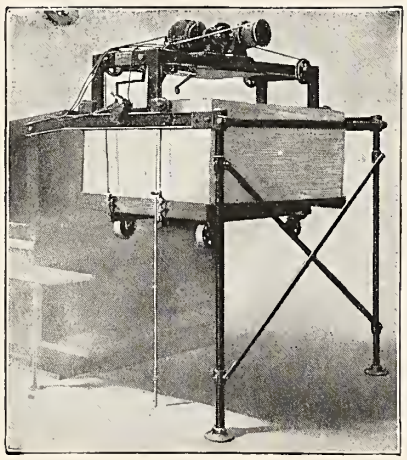

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2214 Ward Street . . . CHICAGO

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It is perfectly good English to remark, "Surest thing you know!" when referring to Byron Weston Ledger Papers.

Literally and without question, Byron Weston's Ledgers *are* sure—sure economy and satisfaction for the customer and sure profit for the seller.

You *know* just what you are getting in every sheet of Weston Ledger—the finest stock with the most perfect finish, flexibility, strength and durability that can be produced.

Proved superiority as a practical, satisfactory and durable record paper has given Byron Weston Company's Ledgers an enviable reputation wherever big business and important affairs are transacted.

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"The Paper Valley of the Berkshires"
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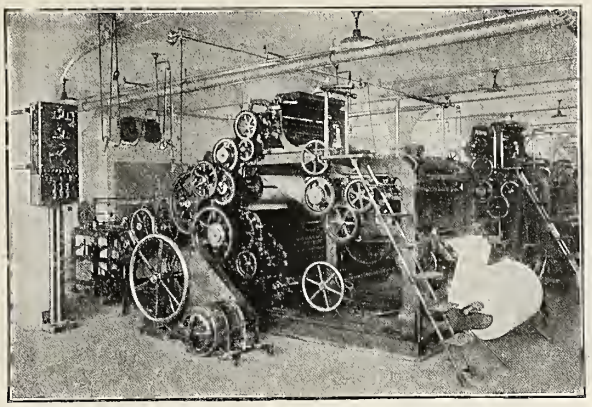

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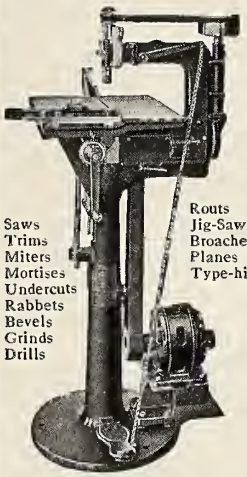
Paid for itself 12 times in 4 years



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First cost does not determine the value of a Miller Saw-Trimmer. It's the *extra profits* that it produces that makes its owners boost and boast its intrinsic merit.

You will buy The Miller

when you really want these extra profits. Not a dissatisfied user on the face of the earth.

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Border from 2-pt. rule—dotted center piece cut and corners mitered with Miller Saw

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FORM TRUCK
ALL IRON AND STEEL

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This device has been thoroughly tested the past six years. Our repeat orders are large.

You Need These Trucks to Insure Your Profits

Rigidly constructed of iron and steel and makes a good portable imposing table. Suitable for both large and small printers.

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EITHER way it may go, the paper market will continue uncertain. But this needn't bother you on

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Write for the full story

Western States Envelope Co.

Manufacturers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers.

Dept. N, Milwaukee, Wis.

COLOR

AND ITS DISTRIBUTION IN PRINTING

HOW TO ESTIMATE INK

By

E·C·ANDREWS

PUBLISHED BY
THE INLAND PRINTER COMPANY
CHICAGO

IT has been asserted that out of ten men who go into the printing business only one lasts ten years. Why? Because of lack of knowledge of facts. Their estimating is guessing, and

GUESSING IS A GAMBLE

To take the gamble out of estimating ink is one of the objects of this book. Still more important is to know the relations of colors to each other—their distributive percentages of carrying power—their balances in color strength.

SIXTY PAGES OF COLOR EXAMPLES

Ready December 10, 1916

PRICE: ADVANCE ORDERS FIVE DOLLARS
AFTER JANUARY 1, 1917, TEN DOLLARS

Five Hundred Copies Printed

MAGAZINE ADVERTISEMENT COMPETITION

Conducted by

THE AMERICAN PRINTER

Opens December 5, 1916—Closes March 1, 1917

THE COPY

(*Use the following paragraph as the copy.*)

Tiffany & Co. Jewelry and Silverware. The finest merchandise and a service of exceptional merit. The Tiffany Blue Book gives prices. It will be sent upon request. Fifth Avenue and 37th Street, New York.

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Each entry will be judged by a system of points as follows:

Suitability as a whole	20
General attractiveness	15
Readability as a whole	15
Selection of type-face	10
Arrangement of type lines	10
Selection of type sizes	10
Handling blank space	10
Judgment in use or non-use of decorative material	10
Possible points	100

The thirteen advertisements having the greater number of points as apportioned by the judges will be declared winners in the order of the number of points, and prizes will be awarded as follows:

First prize: Twenty dollars in gold.
Second prize: Ten dollars in gold.
Third prize: Five dollars in gold.

Ten additional prizes, each of a year's ($3) subscription to THE AMERICAN PRINTER.

THE RULES

The contest is open to all who may desire to compete. The copy may be set by hand or machine. Decoration is permissible, but not demanded. Six proofs to be submitted, printed in black ink on white paper, the size of which must be six by nine inches. Contestants may enter as many times as they desire. All entries must be made by March 1, 1917, and they should be sent addressed to Magazine Advertisement Competition Editor, THE AMERICAN PRINTER, 344 West Thirty-eighth Street, New York.

Accuracy—Durability—Simplicity

A perfect machine of the very highest grade possible. Steel throughout. Every machine tested in a printing press and guaranteed accurate.

Price, 5 wheels, **$5.00** Price, 6 wheels, **$6.00**

For sale by dealers everywhere

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224 & 226 Shepherd Avenue, Brooklyn, N. Y. 123 West Madison Street, Chicago, Ill.
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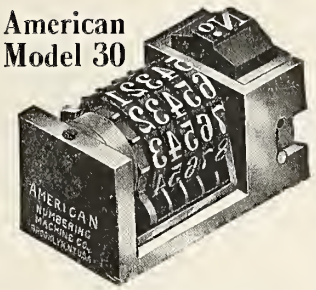
American Model 30



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Printers can make more profit by letting us handle their Tag jobs.

WE operate the largest exclusive Tag Factory in America, and have been manufacturing and printing Tags of every description and for every conceivable purpose for 29 years.

With our facilities and experience we can naturally offer the printer big advantages in service and price that you should investigate before attempting to do another job of Tag printing yourself.

FROM YOUR CUSTOMER'S STANDPOINT YOU DO THE WORK

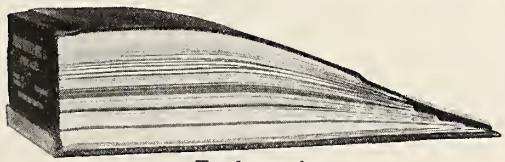
Our policy is to serve and protect the printer. We are very careful at all times not to come between the printer and his customer, and we do not solicit re-orders direct.

Let us handle your next job. Our prices are right, our deliveries prompt (*rush orders a specialty*) and our Tags the best.

Send for samples and prices, and state quantity desired.

THE DENNEY TAG CO., Inc.
West Chester, Pennsylvania
The Pioneer Tag Manufacturers of America

JAMES WHITE PAPER CO.



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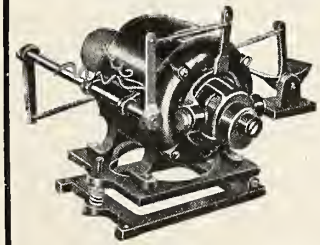

Perfect variable speed control with alternating current.

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Put up to us the responsibility, the trials and experimental work necessary to-day in selecting dependable, high-grade inks.

Our selection of raw materials and the steps of manufacture are under the guidance of a staff of practical chemists—men experienced in the use and working qualities of inks under all circumstances. Shipments of all colors promptly made from all sections of the country.

Inks THAT PRINT

The Ullman-Philpott Co.

Established 1881

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From the standpoint of both labor and material the biggest item of expense in the manufacture of electrotypes is the shell.

It takes less material and time to make a thin shell than it does one of the *proper* thickness and the electrotyper who quotes a "*low*" price invariably "*makes it up*" on this item. This is discovered after the "cheap" plate has been on the press a very *short* time.

Good Electrotypes

We never "skimp" on the shell, which is proved by the fact that our electrotypes have stayed on the press through a complete run of 500,000 impressions without showing any noticeable difference in appearance between the first and last impressions. *The cost of such plates is way below the average in the "long run."*

When you want good electrotypes in a hurry, remember that we have a patented process that enables us to deliver them quicker than anyone else.

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Electrotypers, Nickeltypers, Stereotypers

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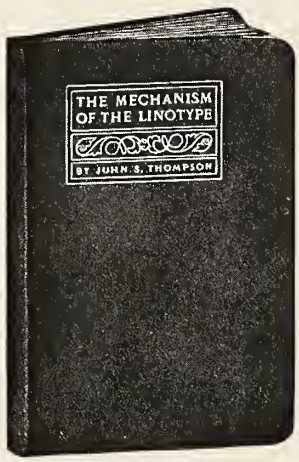
The Mechanism of the Linotype

By John S. Thompson

This book is recognized as the standard reference work on the subject. For a thorough understanding of the Linotype in all its parts it has no equal.

It is used as a text-book in the Inland Printer Technical School and other institutions. Its practices and teachings have been thoroughly tested and found good.

The present revised edition embodies all important improvements made in the Linotype up to the present time, and for this reason should be in the possession of every operator and machinist.



CONTENTS

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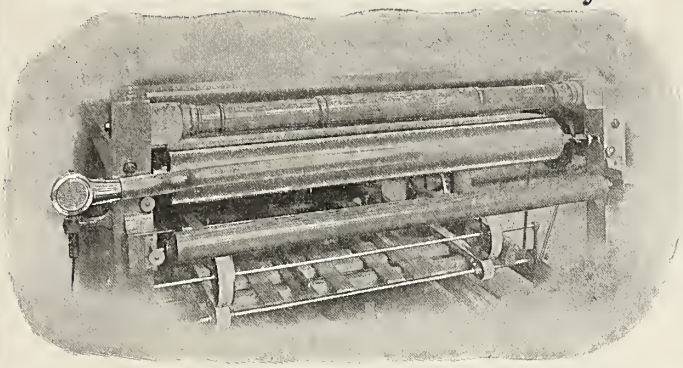
Hickok Automatic Sheet Dryer



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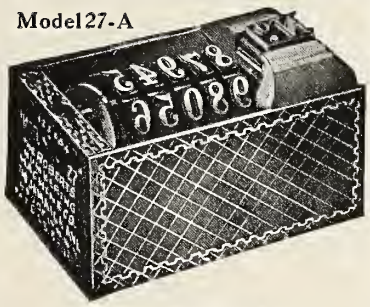
HARRISBURG, PA., U.S.A.
Established 1844 Incorporated 1886

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



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Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.

Style K

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That's what the insurance agent says when he sees waste paper in *loose* form, or in a *burnable* container.

Of course you want to save your waste paper. You can find a ready market at high prices for every scrap of it. But don't jeopardize your plant or get yourself in for an *extra big* insurance premium offsetting the profit you realize from selling waste paper. Save your waste paper the "fire-prevention" way.

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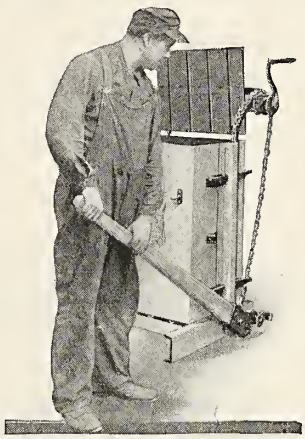

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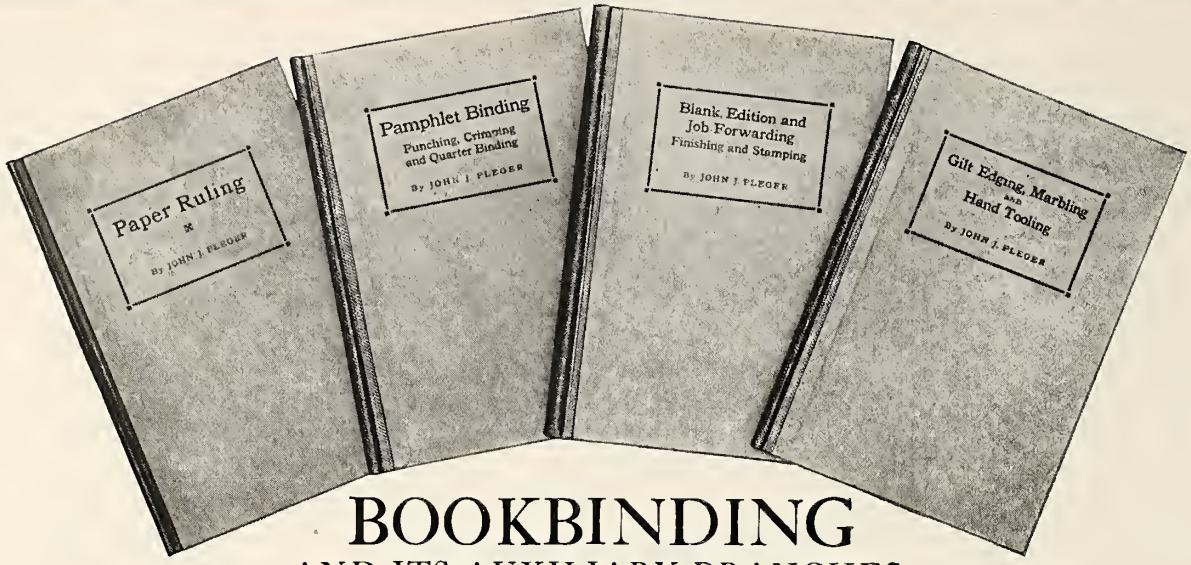

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Many a job of binding or ruling has had to be done over at the printer's expense because his specifications were not clear and were misunderstood by the binder. Every printer who has to rely upon "others" to do his binding will find this work a valuable aid in making specifications as well as a safeguard against imperfect work. Each branch and every detail of the art is covered in a comprehensive yet concise way by *an expert*—John J. Pleger, the author.

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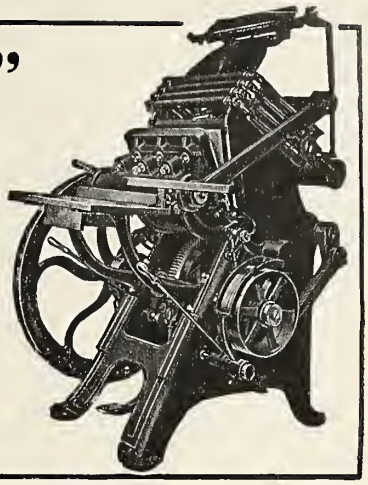

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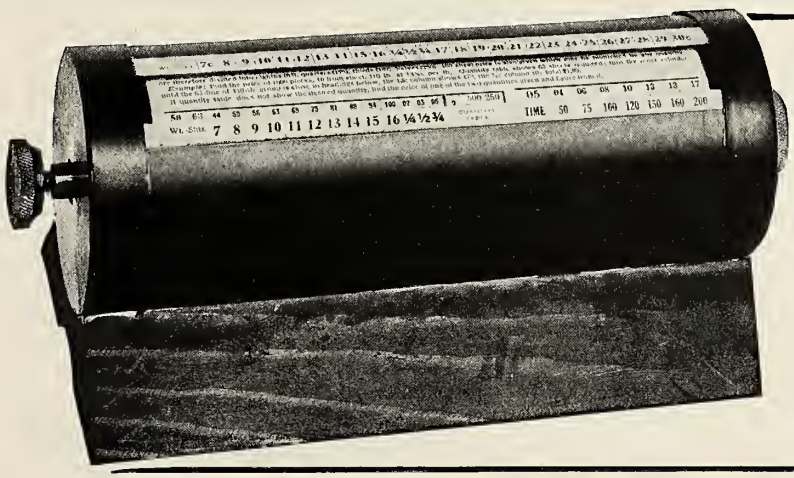

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"The Fashionplate of Printerdom"

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9 x 12 inches. It has over one hundred pages every month. The annual subscription price is $3 in advance; single copies 30 cents. Foreign price, $5 per year, including postage. Canadian subscriptions, $3.75 per year.

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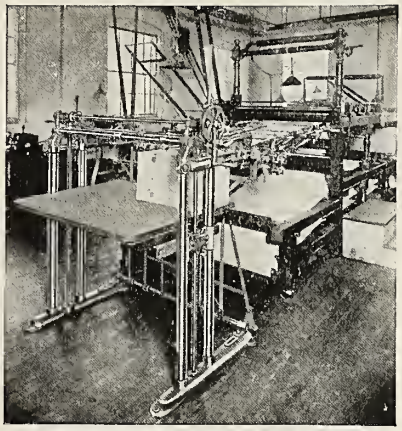

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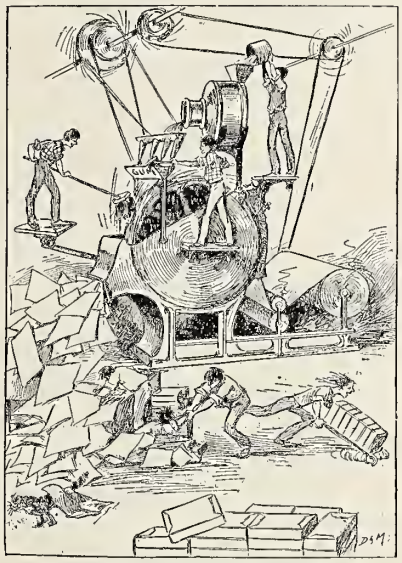

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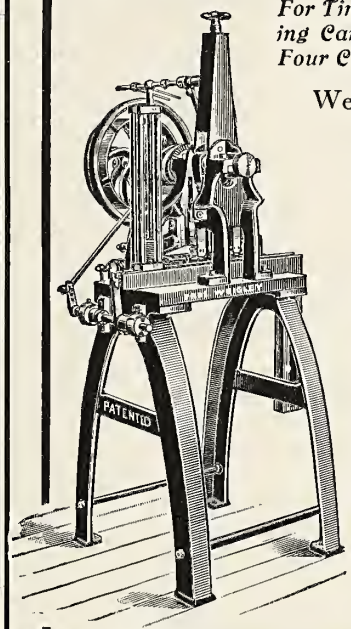

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W. O. W. BLDG., OMAHA, NEBRASKA.

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PHOTO-PROCESS
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NICKELTYPERS

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The membership of this publication in the Associated Business Papers, Inc. (the International Association of Class, Trade and Technical Papers), means that it has achieved an exceptionally high publishing standard, and has subscribed unreservedly to these —

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1. To consider, first, the interests of the subscriber.

2. To subscribe to and work for truth and honesty in all departments.

3. To eliminate, in so far as possible, his personal opinions from his news columns, but to be a leader of thought in his editorial columns, and to make his criticism constructive.

4. To refuse to publish "puffs," free reading notices or paid "write-ups"; to keep his reading columns independent of advertising considerations, and to measure all news by this standard: "Is it real news?"

5. To decline any advertisement which has a tendency to mislead or which does not conform to business integrity.

6. To solicit subscriptions and advertising solely upon the merits of the publication.

7. To supply advertisers with full information regarding character and extent of circulation, including detailed circulation statements, subject to proper and authentic verification.

8. To co-operate with all organizations and individuals engaged in creative advertising work.

9. To avoid unfair competition.

10. To determine what is the highest and largest function of the field which he serves, and then to strive in every legitimate way to promote that function.

If you have read the foregoing standards, there is not much left to be said, except to tell you that these principles are *present-day realities* and not merely beautiful ideals for future attainment.

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A New Typesetting Machine—Designed to assemble and distribute display type matrices and cast printing slugs.

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Company now being organized to place this wonderful machine on the market.

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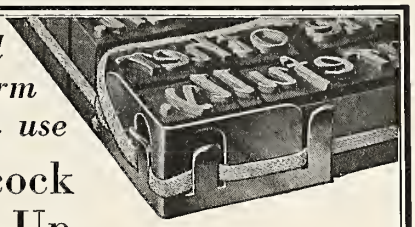
Once around is all any form needs if you use



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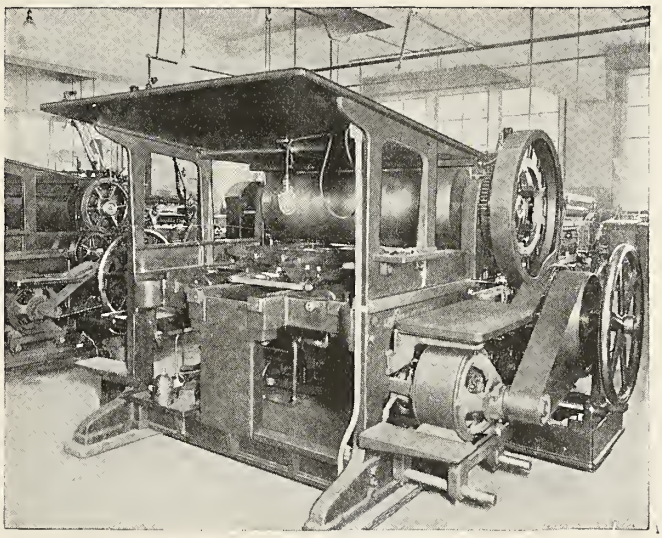

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SALES OFFICES IN ALL LARGE AMERICAN CITIES

Experience–

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Our organization can furnish the "idea" and carry it through to the distribution of the finished product, or it can simply supply the mechanical knowledge and equipment necessary to put the ideas of others into "selling form."

In either case our service is thorough, practical and economical.

Immediate co-operation awaits any one interested in such a service.

THE HENRY O. SHEPARD CO.

PRINTERS DESIGNERS
BINDERS ENGRAVERS

632 SHERMAN STREET, CHICAGO

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Humanizing Business

Influences to develop a coöperative spirit in commercial establishments are carefully studied and put in effect by modern executives. The influences of good music, of the drama, of dancing, etc., are invoked and used by large establishments, and smaller concerns emulate the profitable practices of the large institutions in making the leisure hour or half hour as enjoyable as possible.

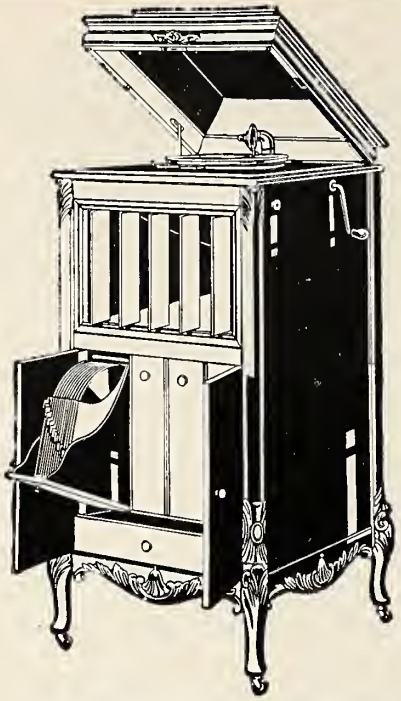
Everyone enjoys music. Most persons enjoy dancing. The Grafonola gives the management a means to make greater efficiency among employees by giving enjoyment that relaxes nerve tension.

Make your operatives know each other better and know *you* better —let the Grafonola introduce you to each other afresh.

Just put a Grafonola in a vacant place in your establishment and prove that your employees will enjoy good music and dancing—you will have happier and therefore better employees and workers.

An enjoyable New Year's present to your employees is rest and recreation through the superb music of the Grafonola.

For particulars see any Columbia dealer, or address



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Columbia Graphophone Company

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HOTEL CUMBERLAND

NEW YORK, Broadway at 54th Street

Broadway cars from Grand Central Depot

7th Avenue Cars from Penn'a Station

New and Fireproof

Strictly First-Class

Rates Reasonable

Rooms with Adjoining Bath
$1.50 up

Rooms with Private Bath
$2.00 up

Suites $4.00 up

10 Minutes Walk to 40 Theatres

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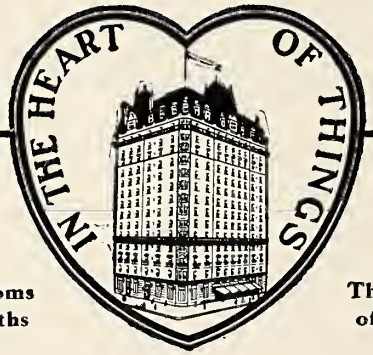
HARRY P. STIMSON
Formerly with Hotel Imperial

Only New York Hotel Window-Screened Throughout



600 Rooms
400 Baths

The House of Taylor

Hotel Martinique

Broadway, 32nd St., New York

125 pleasant rooms, with private bath, facing large, open court,

$2.50 PER DAY

157 excellent Rooms, with private bath, facing street, southern exposure,

$3.00 PER DAY

Also Attractive Rooms from $1.50.

The restaurant prices are most moderate. Equally convenient for amusements, shopping or business. One block from Penn's station.

When in New York, Stay at the Martinique—the Businessman's Hotel

What the I. T. U. Course Did for One Compositor

READ HIS LETTER

Those who did not know disapproved; but *those who knew approved*

Three months after enrollment wages raised to $3 above the scale.

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Lessons in imposition so simple second-year apprentice should understand them.

Courteously treated by instructors.

When I first thought of taking the I. T. U. Course in Printing, I inquired about it of several members of the Union and very few approved of it (because they knew little about it). One man who started the Course and who most likely did not have that "stick-to-it" grit in him, condemned the Course. This discouraged me, but shortly after this period I became acquainted with a member who had completed the Course and, to my surprise, I observed that he was getting up the neatest looking jobs in the office. This man recommended it to me and a week later I started the Course. It was difficult, but, with the "simple-to-understand" lesson sheets with which you have provided me, I soon found an easy start.

Three months after taking the Course my wages were raised to $3.00 over the scale. This happened 3 years ago. At present I am receiving $32.00 per week as head stone and layout man.

Before taking the Course, I often wondered why the foreman marked my proofs as to the proper spacing of display lines, the reason for which I have since been taught through this valuable Course. I have improved 100 per cent in the past three years as a compositor in every branch of the trade.

Enclosed you will find Lesson No. 37, which is the last lesson of the Course and takes up imposition for folding machines, and I am glad to state that Lessons Nos. 35, 36 and 37 on imposition are so simple that any two-year apprentice will find them easy to understand. Every compositor *should* know how to impose a form.

You are at liberty to use the contents in whole or part for advertising purposes.

Thanking you for the courtesy you have shown me while taking the Course, also will recommend the Course to every compositor I come in contact with.

Yours truly,

1885 Myrtle Ave.,
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GUSTAVE BURKLE.

You can profit as did this man if you will set apart a small amount of time each week for study. The cost in money is trifling when compared to the benefits obtained. Full particulars in a handsome book which is sent free upon request to

THE I. T. U. COMMISSION

632 SHERMAN STREET, CHICAGO

Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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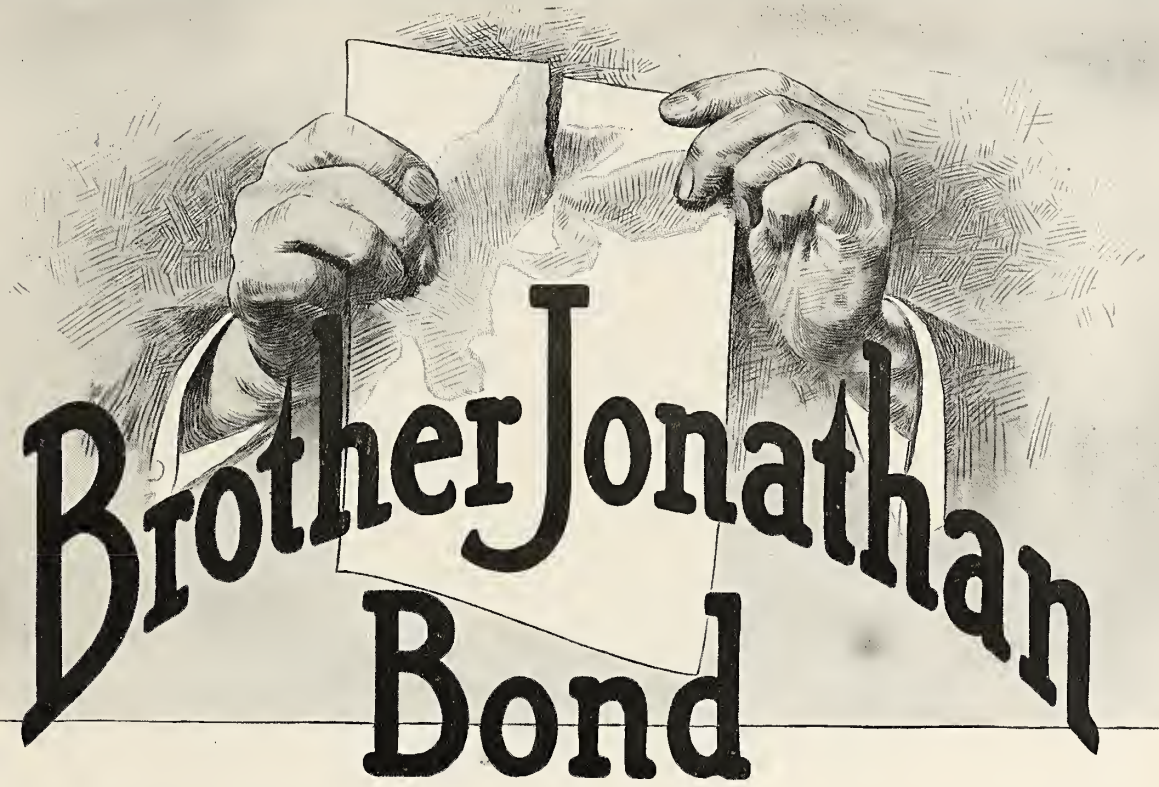


Brother Jonathan Bond

The Supreme Achievement

If you want to feast your eyes on the most perfect and appropriate business Writing Paper ever made, secure specimens of the new and improved Brother Jonathan Bond.

We tell you frankly that this paper is made solely with regard to efficiency in business letter writing. Its surface, its color and its strength are based upon a definite knowledge of the requirements of a paper that will enhance the results of correspondence.

The new paper is a radical improvement. It has that distinctive and distinguished appearance which marks it at once a perfect paper for the purpose. We believe it to be the only strictly scientifically made business Writing Paper at the command of an exacting trade. Send for a sample book of this remarkable product.

Distributors of Brother Jonathan Bond and other "Butler Brands"

Standard Paper Co.	Milwaukee, Wis.
Missouri-Interstate Paper Co.	Kansas City, Mo.
Mississippi Valley Paper Co.	St. Louis, Mo.
Southwestern Paper Co.	Dallas, Texas
Southwestern Paper Co.	Houston, Texas
Pacific Coast Paper Co.	San Francisco, Cal.
Sierra Paper Co.	Los Angeles, Cal.
Central Michigan Paper Co.	Grand Rapids, Mich.
Mutual Paper Co.	Seattle, Wash.
Commercial Paper and Card Co.	New York City
American Type Founders Co.	Spokane, Wash.
National Paper & Type Co. (Export only)	New York City
National Paper & Type Co.	Havana, Cuba
National Paper & Type Co.	City of Mexico, Mexico
National Paper & Type Co.	Monterrey, Mexico
National Paper & Type Co.	Guadalajara, Mexico
National Paper & Type Co.,	Buenos Aires, Argentine Republic

BUTLER·BRANDS PAPER THE BEST

J. W. Butler Paper Company, Chicago

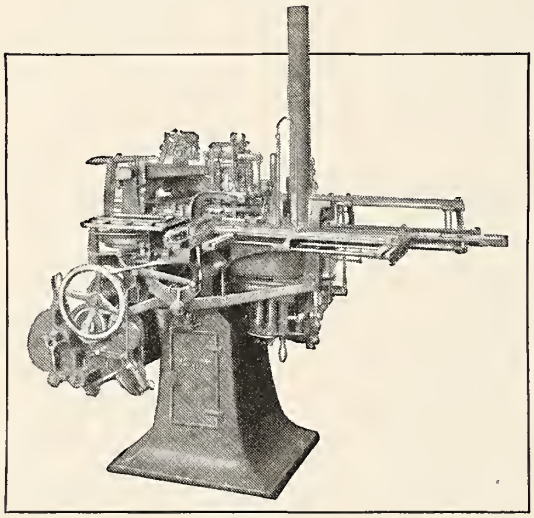
ESTABLISHED 1844

What is Non-Distribution?

"NON-DISTRIBUTION: The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs and rules, directly from the Monotype Type & Rule Caster, which makes this material so economically that whole pages after use are melted up to make new material. Thus, Recasting replaces Distribution."

We created the *Non-Distribution System* which is possible only with Monotype equipment, and originated the word *Non-Distribution* to fittingly describe it. The success of the system has induced imitating competitors to use the word in connection with less efficient methods, but there is only one *Non-Distribution System*

Composing Machine



Type & Rule Caster

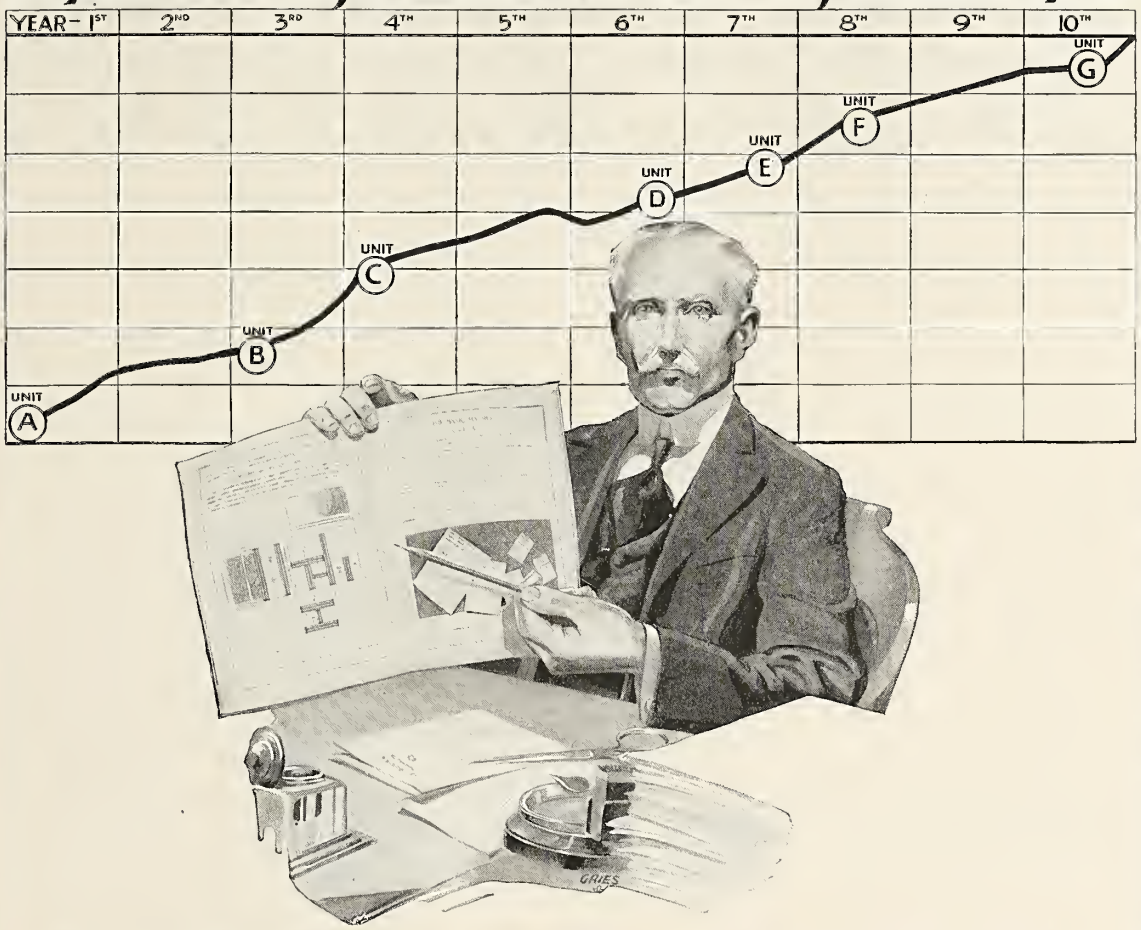
LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

NEW YORK: World Building
BOSTON: Wentworth Building
CHICAGO: Rand-McNally Building
TORONTO: Lumsden Building

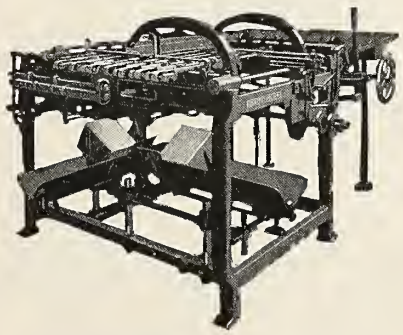
SEND FOR OUR FOLDER ON NON-DISTRIBUTION

125

"It Grew with my Business and made my Business Grow"



DEXTER FOLDER Nº 189



Get This Instructive Booklet

YOU WOULD LISTEN if some one told you how to equip your plant so that its capacity could be increased as your needs require, without tying up your capital unnecessarily.

We can tell you how to accomplish this with your jobbing folders. And all it will cost is a two-cent stamp to ask for our new booklet describing the unit system of constructing our No. 189 type folder.

It shows in picture and text just how you can start with the basic unit and add any or all of *six additional* units whenever the nature of your business justifies.

It is an interesting booklet whether or not you may be in the market just now for a folding machine. It contains information about folding which you will need if you are going to profit from the enormous demand for printing now sweeping the country.

Why deprive yourself of this helpful booklet?

Please write for it on your business stationery.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

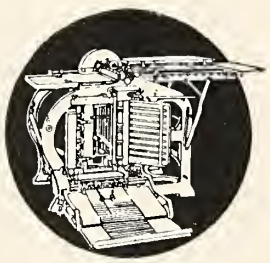
New York Chicago Philadelphia Detroit Boston
Atlanta Dallas San Francisco Toronto

159 different VERSATILITY folds

You can make more folds on a Cleveland

OF great importance, when selecting a folding machine, is the matter of getting one that will do *all* your folding—one that will make all the so-called "standard folds", and also the many odd folds that are being used more and more by progressive direct-mail advertisers. The "Cleveland" Folder recognizes no "standard folds"—it sets new standards—it makes the greatest number of folds—parallel, right angle and oblong—speedily, accurately and at minimum cost.

The Model B "Cleveland" makes 159 different folds—114 forms that cannot be folded by *all* other types of folding machines *combined;* and the "Cleveland" will fold a wider range of sizes of sheets than *any* combination of 3 other types of machines. We will welcome an opportunity to prove these claims to you.



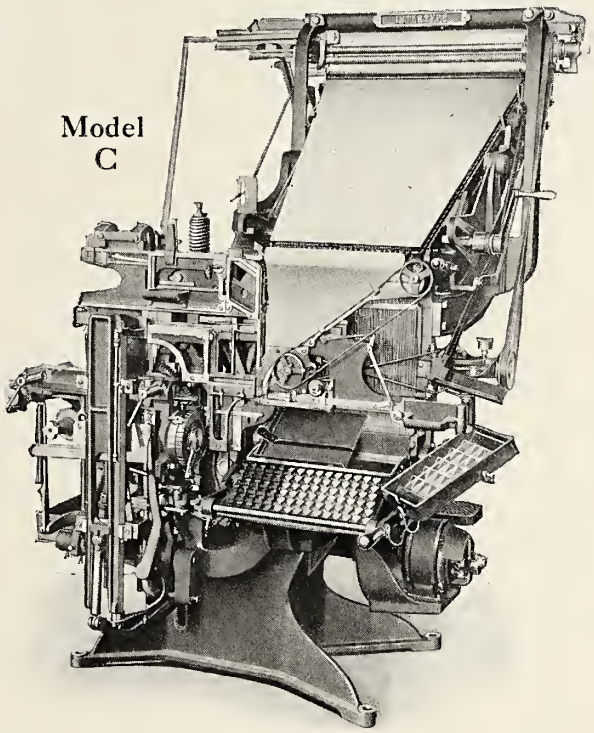
Your folding facilities will never be RIGHT for maximum production and minimum costs until you use a "Cleveland". When shall our representative call to explain the "Cleveland" in detail?

The CLEVELAND FOLDING MACHINE COMPANY

Main Office and Factory: CLEVELAND

Printing Crafts Building, New York
The Bourse, Philadelphia
532 S. Clark Street, Chicago

INTERTYPE



Model C

Sets a New Record
for
One Month's Sales

Orders Entered for

76 Machines

During December

WE take this opportunity to express our appreciation of the confidence thus shown by publishers and printers in the INTERTYPE and in our organization. It will be our constant aim to justify that confidence by building INTERTYPES so well that every buyer becomes a booster.

Intertype Corporation

NEW YORK	CHICAGO	NEW ORLEANS	SAN FRANCISCO
World Bldg.	Old Colony Bldg.	539 Carondelet St.	86 Third St.

FIRST SHOWING OF THIS NEW TYPE FACE

GOUDY TITLE

PATENT APPLIED FOR

48 Point — 5 A $6 60

REDUCTIONS

42 Point — 5 A $5 25

COMPROMISED

36 Point — 6 A $4 60

SINCERE DESIGNS

18 Point — 13 A $2 50

FINEST PRINTING PRODUCED WITH NEW TYPE SERIES

24 Point — 9 A $3 05

CONTENDED SUPERFICIAL

30 Point — 8 A $3 75

CONSIDER METHODS

14 Point — 17 A $2 20

ENVIRONMENT HAS EFFECT ON A COMPOSITOR

10 Point — 23 A $1 80

STUDENT COMPOSED DISTINCTIVE SAMPLE OF TYPOGRAPHY FOR FAMOUS EXHIBITION

8 Point No. 1 — 32 A $1 55

GOUDY TITLE MAKES THE FINE CATALOGUES FINER, AND GIVES DIGNITY WITH POWER TO ANY PAGE, AS WELL AS TO BUSINESS OR PROFESSIONAL STATIONERY

6 Point No. 2 — 36 A $1 20

MOST OF THE WORLD'S COMMUNICATION IS THROUGH PRINTED WORDS AND THE REAL EFFECTIVENESS DEPENDS NOT ONLY ON THE SUBJECT MATTER BUT ON THE MANNER OF ITS EXPRESSION; THE TYPOGRAPHY BECOMES THE FIRST PART OF A MESSAGE $1234567890

GOUDY TITLE

A COMPANION FACE TO THE

Goudy Oldstyle

AND

Goudy Italic

USED BY ITSELF, THE GOUDY TITLE WILL PROVE TO BE A VERY GOOD ADDITION TO YOUR TYPE SUPPLY

FOURTEEN SIZES

AMERICAN TYPE FOUNDERS COMPANY

DESIGNER OF DISTINCTIVE TYPE STYLES

12 Point — 19 A $2 05

EXTRAORDINARY ORDERS SECURED THROUGH LARGE FIRMS $1234567890

8 Point No. 2 — 26 A $1 55

PRINTERS' ORGANIZATION CONTEMPLATES ORIGINAL MEASURE TO MATERIALLY INCREASE MEMBERSHIP IN VARIOUS EASTERN STATES

6 Point No. 3 — 30 A $1 20

PROGRESSIVE PRINTING SOLICITORS REALIZE THAT A HIGHLY IMPORTANT ELEMENT IN PRODUCTIVE PUBLICITY LITERATURE IS THE EVIDENT TRUTH OF THE VARIOUS STATEMENTS MADE

6 Point No. 1 — 44 A $1 20

AMONG THE ESSENTIALS FOR ARTISTIC BOOKMAKING MAY BE MENTIONED AN EXACT UNDERSTANDING ON THE PART OF THE PUBLISHER, PRINTER, DESIGNER, OR WHOEVER IS RESPONSIBLE FOR IT, OF THE DIFFERENT METHODS AT HIS DISPOSAL FOR THE PRESENTATION OF HIS SUBJECT THROUGH THE MEDIUM OF PRINTING

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

The Miehle Investment

Purchasing a Miehle is just like buying a standard bond listed on the stock exchange.

This is what makes the Miehle the favorite investment of printers everywhere.

Because the principal is perfectly safe, in spite of the fact that the income is greater than is possible on any other press.

Miehle Printing Press & Mfg. Co.

Manufacturers of "The Miehle" and "The Hodgman" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Rohey Streets, Chicago

Sales Offices in the United States:

CHICAGO, ILL. - - 1218 Monadnock Block
NEW YORK, N. Y. - 2840 Woolworth Bldg.
PHILADELPHIA, PA., Commonwealth Trust Bldg.
DALLAS, TEX. - - - - 411 Juanita Bldg.
BOSTON, MASS. - - - - 176 Federal St.
SAN FRANCISCO, CAL. - 401 Williams Bldg.
ATLANTA, GA., Dodson Printers Supply Co.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

"AMERICAN"

POSITIVE TIMED FEED
compels constant output
Feeding quickly learned by average boy or girl

POSITIVE KNIFE FOLDING
—greater accuracy, less spoilage
Automatic Rectifiers guarantee perfect register

UNIVERSAL PACKER DELIVERY
saves jogging time
The "American" is the ONLY TAPELESS FOLDER *so equipped*

The Biggest Money-Maker and Labor-Saver of Them All

If you have hitherto done all your folding by hand you will select an "American" Model "C" High Speed Tapeless (Knife) Job Folder, because of its *unrivaled speed, remarkable range of work, absolute accuracy, simplicity of setting and ease of feeding.*

If you now own only one folding machine and the increase in your business demands the installation of another, the "American" Model "C" will be your wisest investment for the same reasons.

If you operate a bindery necessitating the use of the large double 16 and 32 tape folders, there is still a big percentage of your work that can be done *quicker, more accurately* and therefore *more profitably* on the Model "C" American.

We want to prove it on your own floor at our expense and without any obligation to you.

Will you take us up?

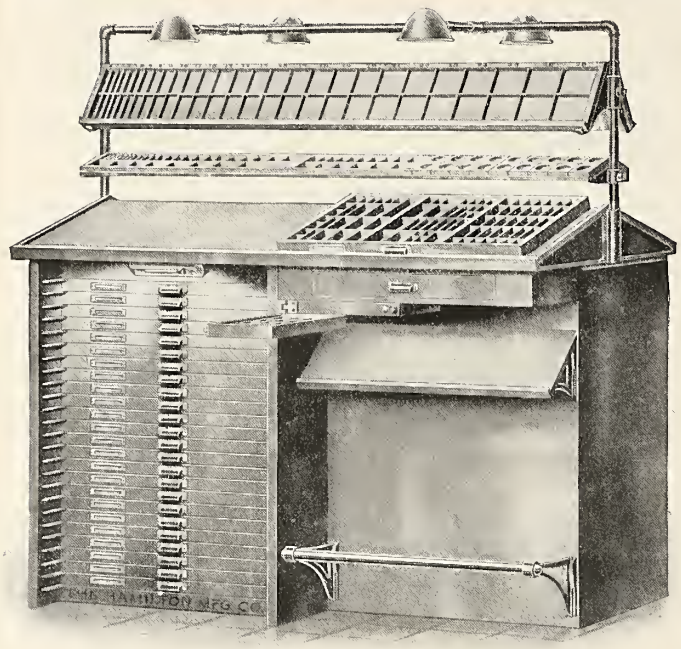
Tell us your particular condition—write Dept. IP at once.

THE AMERICAN FOLDING MACHINE CO.

WARREN, OHIO

Motion Study in the Average Composing-Room

will disclose the fact that a very considerable percentage of the compositor's time is spent in walking from one point to another in gathering the various materials required to produce a job. This is not the compositor's fault. Usually he knows that time is being wasted but doesn't get an opportunity to express his opinions.



(Adman Steel Cabinet No. 549)

The modern way puts all of the materials that are ordinarily used right where the compositor can reach them without moving from the alley. A modern Cabinet of this nature is illustrated herewith. Study this illustration and you will note that ample provision is made for leads, slugs, spaces, quads, thin spaces, thin leads, brass rule, in addition to a large supply of type. All of this is accommodated, and still ample, clear working space is left for handling the larger jobs.

There is still another advantage to this Cabinet which will be appreciated by printers with crowded quarters—namely, a saving of about 50% in space over that required by obsolete equipment.

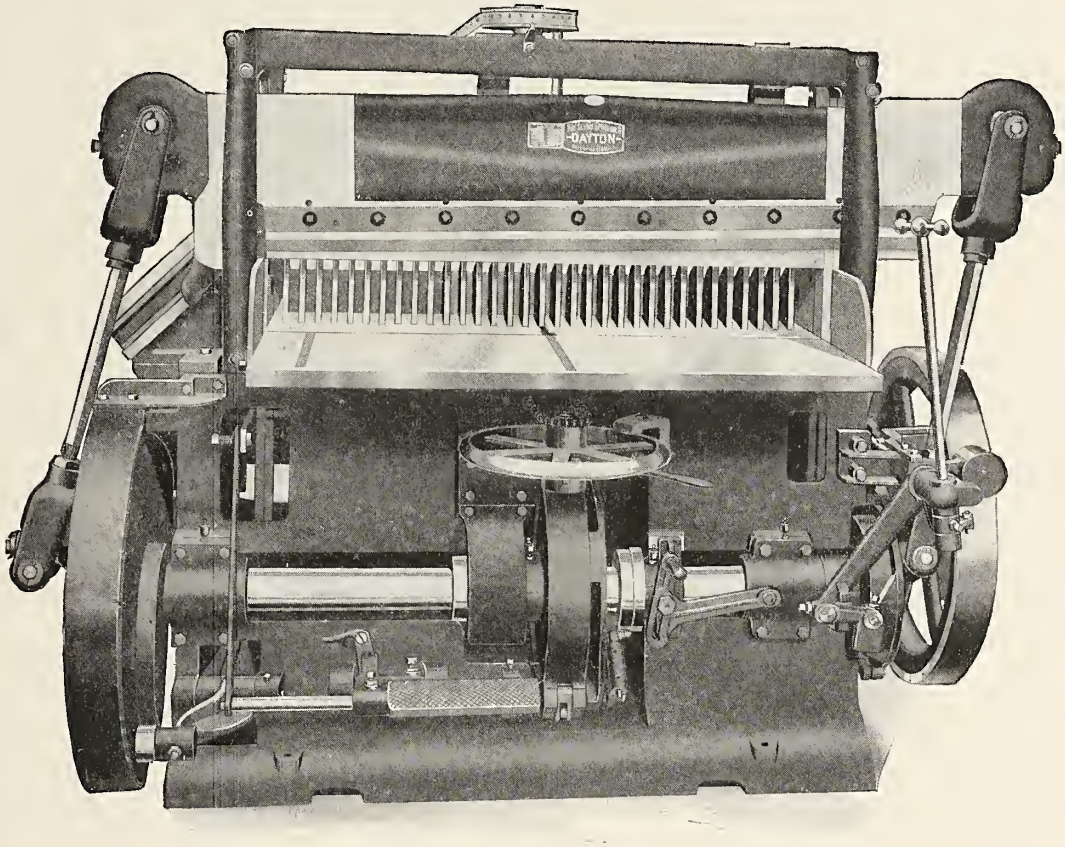
If you would save time and money, put yourselves in touch with our Engineers, who will show you what can be done in your plant at moderate cost. Why not start to-day making the composing-room a paying investment instead of a drag?

The Hamilton Manufacturing Company

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

The Seybold "Dayton" Automatic Cutting Machine



IN purchasing a Cutting Machine, measure its VALUE by the RESULTS you are able to obtain by its use.

We welcome the closest comparison of the QUALITY and QUANTITY of the output of the DAYTON CUTTER with that of any other make.

ASK FOR A DEMONSTRATION

THE SEYBOLD MACHINE COMPANY

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

NEW YORK	151-163 W. 26TH STREET	SAN FRANCISCO, CAL.	THE NORMAN F. HALL CO.
CHICAGO	112-114 W. HARRISON STREET	TORONTO, ONTARIO	THE J. F. MORRISON CO.
ATLANTA, GEORGIA	J. H. SCHROETER & BRO.	WINNIPEG, MANITOBA	TORONTO TYPE FOUNDRY CO., LTD.
DALLAS, TEXAS	BARNHART, BROS. & SPINDLER	LONDON, ENGLAND	SMYTH-HORNE, LTD.

Permanent Success in Business

is absolutely dependent upon retained patronage. Patronage can be obtained only through one's reputation of selling serviceable and dependable goods. Many times the judgment and final selection of stationery is left to the printer. His final word may mean the end of business relations, or the establishment of a satisfied account. To satisfy, one only has to recommend and prove the value of using

Old Hampshire Bond

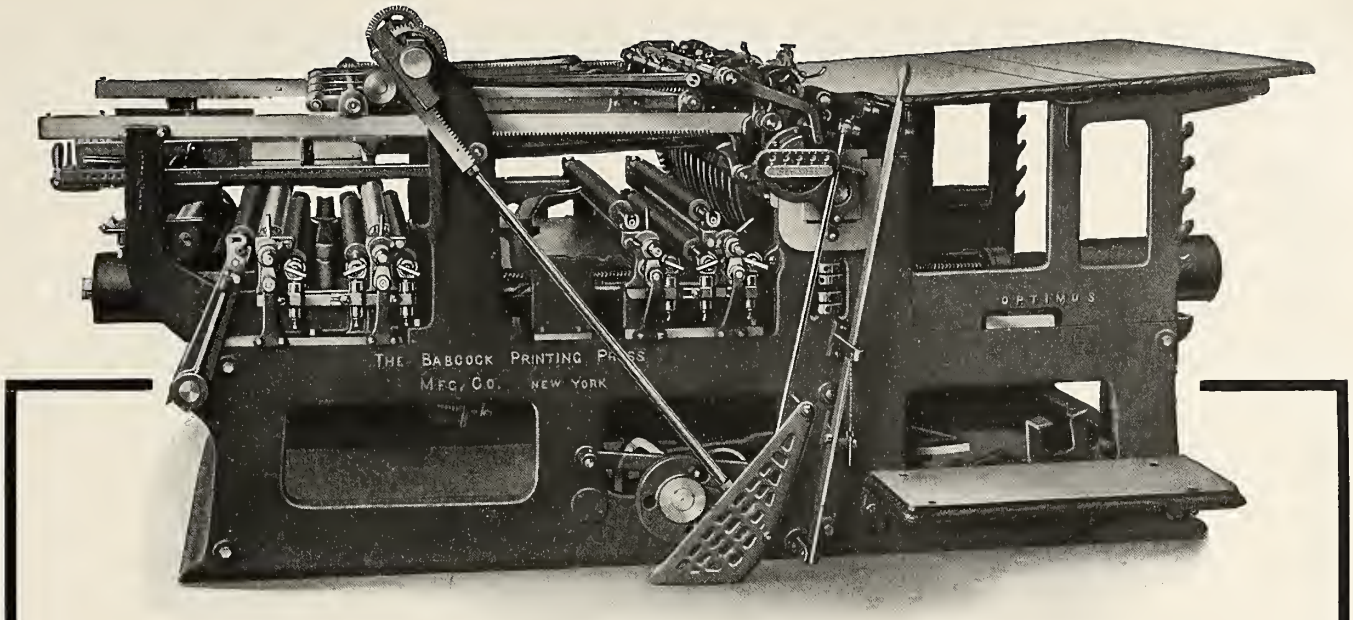
A Fine, Strong, Clean Sheet of Bond Paper,

instantly revealing its character. Definitely leaving an impression of unusual quality. Made "a little better than seems necessary" in a mill where bond papers *only* are made, there is the utmost safety in recommending it as "the standard paper for business stationery."

HAMPSHIRE PAPER COMPANY

The Only Paper Makers in the World
Making Bond Paper Exclusively

SOUTH HADLEY FALLS MASSACHUSETTS



The Babcock Optimus

two and three roller, two-revolution presses cover the field efficiently and completely for all classes of work which can be printed on a sheet 25″ x 38″ or smaller

They Are Built in Three Sizes

THE No. 35 OPTIMUS, a two-roller press with diagonal table rollers, prints any size form up to 21″ x 31″ on a 23″ x 34″ sheet, at any speed up to 3,000 impressions per hour.

THE No. 41 OPTIMUS, a two-roller press with our spiral-driven table rollers, prints any size form up to 23″ x 37″ on a 25″ x 38″ sheet, at any speed up to 2,800 impressions per hour.

THE No. 43 OPTIMUS, a three-roller press with our spiral-driven table rollers, prints any size form up to 23″ x 37″ on a 25″ x 38″ sheet, at any speed up to 2,500 impressions per hour.

EVERY TIME-SAVING CONVENIENCE, EVERY PRINCIPLE OF EFFICIENCY, EVERY DEGREE OF THOROUGHNESS found in the large OPTIMUS presses is built into these small presses, so far as is practicable on a small machine.

HOW CAN ANY PRINTER, having nothing but large two-revolution presses, HOPE TO COMPETE, in these days of high costs, WITH HIS NEIGHBOR WHO IS EQUIPPED WITH AN OPTIMUS PONY?

NO PRINTING ESTABLISHMENT can to-day afford to be without one or more of these small, efficient machines.

Our Best Advertisements Are Not Printed—They Print

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

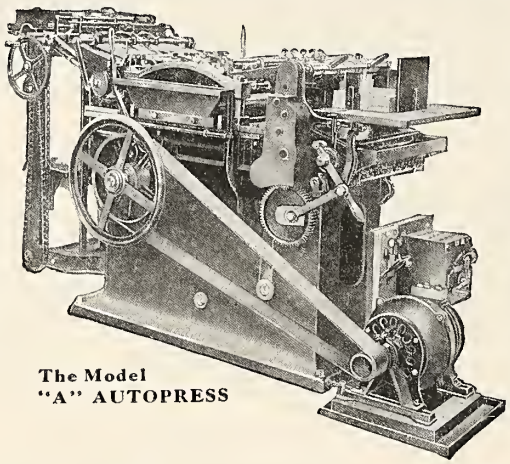
Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

Here, Master Printers, Right Below, is the

Model "A" AUTOPRESS,

famous for speed of output, quality and low production costs. Fine for the printer whose runs average 3,000 upwards

The Model "A" AUTOPRESS is a flat-bed cylinder press that automatically feeds, prints, delivers, counts and jogs at a guaranteed speed of 5,000 impressions an hour. Truly called "the money-maker of the pressroom," because it produces a bigger and better output in quicker time and at lesser cost. Over a thousand in use throughout the world.



The Model "A" AUTOPRESS

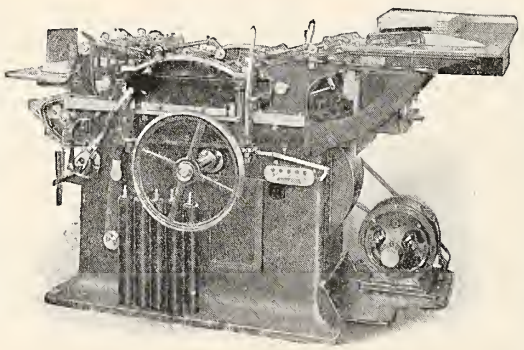
A versatile press is the Model "A." While not a specialty machine it is widely used on specialty work. For example, some printers run it exclusively on gummed label stock; others on fine cigar label work in eight and more colors; others on cartons, tickets, loose leaf forms, etc.; and scores employ the Model "A" for all kinds of printing, from ordinary commercial forms to the highest grade of half-tone and color work.

AMERICAN AUTOPRESS COMPANY

(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

"The Baby" Cylinder is a rapid semi-automatic hand-feeding press, that any man or boy in your plant can operate and produce from 3,500 to 4,800 impressions an hour with but a few days of practice. Built along the same lines as the Model "A" AUTOPRESS, but with an especially designed feed-board instead of an automatic feeder.



While designed for short runs, "The Baby" Cylinder will quickly eat up what occasional long runs the printer encounters. The quality equals the AUTOPRESS in every particular. So simple in operation that anybody, without previous feeding experience, can get behind the feed-board and hand-feed at great speed in a few minutes without fear of injury to himself or press.

And directly above is "The Baby" Cylinder giving as fine service as the AUTOPRESS, but a semi-automatic, hand-feed press for printers having mainly short runs. It takes job of even 100 impressions to good profit.

Write for New Booklets, Prices and Terms

The Choice of Paper Makers

AT both the 1915 and 1916 annual dinners of the National Paper Trade Association, the beautiful menu-programs were printed on Strathmore Aladdin Covers.

They had an air about them—a different texture and a different look that represented the supreme luxury in paper from the paper makers' point of view.

Strathmore Aladdin is ready to express the distinction of any advertiser's house or product. *It says the* unusual *commodity's say.*

We've a graphic demonstration booklet that will help you. It is entitled, "Paper Does Express." Ask also for "Selective Mailings," another Strathmore publication that will help the printer sell his wares. Both booklets are free upon request.

Strathmore Paper Co., Mittineague, Mass., U. S. A.

Strathmore Quality Papers

Buyers of Printing

Do you realize what the Shepard imprint on your printing means to you?

It means that you are getting these things:

—The benefit of a quarter of a century's experience in doing the very highest grade of work.

—The best that is to be had in printing and service.

—The best in printing at a price only commensurate with the character of the work; not higher—perhaps lower, because of our superior organization and volume of business—than the same quality of printing costs elsewhere.

—Typography that will tell your story the way you want it told—forcefully, effectively, yet pleasingly.

—Presswork that will display your product to its very best advantage—that will bring out every detail.

—Printing, in fact, that will represent your house to its satisfaction, credit and profit.

Let us submit a Shepard dummy on any printed subject you have in mind

THE HENRY O. SHEPARD COMPANY

PRINTERS :: DESIGNERS
BINDERS :: ENGRAVERS

632 Sherman Street, Chicago, Illinois

The New Chandler & Price Catalog

A Representative Showing of Machinery

The machinery shown in this catalog is standard equipment in 90 per cent of the print shops in America.

For that reason alone, every printer should have a copy of this book for ready reference.

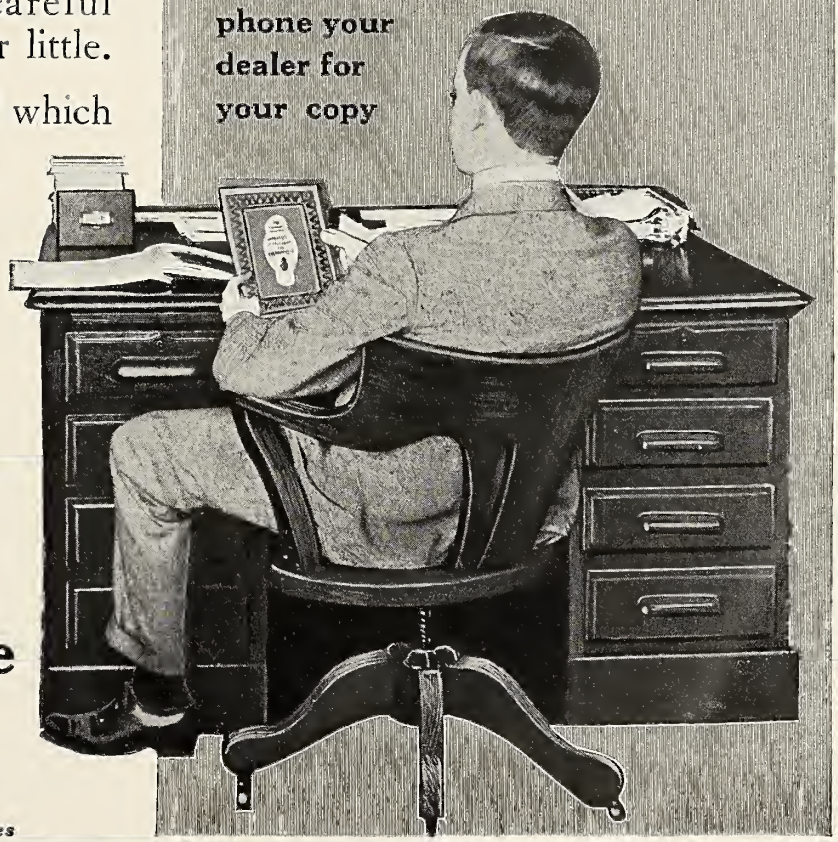
A Splendid Piece of Printing

As an example of fine presswork, this catalog is worth the careful study of any printer—big or little.

The cover is in 4 colors, 3 of which are solid tints, printed on an *antique* stock. The inside is an average grade of coated book with a tint border and containing six full page half-tone plates.

This book was printed complete on Chandler & Price Presses by the regular working force of The Corday & Gross Company.

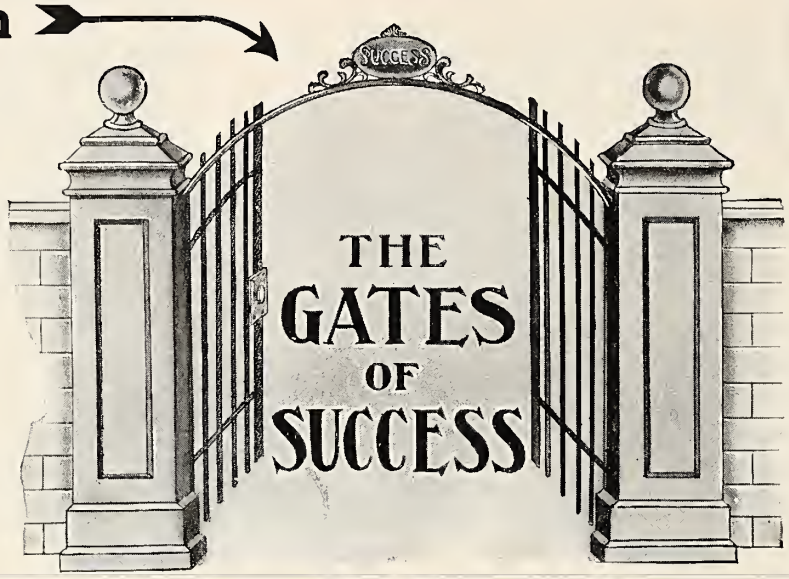
Write or phone your dealer for your copy



The
Chandler & Price Company
CLEVELAND, OHIO
Agencies and Dealers in Principal Cities

In Our Endeavor to Deserve Your Patronage and Keep Open

We aim to give the QUALITY of INKS and *Service* which will make you a pleased and regular customer of



THE QUEEN CITY PRINTING INK COMPANY

CINCINNATI CHICAGO BOSTON PHILADELPHIA DETROIT
ROCHESTER ST. PAUL MINNEAPOLIS DALLAS KANSAS CITY

It seems as though the war will never stop. Also

The demand for our

Colored Gummed Papers

does not seem to be decreasing

We advised the printer when the war first started that our supply was large, and although you have drawn on it in ever-increasing numbers, it still is ready to answer your beck and call.

In addition to bright, rich shades, you have a gummed paper that is guaranteed flat.

GUARANTEED
FLAT FLAT
GUMMED PAPER

Ideal Coated Paper Co.

BROOKFIELD, MASS.

CHICAGO CINCINNATI NEW YORK

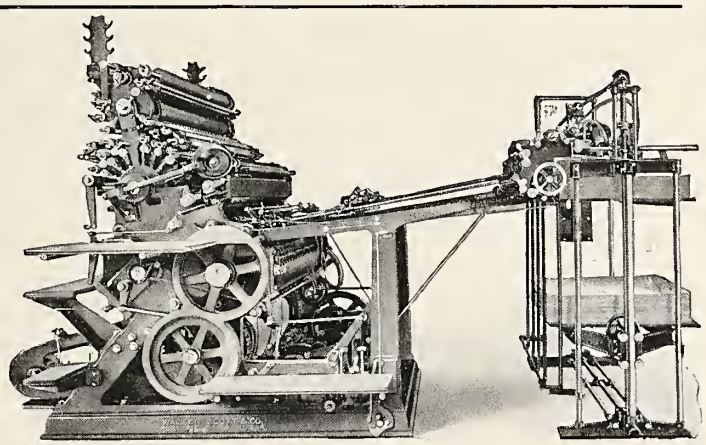
Scott Printing Machinery to Suit Your Requirements

The Scott Rotary Offset Press

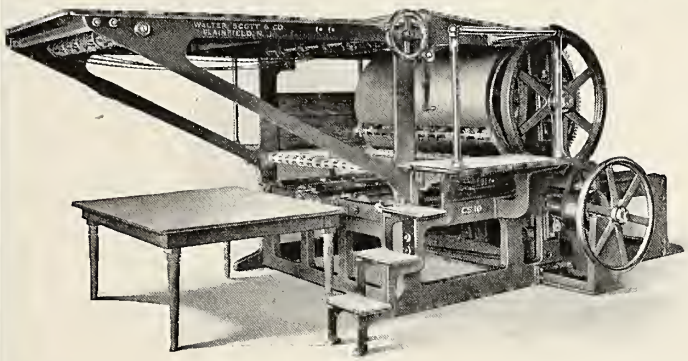
is used by the leading concerns in this country and abroad. It is built in many sizes, printing sheets 22x30 inches up to 45x65 inches.

The illustration shows machine with Automatic Feeder attached.

It is also built with a pile delivery which brings sheets out on lowering delivery board.



Some of the best calendars issued this year were printed on Scott Offset Presses.



The Scott Cutting and Creasing Press

has demonstrated its ability to turn the work out faster than done heretofore.

Built in three sizes.

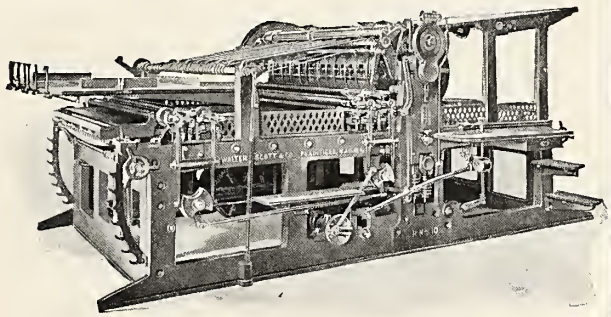
No. 4. Maximum Form 27x35 Inches.
No. 6. Maximum Form 37x46 Inches.
No. 10. Maximum Form 45x65 Inches.

Our patented Reciprocating Delivery and Color Printing Attachments can be added at any time.

The Scott Two-Revolution Press

is built with two or four form rollers.

All presses have four tracks, four air chambers, the presses give an unyielding impression and register to a hair. Built in many sizes.



Whatever Your Requirements Are, We Have the Press

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

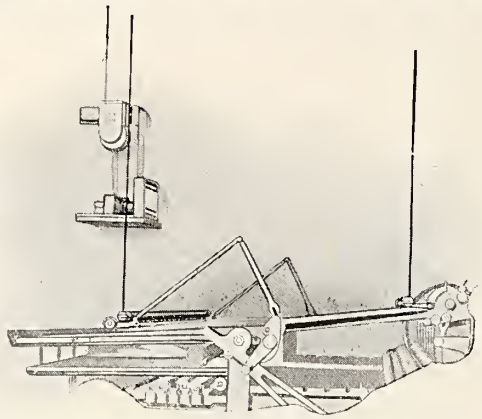
NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway, at 42d St. CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

U. P. M.—*The Trade-Mark of Quality*

NEVER VARYING SERVICE



No matter what the weather may be your presses can operate at maximum speed. Winter and summer alike you can turn out the biggest quantity and highest quality your presses are capable of, if they are equipped with

Chapman Electric Neutralizers

By means of these an alternating current positively neutralizes static electricity. More ink may then be carried and offsetting and slipsheeting are avoided.

Ask for Folder No. 71 which tells more about this Neutralizer.

We also stand behind the U. P. M. Vacuum Bronzer and the U. P. M. Automatic Feeder.

United Printing Machinery Company

116 East 13th St. New York | 100 Summer St. BOSTON | 325 S Market St. Chicago

Westinghouse

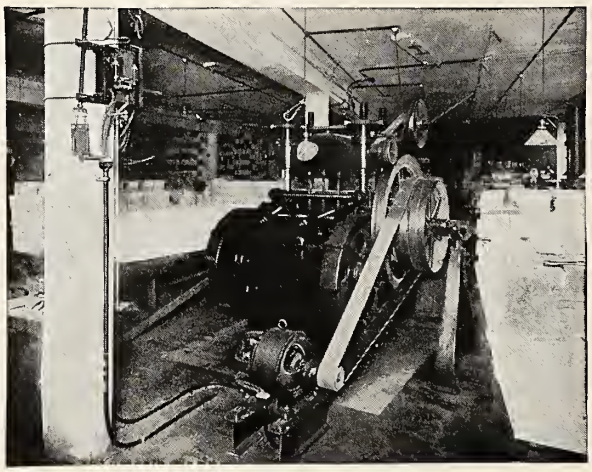
The proper

Westinghouse Motor and Control

can be supplied to drive any machine used by the printer.

The great reliability and efficiency of these motors enable their user to produce the maximum amount of work at minimum operating and maintenance expense.

Write for Booklet 3185



Embosser Used as a Smasher Driven by a Westinghouse Type SK Motor.

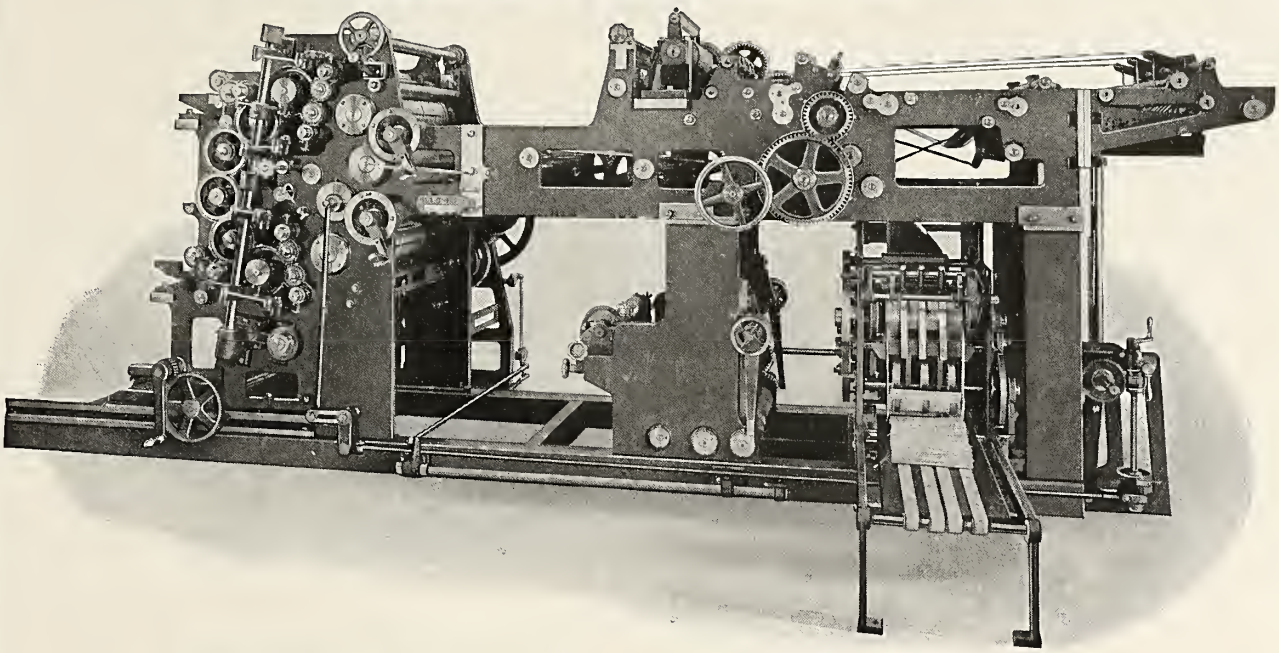
Westinghouse Electric & Mfg. Co.

East Pittsburgh, Pennsylvania

SALES OFFICES IN ALL LARGE AMERICAN CITIES

Few Words Well Put Surpass Long Stories

WE MANUFACTURE A COMPLETE LINE OF ROTARY PRESSES AND ARE FULLY PREPARED TO MEET YOUR REQUIREMENTS WHETHER STRAIGHT OR SPECIAL.
WE EARNESTLY SOLICIT YOUR INQUIRY



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

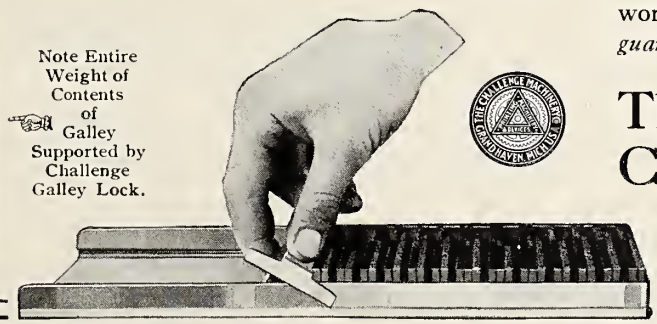
Challenge Pressed-Steel Galleys

[Note the "Beaded-Edges" and the Drainage Holes in Corners — an Exclusive Feature]

Patented Nov. 1909

CHALLENGE PRESSED-STEEL GALLEYS belong to this day and age where *accuracy* and *durability* are demanded. They are the only galleys which *provide for drainage of cleaning fluids* (a patented feature), preventing rust or corrosion. They are moulded into shape from a *single piece* with *reinforced corners electrically* welded, and have the *beaded edges* which permit type matter to stand squarely on its feet. For *general use* in the *job* or *ad. alley* and for *storage purposes* they give *value received* as you never got it before in the galley line. They form an indestructible link in the chain of *printing profits*, which you can not afford to ignore. Your special attention is directed to the two sizes for newspaper work — single and double column sizes which *require no side lock*. Snap a CHALLENGE GALLEY LOCK into place at foot of column and the contents are *securely locked* for proofing. A small single column sample complete with lock mailed free to established printers upon request.

CHALLENGE PRESSED-STEEL GALLEYS AND GALLEY LOCKS sold by typefounders and dealers in all principal cities. Remember the word "Challenge" when placing your order—it's a *guarantee of 100% value.*



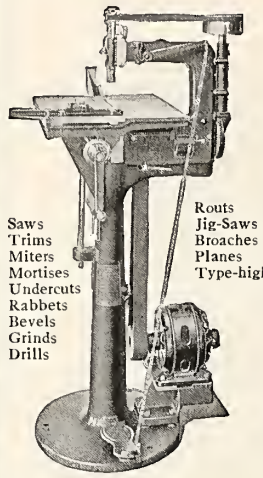
Note Entire Weight of Contents of Galley Supported by Challenge Galley Lock.

The Challenge Machinery Company Grand Haven, Michigan

Chicago:
124 So. Fifth Ave.

New York City:
Tribune Bldg.

Quick action—slogan of all modern shops



Saws
Trims
Miters
Mortises
Undercuts
Rabbets
Bevels
Grinds
Drills

Routs
Jig-Saws
Broaches
Planes
Type-high

No device enables your printers to get *quick action* quicker than a Miller Saw-Trimmer.

Quick-acting tables, quick-acting gauges, quick-acting vises, quick-acting cutting tools—ready for any operation in one minute or less.

If you are for *quick action*

You will buy the Miller Saw-Trimmer

the only machine that saws and trims in one operation. *Quick action* has turned many a profitless job into profit—are you *for* quick action?

Miller Saw-Trimmer Co.

Main Office and Factory:
Pittsburgh, Pa.

New York Store
60 Beekman St.

Chicago Store
550 So. Clark St.

MILLER SAW-TRIMMER CO. PITTSBURGH

Border from 2 pt. rule—dotted center piece cut and corners mitered with Miller Saw

Watch This Space for the Improved

HORTON
VARIABLE SPEED
PULLEY

Soon to be announced

A New Gear and Pinion Guard

Can be used in connection with the Horton Variable Speed Pulley or without. Can be put on the press without removing the connecting arm. Easily attached. Guards will be furnished to fit all C. & P. presses, old or new series.

When this new equipment comes out there will be an advance in prices. Get your order in to the dealers now. All supply houses and typefoundries have them.

Circulars on request

Horton Manufacturing Co.
Minneapolis, Minnesota

PRINCESS PAPER
CATALOG AND BOOKLET COVERS FOR

Where Neutrality Fails

Trying to add character to a piece of ordinary "neutral" paper, and so turn it into a striking cover, is a costly piece of business. Paper, like persons, radiates a personality, a character. An overdressed, cheap and flimsy stock is no more compelling of admiration than an overdressed, insignificant and "spineless" individual.

Economical economy in cover stock is getting the cover that has a striking and pleasing character of its own—regardless of price. The true economy of Princess Cover Paper lies in its very real personality. Elaborate decoration can add nothing to the effectiveness of Princess Covers. Put a simple printed or embossed title on a background of Princess stock, and you have a stunning cover, simple, distinctive, endlessly durable and ***really cheap.***

Our interesting and helpful suggestion and sample books sent at your request.

Get the newest XTRA—that "different" house organ.

C. H. DEXTER & SONS, Inc.
WINDSOR LOCKS, CONN.

Dinse-Page
Make Electrotypes
QUICKLY and WELL

If your work is of such a nature that the element of time is important, and, if, at the same time, you must have high-grade plates, you can do no better than to allow us to demonstrate what our *service* holds for you.

SATISFACTION is invariably the result of Dinse-Page service.

DINSE, PAGE & CO.
Electrotypers, Nickeltypers and Stereotypers
725-733 S. La Salle St., CHICAGO

Specialty Printing Means Real Profits and Steady Business

Under ordinary conditions and with the usual equipment, one printer is just as capable as another. The volume of business in the average plant is generally regulated by how *little* profit the management is satisfied with.

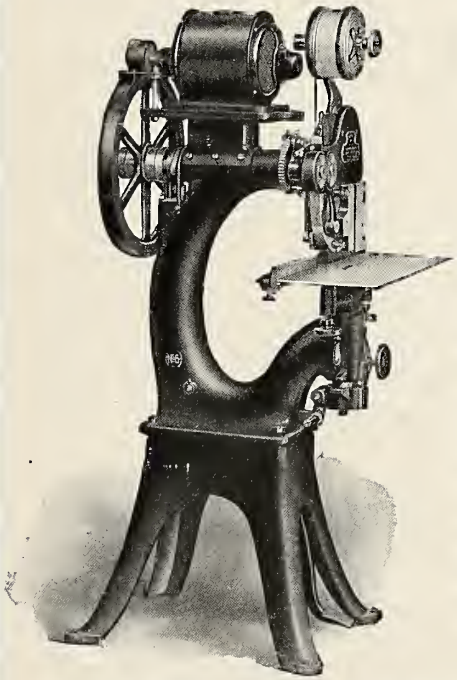
But the printer who specializes has a decided advantage over the average. He knows how to do a certain line of work better, and he has the facilities and equipment that enable him to carry out his ideas to the best possible advantage to himself and his customers.

When you have selected* a line to specialize in you will naturally want the best equipment to produce the work.

We are "specialists" in building machines for specialty printing, and we can install a press in your plant that will enable you to enter the specialty field, and will make it possible for you to build up a business from which competition is practically eliminated.

**Write and ask us about some of the lines you can profitably specialize in. You incur no obligation by doing so. Do it to-day.*

MEISEL PRESS MFG. COMPANY, 946 Dorchester Ave., Boston, Mass.



PERFECTION No. 6

THE Stitcher for General Utility

By general utility we mean a machine adaptable to every need of the average shop.

A machine that can *instantly* be regulated to any desired thickness within its wide range of capacity — two sheets to 7-8 inch.

A machine that will take round wire 20 to 28 gauge, or any combination of flat wire between and including these sizes, and a machine that can not be put out of order by ignorance or mistreatment.

There are many exclusive features characteristic of every **Perfection** Model. This is why they have met with such a great popular demand for the past 30 years.

These exclusive features and other interesting details are described and illustrated in an attractive booklet we would like to send you. Ask for a copy to-day.

THE J. L. MORRISON COMPANY, Inc.

NEW YORK CITY
151-153-155 W. 26th Street

CHICAGO
116 W. Harrison Street
Phone, Harrison 6045

NIAGARA FALLS, N. Y.
Home Office and Factory

SOME FREE ADVICE

You don't welcome free advice probably, but it will *pay* you to listen to us this time. Here it is:

Profit is a very important part of any piece of printing. Ill-judged economy in selection of equipment, ink, stock, never yet brought big profit—that comes only when you work with the right materials in the right way.

Indian Brand No-Curl Gummed Paper is the first step towards profit on gummed stock work. Its perfect printing surface saves time: you know without long experimenting just how it will take the ink, in clear, brilliant, clean-cut impressions.

After moistening, Indian Brand sticks immediately and firmly—but not before. Moreover, it lies flat in the press, and out of it.

Send for generous try-sheets and our interesting sample-book.

Nashua Gummed & Coated Paper Company

NASHUA, NEW HAMPSHIRE

"Surest Thing You Know!"

It is perfectly good English to remark, "Surest thing you know!" when referring to Byron Weston Ledger Papers.

Literally and without question, Byron Weston's Ledgers *are* sure—sure economy and satisfaction for the customer and sure profit for the seller.

You *know* just what you are getting in every sheet of Weston Ledger—the finest stock with the most perfect finish, flexibility, strength and durability that can be produced.

Proved superiority as a practical, satisfactory and durable record paper has given Byron Weston Company's Ledgers an enviable reputation wherever big business and important affairs are transacted.

Shall we send you samples? There is a remarkably wide range of sizes and weights to meet all requirements.
"Rags" No. 3 is ready.

BYRON WESTON COMPANY

"The Paper Valley of the Berkshires"

DALTON, MASS.

THE FRANKLIN COMPANY

DESIGNERS, ENGRAVERS OF PLATES BY ALL PROCESSES ELECTROTYPERS, CATALOG AND BOOKLET PRINTERS

720-732 S. DEARBORN ST.
CHICAGO

Quality Bond Papers

At Usable Prices

RAG PAPERS, not much higher in price than the cheaper bonds—all contained in one portfolio ready to be shown to your customer—showing many fine examples of letter-headings—printed, engraved and embossed on

WILLOW BOND
MARQUETTE BOND
MARINE BOND

—three Swigart papers well adapted for stationery uses.

Ask for the book. It's free.

SWIGART PAPER COMPANY
653 South Fifth Ave., Chicago

Oil, Paint and Drug Reporter

VOLUME 90. NUMBER 26. MONDAY, DECEMBER 11, 1916. 100 WILLIAM ST., NEW YORK.

Should Not the Government of the United States Recognize the American Dyestuff Industry in Something More Tangible Than Words.

s, although the
. ...t was not held sufficient gen-
uequate protection against foreign
uld it be renewed through cessation of
.ean war before American dye-makers were
d to meet the trade rivalry of European pro-
.s. Yet, despite this, many manufacturers did enter the dye-making field, with the results emphasized by Dr. Norton in his statement to the Reporter published December 4, that in the manufacture of printing inks "the greatest concern in the world is now entirely independent of any other source, foreign or domestic, for its supply of artificial colors, used in the manufacture of the finest grades of printing and lithographic inks, exported to all quarters of the globe."

But this support by the government of t
dustry has not, unfortunately, include
of Engraving and Printing, the dir
has deemed it best to turn to Co
mission to import certa

When you want
Printing Inks
Come to
Headquarters
The Ault & Wiborg Co
(Hic et Ubique)

To Insure Half-tone Printing "Just Like the Engraver's Proofs"

HOW OFTEN have you been disappointed to find the cuts in your catalog, booklet or circular totally lacking in those delicate details that have cost so much care in your art department and that showed to such excellent advantage in the engraver's proofs! Even the best of engravings and the most careful make-ready and presswork can not overcome the limitations of poor paper.

White Mountain Enamel

brings out the finest details with accuracy. The purity of its whiteness insures depth of contrast between high lights and shadows. Its smooth surface takes the impressions of the plates with sensitive fidelity that is almost photographic. It does not "pick." All sheets are uniform in thickness and are well adapted for close registry. The price of White Mountain Enamel is very moderate.

We have just issued a handsome sample of White Mountain Enamel designed and printed to illustrate in graphic and convincing manner the superior qualities of this sheet. Copies are being widely distributed among buyers of printing as well as among members of the craft. Price-lists are enclosed to printers, to whom we refer all consumer inquiries.

If you do not receive your sample please advise us and we will see that you are promptly supplied.

All weights and sizes in stock

THE WHITAKER PAPER COMPANY
CINCINNATI, OHIO

BIRMINGHAM DETROIT ATLANTA

BAY STATE DIVISION—BOSTON
SMITH, DIXON DIVISION—BALTIMORE

New York Office—Fifth Ave. Bldg. Chicago Office—People's Gas Bldg.

The Running Speed of the

DELPHOS

TWO-REVOLUTION PRESS
AND MECHANICAL FEEDER

Is approximately 25 per cent greater than the speed of hand-fed pony presses

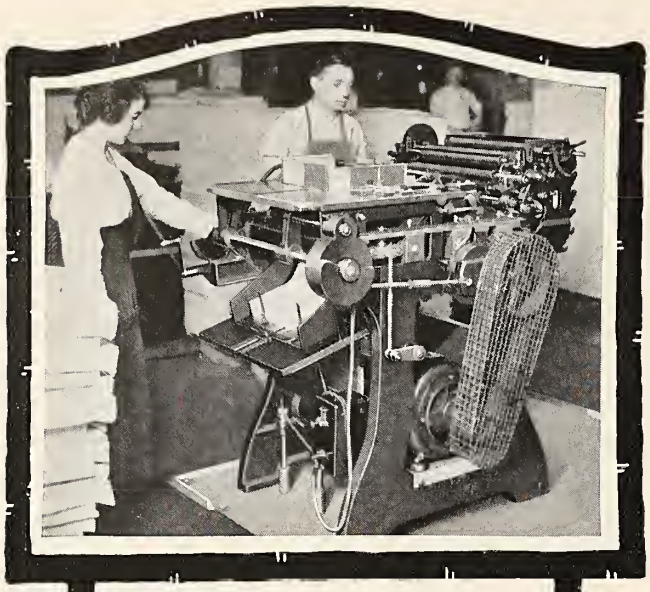
Actual operation in printing plants has demonstrated that this 25 per cent increase in running speed, combined with the uncommonly flexible Delphos mechanical feeding device, means from 50 to 100 per cent increase in sheets produced.

Delphos presses have produced more than 3,750,000 impressions in twelve months' continuous operation, with an average of more than one make-ready per day. Compare this with the product of any two-revolution press you may have, either hand or automatically fed.

Descriptive matter will be sent you on request

The Delphos Printing Press Company

DELPHOS, OHIO



Speed and Profit

This S. & S. High Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions an hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letter-heads, envelopes and general jobwork of wide range. The press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

Write to-day for catalog and full information. No obligation, of course.

Stokes & Smith Company
Northeast Boulevard, Philadelphia, Pa.
London Office, 23 Goswell Road

DURABILITY

is one of the characteristics that make a "Monitor" the best wire-stitcher investment.

The best investment because it does all that any Wire Stitcher will do—and does it quicker, easier and better.

A "Monitor" purchased to-day means that your requirements for profitable wire-stitching are taken care of for many years to come.

"All Ye Who Seek Profits Know the Monitor before You Purchase a Wire Stitcher."

No. 1 MONITOR

Capacity 28 sheets to 7/8-inch

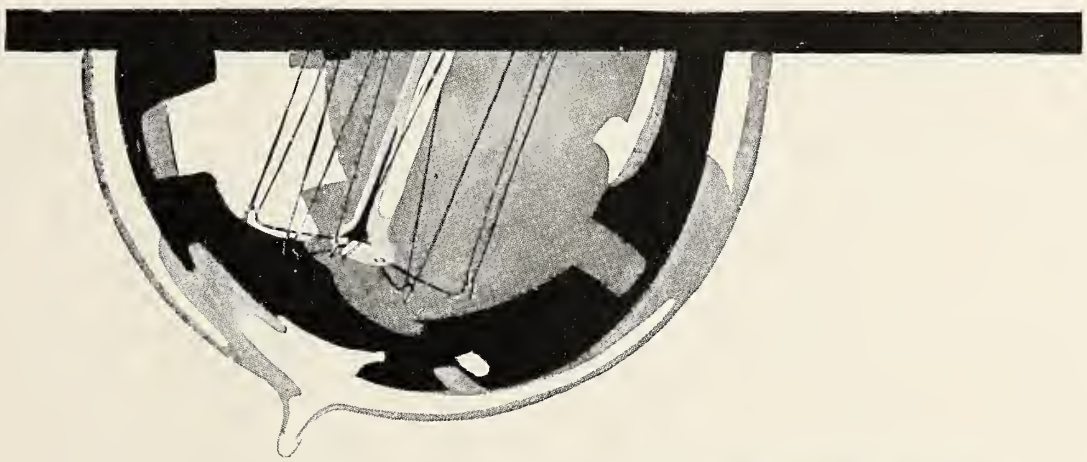
This is the most popular stitcher used to-day, because it handles all work from a two-sheet pamphlet to a seven-eighth-inch book equally well. No change of parts has to be made.

LATHAM MACHINERY CO.

NEW YORK CHICAGO BOSTON

"Not the name of a thing, but the mark of a service"

No lamps can ever be marked MAZDA unless they embody MAZDA Service standards of excellence



The Meaning of MAZDA

MAZDA is the trademark of a world-wide service to certain lamp manufacturers. Its purpose is to collect and select scientific and practical information concerning progress and developments in the art of incandescent lamp manufacturing and to distribute this information to the companies entitled to receive this Service. MAZDA Service is centered in the Research Laboratories of the General Electric Company at Schenectady, New York.

The mark MAZDA can appear only on lamps which meet the standards of MAZDA Service. It is thus an assurance of quality. This trademark is the property of the General Electric Company. :: :: :: ::

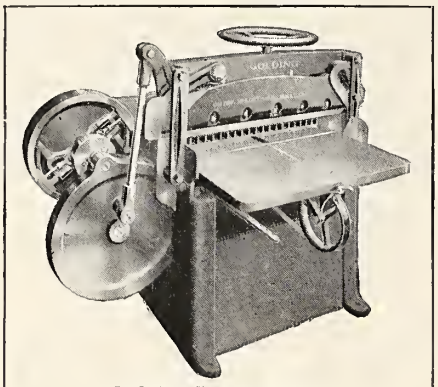
RESEARCH LABORATORIES OF GENERAL ELECTRIC COMPANY

4632

GOLDING CUTTERS

Have Distinctive Features For

Economy, Convenience and Ease of Operation



Golding Power Cutter

Golding 26-inch Lever Cutter

DOUBLE-SHEAR CUT overcomes any tendency of the knife to draw the paper; makes easy the operation; gives more uniformity and smoothness of cut.

ROLLER BEARING assures easy operation on Lever Cutters up to size 34-inch. It makes a saving of power on Power Cutters.

GAGE LOCK. This is attached directly to the back gage, locking the same positively in cutting large quantities to an exact size. In cutting small lots it is unnecessary to use the lock, as the front band clamp holds securely.

BAND GAGE is positive-acting, accurate, and is the quickest and easiest method of setting the back gage to size of cut. The graduated band is always in view with figures large and readable.

The BED is heavily ribbed. All cutters are thoroughly tested on the hardest of cutting stock.

In addition to the regular Power and Lever Cutters, we make a line of Automatic Clamping Cutters of high character at low price. *Write for Cutter Catalogue.*

Golding Mfg. Company

FRANKLIN, MASS.

NEW YORK OFFICE: 38 Park Row CHICAGO OFFICE: Rand McNally Bldg.

Additional Products: Golding Jobbers, Pearl Presses, Card Cutters, Hot Embossers, and various tools for printers.

KIMBLE

Single-Phase, Variable-Speed

PRINTING PRESS MOTORS

1. Are designed for printing press service, only.

2. They have all the refinements that belong on a printing-press motor and have none of the complications that are necessary to make a general-purpose motor fit for printing-press work.

3. Afford widest range of press speeds with utmost nicety of control.

4. Are economical, because they convert the power metered into useful work without loss in resistance boxes.

5. Rob alternating current of its terror for the printer, since they surpass direct current motors in performance.

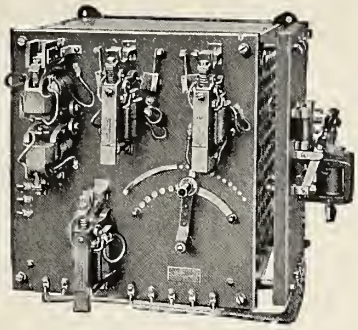
6. Can be installed on any single, two, or three phase circuit of proper voltage and cycles.

Kimble Motors are made in sizes ranging from those required by the smallest job press to the big motors for the large cylinder presses.

KIMBLE MOTORS

Kimble Electric Co.

635 N. Western Ave., Chicago



Push-Button Control for 2-Color Flat-Bed and Rotary Offset Presses

Designed for continuous duty;
Wide speed range;
Smooth acceleration;
Reversible and non-reversible.

Send for Bulletin No. G-4

SPRAGUE ELECTRIC WORKS
of General Electric Company
Specialists in Motor Equipments for Printing Machinery
Main Offices:
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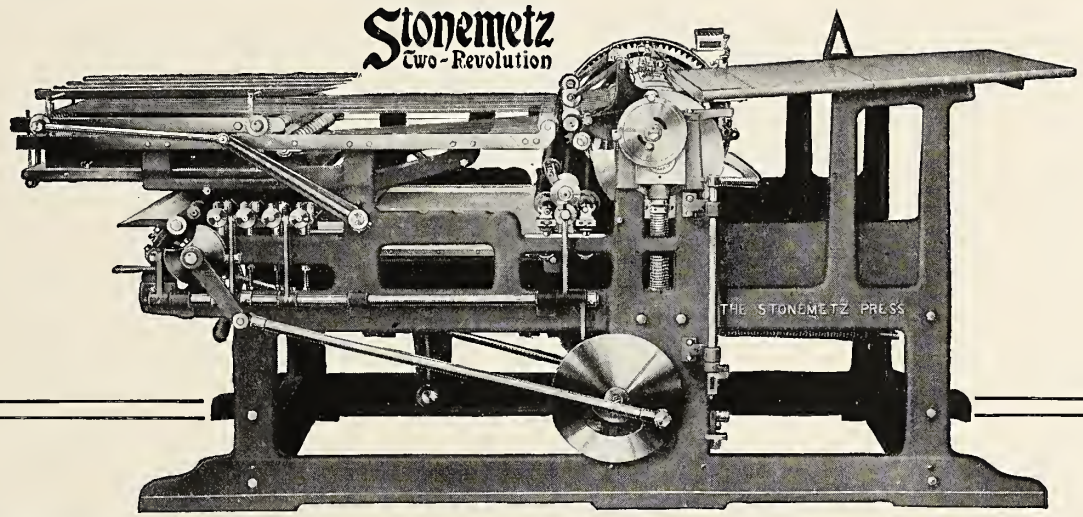

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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

Vol. 58 FEBRUARY, 1917 No. 5

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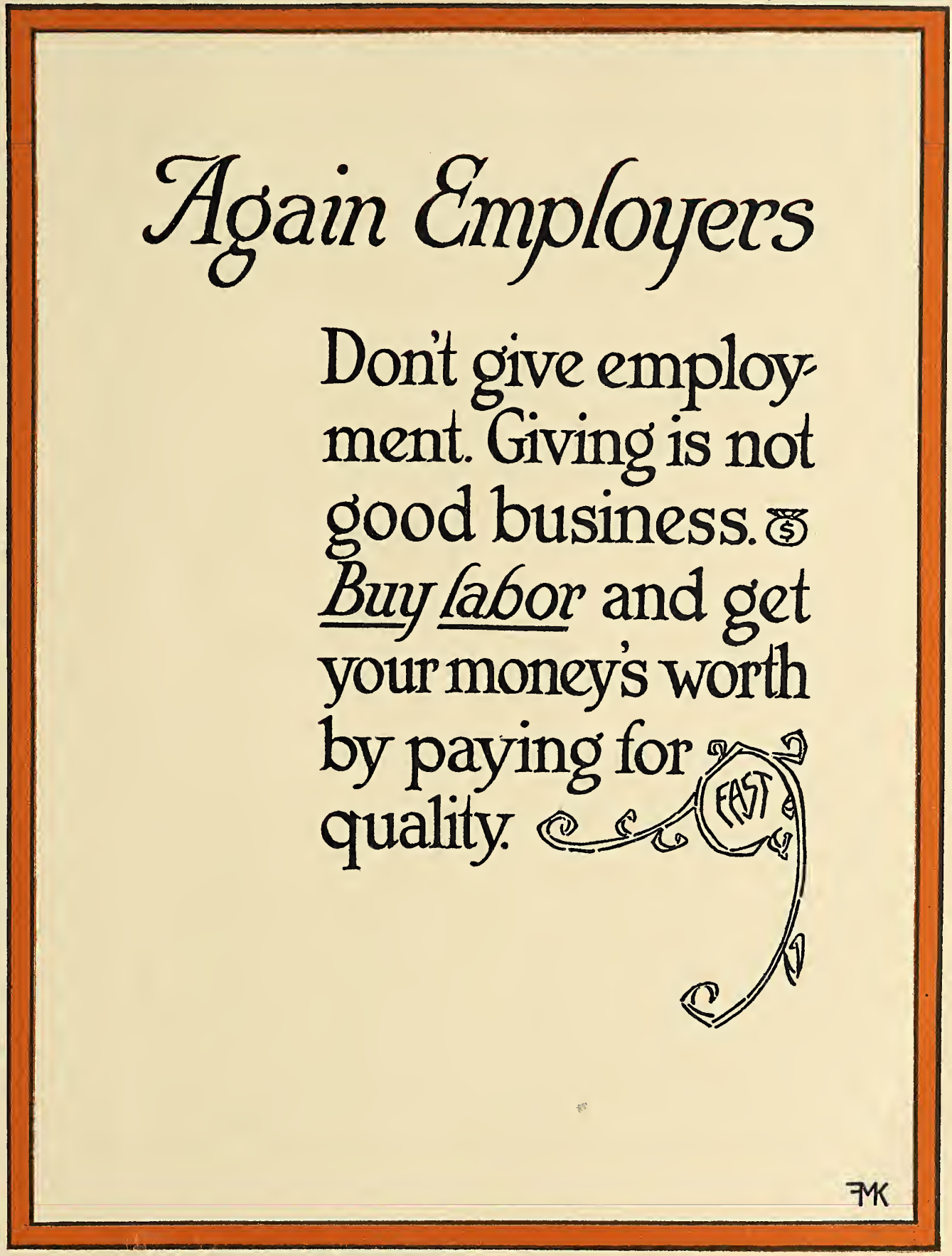

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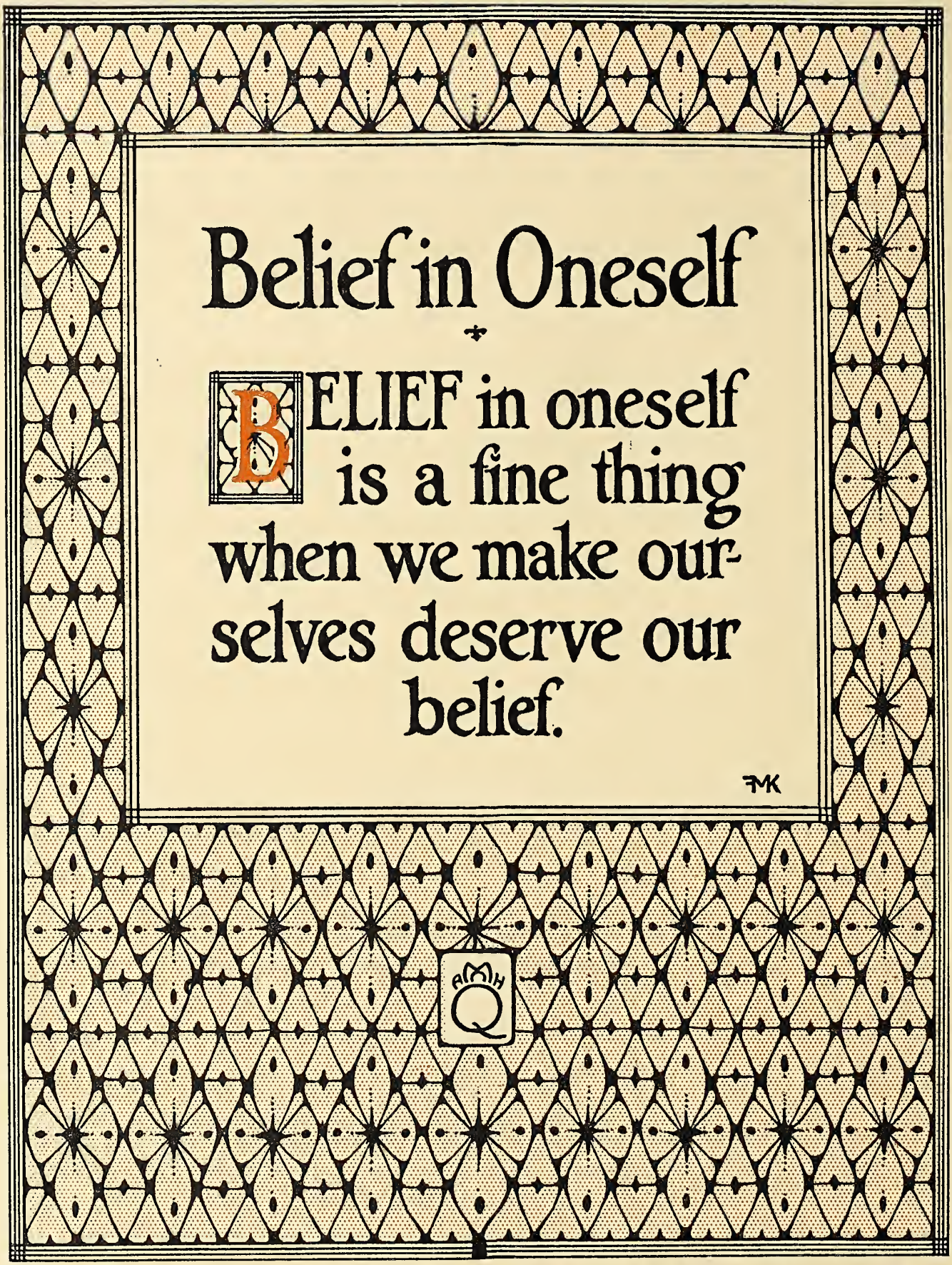

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MOVING PICTURES OF THE PAST

No. 2—By DAVID GIBSON

History was made in the old-time printing-office; individuality was developed; human ideals and aspirations had a place. In it men lived to do as much or more than they lived to gain. There was an inherent culture field for mental growth. No one is better fitted to move this picture of the past than David Gibson, a man of ideals, of analytic power and of abounding sympathy.

SOME of us will remember the celebrated case of rival editorship that existed between the late Sol Hathaway, the editor of the Indianapolis *Independent,* and the late George C. Harding, the editor of the Indianapolis *Mirror.* Both were vitriolic in their style, but Harding was the more literary of the two and was the greatest editorial paragrapher that ever lived.

Harding got so mad that when he started to write his pen became hot and sizzed every time he stuck it in the ink. Sol Hathaway had one of the old-time printing-offices previously described. It was an editorial-room and a composing-room all in one, but instead of circus posters there were theatrical posters for wall decorations—Milt. C. Barlow in "Uncle Tom's Cabin," Mr. and Mrs. McKee Rankin in "The Two Orphans," Sol Smith Russell and the Berger Family of Swiss Bell Ringers, Lotta in repertoire, Byrne Brothers in "Eight Bells" and the Hanlon Brothers in "Fantasma."

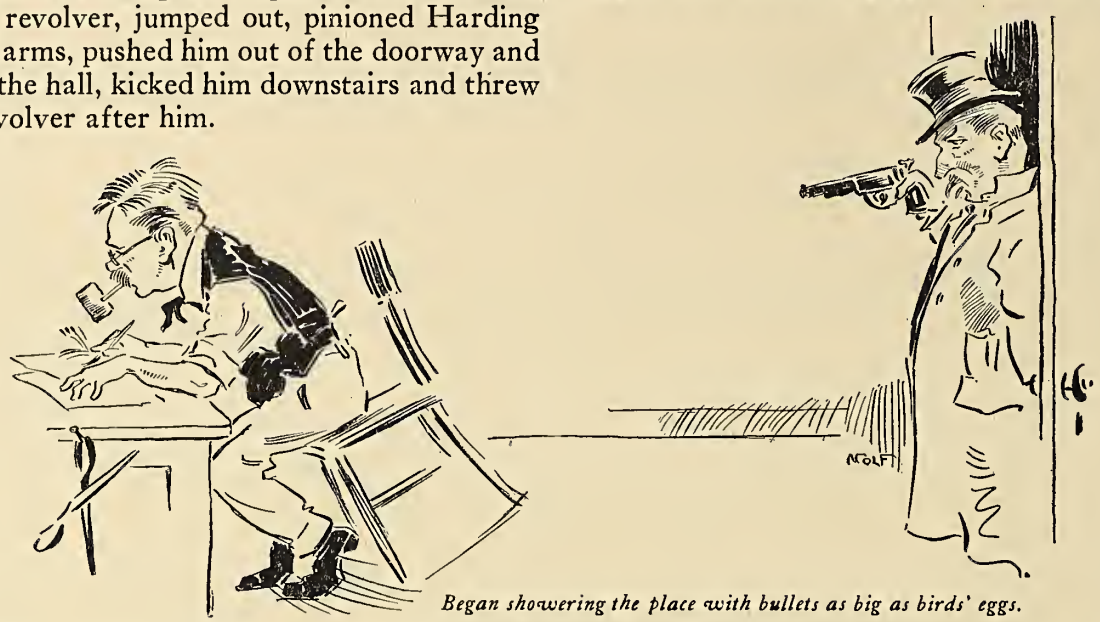
The climax of the Hathaway-Harding editorial feud came when Harding printed an item in his paper alluding to Hathaway as "the long-nosed, dead-beat editor that loafed about hotel lobbies and slipped into the dining-room when the manager was not looking."

Hathaway retaliated with a series of buck type interrogations, for in those days you could evade libel in Indiana by putting a charge in the form of a question. Hathaway used this form: "Will the esteemed editor of the *Mirror* please answer the following questions: 'Is it not true that on such and such a date, while in a beastly state of intoxication, you did so and so?'" (Not fit to print.)

Harding happened to be out of town when Hathaway's paper appeared on the streets. The following Friday, Hathaway was seated in his office at an old cherry desk with a flap that let down in front, with his back to the door, which certainly was a breach of the most ordinary editorial precaution.

Suddenly the door opened. Harding appeared in a "beastly state of intoxication" and began showering the place with bullets as big as birds' eggs from an army horse-pistol. Hathaway jumped under the imposing-table at the first shot. Two printers, setting type at the front of the room, leaped out the open windows at their sides, lit on an awning over an undertaking establishment and rolled off on to the roof of a hearse that was standing at the curb. The horses of the hearse proceeded to run away and started a stampede of other horses.

Hathaway, who was the more powerful physically of the two, waited under the imposing-table until Harding had exploded the five shots of his revolver, jumped out, pinioned Harding by the arms, pushed him out of the doorway and along the hall, kicked him downstairs and threw the revolver after him.



Began showering the place with bullets as big as birds' eggs.

Hathaway's first-page form was on the imposing-stone ready to go to press when Harding started shooting. One of the bird's-egg bullets grazed the surface of the type diagonally across the form and cut it down to the shoulder in a furrow. As soon as Hathaway could recover his printers, who had been scattered over the street from the hearse top, he set up in large Gothic type an account of the affray, tore out a lot of type paralleling the furrow and set in two brass rules and a line of type: "The track of the would-be assassin's bullet!"

There were two horse stampedes in Indianapolis within a few years and both started from Sol Hathaway's office. Old Sol had a penchant for show-people, and among those he fell in with was a man exhibiting a number of huge lions at Charley Gilmore's New Iron Zoo. Sol induced this fellow to take his lions to a photographer's adjoining the *Independent* office and notified a lot of men about town to stand beside the red, white and blue tubs on which the lions were seated and have their picture taken. The tubs, lions and friends had all been arranged and the photographer had his head in the camera blanket adjusting the lens, when one of the lions near the door got down off his tub, sauntered unobserved into the hall, and instead of going down the back stairway by which he had come up, he went down the front stairway. He stood for a moment and looked out into the street.

Two printers leaped out the open windows.

That one look was enough. It started every horse on the street going. There was a billowy sea of loping horses and bounding buggies. There were the sounds of snapping straps, the breaking of shafts and that cry of fear that only a horse can give. The lion became as frightened at the scene he had created as the horses had been of him, and he fled back up the stairs seeking the protection of his keeper. This went down in history as Sol Hathaway's Lion Party.

Years roll along and I can not help contrasting the type of modern printer with that of the past. I have been out of the newspaper profession seven years. The other night I went into the office of a large morning daily. I commented on the change and the contrast

of types of printers now and a generation ago. The foreman, who had been an itinerant in his day and had followed the evolution of his craft, agreed with me and called my attention to the fact that there were four men in the room who came to work in automobiles. I observed that many of them had diamonds on their fingers and in their shirt-fronts. The foreman told me many of them had savings accounts, quite a number owned their own homes, and he walked over to one man at a linotype machine and asked him to exhibit a draft he had in his pocket for $2,000, which that day he had realized from the expiration of a life-insurance policy. All this condition had been brought about by organization. Organization has made employers see that the employment of labor is not a one-sided proposition, and like all transactions under modern business ethics it must be mutually profitable. The employer must expect to pay the employees a profit above the actual cost of living for their work, as in the purchase of commodities.

The few itinerants I have observed in the newspaper craft of to-day are not in the mechanical departments. There has been a reversal of the old order: The itinerants are in the editorial departments, where the workers have no organization.

THE MAKING OF A NEWSPAPER PRESS*

No. 2—By LOUIS A. SCHMIDT

The reason why of a press or of any other machine is the first essential in knowing how to operate it. The operator who knows the principles on which the designer and constructor of the press developed the mechanism will not be likely to work at cross purposes with these principles, but will bend his mind to operate with them. Ignorance, prejudice or misconception often frustrate the plans of the best minds. These articles, explanatory of principles, are based on the construction of a certain type of press, but their modifications are applicable to all newspaper presses.

WHILE, theoretically, the type and impression cylinders should have the same diameter, it is sometimes preferable, particularly when the paper wraps around the impression-cylinders considerably, to make the first impression cylinder slightly larger, so that the paper is fed toward the second cylinder. This will prevent the breaking of the paper between the cylinders. The type and impression cylinders—in fact, all rotating parts of the machine—should be accurately balanced, not on straight edges but between centers, at the same speed they are going to run when in the press.

Each pair of cylinders requires one ink distribution, the kind and style depending, of course, on what grade of printing is desired. For a regular newspaper press each distribution comprises one ink-fountain, one ductor or lifting roller, one large and one small ink-drum, five vibrating and two form rollers.

The diameter of the ink-cylinders should be so designed that one is not a multiple of the other; neither should they be a multiple of the type cylinder, ductor, vibrating or form rollers, so that there will never be the same point of contact.

The ink-fountains should be placed in such a position that the adjustment of the keys or screws to regulate the flow of ink can easily be accomplished. This should be observed, in particular, in double-width presses, and if the design of the press does not permit of walking inside or between the press to adjust the flow of ink, the fountains should be arranged so that the center screws can be adjusted from the end of the fountain without reaching or leaning inside.

Particular care should be taken that the ink-roller in the fountain is positively rotated so that the ductor roller, which may possibly make up to 1,000 revolutions per minute, will not take the ink-fountain roller along, or what is commonly called "steal ink." Usually the ink-fountain roller is driven intermittently—that is, whenever the ductor roller is pressed against the ink-fountain roller the latter rotates a certain amount. This must be arranged to vary so as to suit the amount of ink required.

* Copyrighted, 1917, by Louis A. Schmidt, mechanical engineer with R. Hoe & Co., New York.

Some pressmen prefer a continuously driven ink-fountain. One advantage of this is that the roller in the fountain is positively driven and the ductor roller can not steal ink. In a continuously driven ink-fountain the roller should run in the same direction as the ductor roller rotates; this is an advantage, as the difference between the surface speed of the roller in the fountain and the ductor roller is not as large and the jar or bump is less apparent.

The ink-fountain should be provided with an inlet as well as with a suitable plug for cleaning. Either of these holes should not be less than one and one-quarter inches in diameter. The inlet should preferably be in the center of the fountain, so that the ink is equally distributed in the shell of the fountain.

Ink-fountains can be designed either with an overfeed or with an underfeed; the first are commonly called "overshot" and the latter "undershot" fountains. Undershot fountains are preferable for color-printing, as they can easily be cleaned by opening the knife or cut-off blade. They have, however, the disadvantage that they may leak, especially if ink of thin consistency is to be used. It is preferable to use overshot fountains for black printing. If the press is to do colorwork an additional undershot fountain can be provided so as to do away with the necessity of cleaning out the black fountain. To facilitate the adjustment of the flow of the ink a template, on which all the columns and margins are indicated, should be placed on the ink-fountain so that the pressman can see at once where to open or close the cut-off blade if certain columns require more or less ink.

The filling of the fountains should be done by means of pipes connected to an ink-tank, the ink being fed into the fountains by gravity, using an ink-pump or compressed air. This is a cleaner arrangement than filling the fountains by hand, takes less time and also saves ink. The ink-tank can be placed in any convenient place, but the pipes leading to the fountains should not be less than two inches in diameter. The location of the tank, as well as the pipes, should be such that the temperature around them is as nearly as possible the same as the temperature in the pressroom.

The ductor, vibrating and form rollers are iron or steel rollers with composition cast on their surfaces. All these rollers should run in closed bearings, and should be so arranged that they can easily be set off the cylinder in order to prevent their getting a "flat" on the surface should the press stand idle for any length of time. All these rollers should be strong enough so that they do not deflect. The vibrating-rollers as well as the form-rollers should, if possible, rest on the cylinder; this will, of course, depend on the design of the press, which again may depend on the size of the pressroom or on the desire of the pressman.

The bearings for the form-rollers should be such that the rollers can easily and minutely be adjusted and removed.

In reference to the supply of the ink from the ink-fountain by means of the ductor roller, it may be stated that the oftener the ink is applied the better. In newspaper presses the ink is supplied about every eighth paper; it is preferable to give less ink at a time, but to give it more frequently.

The arrangement of the plate-cylinders must be such that they are accessible for plating and, if possible, can be plated right from the floor.

The impression-cylinders should be placed so that the packing can easily be renewed. In locating the type and impression cylinders we must take into consideration the fact that the paper leading to the first pair of cylinders should hug the first cylinder as much as possible so as to straighten out the paper; but when leaving the first impression-cylinder and leading to the second pair the hug of the paper should be as little as possible, so any variations in the diameter of the cylinders will not affect the running of the press.

Whether the adjusting of the impression should be done by moving the impression or the type cylinder depends on the position of the cylinders. In a so-called straight-line press, where the cylinders lie more or less in a straight line, it is preferable to adjust the impression by moving the type-cylinders so that the impression-cylinders will remain parallel or in line. If in a machine of this design the impression-cylinders are moved to adjust the impression, it is possible, unless good care is taken, that the impression-cylinders will get out of line and the paper may wrinkle, or even break, between the cylinders continuously. Adjusting the impression by moving the type-cylinder may, of course, affect the form-rollers, but this will create less trouble than an impression-cylinder out of line.

The paper-rolls are conveniently placed on one end of the machine, and the leading-off rollers should be so arranged that all the paper-rolls turn in the same direction. Each paper-roll

should be supplied with a tension-roller, so as to equalize any unevenness of the roll. A sextuple press requires only three paper-rolls, but it is a great advantage when running the edition to have, if possible, double the required number of rolls, all so positioned and arranged that they can be run off in their respective positions. The two paper-rolls for one printing unit should be placed one above the other, and both provided with brakes. Placing the rolls in such position facilitates the changing of rolls in the least possible time. The empty rolls can in this way be replaced by a full roll without interfering with the roll in use.

The shaft or spindle on which the roll is fastened should be as strong as the core in the roll will permit, in order to prevent any jump which might be caused by the roll not being perfectly round. Care should be taken that the spindle is always straight and runs true. The paper-rolls should be well secured to the spindle to prevent any play or loosening of the roll, as this will affect the tension and may tend to break the paper. Usually the rolls are fastened by means of cones and gibs or keys to the spindles. These cones vary in construction, depending on the cores on which the paper is wound. Of late, wood-pulp or paper cores are more and more used, as they are considerably lighter than iron cores and reduce the cost of return shipment to the mill.

The objection to the paper core is that the inside hole, on account of the soft material, does not stand the wear and becomes larger, so that the cone does not hold sufficiently and is, therefore, likely to get loose and cause trouble. This has, however, been obviated by putting iron shoes on both ends of the paper core, thereby providing a solid hold for the gib in the cone. Iron cores will last considerably longer, but on account of their weight, as well as their cost, are supplanted by paper cores. Some mills have used cores made entirely from wood. These cores are round on the outside, but have a square hole. The spindle should be square, but the cones must be square to fit the hole. The main objection to these cores is that the inside square hole is quite often not true or in center with the outside and this will cause the roll to run untrue, which is likely to break the paper.

The brake is applied on the spindle. This brake should be constructed so that an even tension is always provided, as this is an absolute necessity in order to have the press run properly. An uneven tension in the paper will cause trouble in the press as well as in the folder. In addition, to adjust the brake at the paper-rolls themselves an arrangement should be provided whereby the brakes can also be adjusted from the folder end of the machine, so that if the pressman, while at the folder end, notices that the paper is "fluttering," he can adjust the tension without having to go to the paper-roll end of the machine or signal a man who may be near there. The brake should also be constructed to take care of the marginal or side adjustment of the paper.

To lift the paper-rolls in their respective positions a hoist should be provided. This should be built on the press and operated by an electric motor. It may be advantageous, however, to arrange the hoist so it can be operated by hand as well, in case the motor should give out.

The paper-rolls, as well as all the printing units and the folder, should be arranged to give the least possible "lead" or length of paper from rolls to folder. This will save waste in case a web breaks, and waste is an item which amounts to a great deal of money.

The lead of paper should also be such that the threading of the paper through the press can be accomplished quickly and safely. In former years tapes were used to lead the paper through the press, but they are more or less of a nuisance and have now been abandoned entirely.

If space permits, the placing of the paper-rolls below the presses is a great advantage, as it keeps the pressroom clear of the rolls and it also permits the use of the so-called "flying paster" arrangement, which saves time in running off the edition.

NOTE.—Two errors appeared in the preceding article of this series. On page 471, thirteenth line from the bottom, the fraction should be 1-12 of an inch instead of ½. In the next to the last line on same page, the words, "opposite pages," should read "*outside* pages."—*Editor.*

Whatever I have tried to do in life, I have tried with all my heart to do well; whatever I have devoted myself to, I have devoted myself to completely; in great aims and in small, I have always been thoroughly in earnest.—Dickens.

ON THE ROCKS.

Drawing by John T. Nolf, ex-printer.

BUYING PRINTING ON THE PERCENTAGE PLAN

By G. D. CRAIN, Jr.

Some advantages of the method of "cost plus." This article is based on personal experience in buying printing.

WHILE competitive bidding is a method of placing business which will probably never be done away with, the percentage system has so many advantages that it is rapidly becoming popular with a large class of buyers of printing. It protects the buyer and the seller at one time; and, founded as it is on mutual confidence, it enables the printer and his customer to get together on a basis where good work and a fair profit are both assured.

The concern which relies on competitive bids realizes full well that a big difference in price may be explained by difference in the character of the work which is to be done; for no matter how carefully the specifications may be written, there is so large a factor of individual shop efficiency to be taken into account that the figures submitted do not tell everything that the buyer wants to know.

The big word, "service," covers a multitude of points in which every user of printed matter is interested. It involves, for example, all of the knowledge of the printer in the proper selection of type, paper, and materials generally. In other words, his professional ability, so to speak, is not indicated in any way in the estimate which he is rendering. As a rule, the expert printer does not make an extra charge for special ability in designing printed matter, nor does the printer whose work is ordinary in every respect deduct anything from the cost because of that fact. Yet this is the one thing in which the buyer is most interested.

The problem of the man with a house-organ, a catalogue, a booklet or a periodical to print is to get the work done well at a reasonable cost. Usually the work which the printed matter is to do is of so much greater importance than the cost of it that a difference of a few dollars one way or the other will not affect the general result very much. In other words, here is one place where the memory of quality remains long after the price is forgotten — and where the recollection of a poor job sticks in the craw when the "saving" in the price has been lost sight of absolutely.

The whole proposition, then, is one of bringing together the man who wants service and the printer who is able to furnish it, without making price the only basis of their getting together. Yet under the competitive-bidding system this is almost the only factor which can be taken into account, if the bids are to have any weight at all.

Of course, the buyer may, and often does, invite only those concerns in whose ability he has confidence. But as between them the question is still one of price. And every customer ought to know that "lowest and best bid" is something which is not always to be found. The lowest is not necessarily the best, nor the best the lowest. Hence to demand that a bid be "lowest and best" is asking a good deal. The printer who complies with this requirement must have a fine plant and good service, along with an exceptionally sharp pencil.

This is where the percentage idea comes to the front.

When this plan is used the buyer picks his printer, without special reference to price, but because of the ability which he knows that printer has. In other words, he is looking not at the cost of the job so much as its character. And it goes without saying that such a method of handling it is pretty sure to get the best results.

The arrangement which is made is that the job shall be handled at cost, plus an agreed percentage of profit. This means that the printer is going to get out the work with a definite margin to his credit, and hence he can cut loose and do his best on the job, from the standpoint of character and quality, without having the harrowing suspicion that putting in time in bringing all of the details up to the mark is going to result in a net loss being charged against the job.

On the other hand, the customer has the advantage of doing business with the house whose service he desires; he knows that he will get a good job, and he knows also that the cost of the work to him is going to be reasonable. In other words, the arrangement is mutual, working both ways, and for the benefit of the buyer and the seller. Here is one case, at least, where

the twentieth-century slogan, "He profits most who serves best," has a good opportunity for being fulfilled.

Here is an instance, with which the writer is fully familiar, that illustrates the proposition.

The publisher of a new periodical was anxious to have his magazine appear in the most attractive form. At the same time, naturally, he was desirous that the cost be as low as consistent with good quality, because getting out a publication, especially a new one, is a splendid consumer of capital.

He invited bids from a number of responsible houses, of whose work he knew something, including the printer who had handled most of his business up to that time. The latter was the one to whom he hoped to be able to give the order, because he was assured of the right kind of service at all points of the proposition.

However, there was a considerable variation in the bidding. One of the houses which submitted figures was twenty per cent under the concern to which the publisher really desired to give the contract. The latter felt for a time that in justice to his own business he would necessarily have to have the work done in the shop which had submitted the low bid, especially as it had an excellent reputation in connection with publication work.

Finally, however, he had a heart-to-heart talk with the other printer.

"Look here," he said. "I am going to lay the cards on the table. I want you to handle this printing if possible, but you are high. Isn't there some way in which we can get together?"

The printer insisted that he had figured the work as closely as possible, and that while he did not want to lose the business he did not feel like cutting the price, as it would probably mean a loss.

"However," he continued, "yours is a new proposition, and there are a lot of factors about which I am not absolutely certain. I'll do this: I'll take the work at cost, plus an agreed percentage for profit, if you want to handle it that way."

It turned out that the buyer did want that system used, and it took only a short time to get together on the margin to be paid the printer. The latter furnished time-reports and all other cost data to the publisher, who found that the final cost was midway between the two original bids. The low man would probably have lost money, if he had given the service which was actually rendered, and the other, a conservative bidder, would have made more, perhaps, than he really required.

At all events, the plan developed splendid results in this case. Everybody concerned got all that was coming to him, and the printer kept a customer who would have been lost had the competitive-bidding system been closely adhered to.

Of course, it is perfectly true that competition may still prevail in determining the percentage of profit to be figured into the cost.

It is also true that an unscrupulous printer, taking a job on that basis, could pad his cost figures, and thus take advantage of the customer, who is unable to go behind these records.

But the basic feature of the percentage plan is that there shall be mutual confidence on the part of the customer and the printer.

The use of the plan is to enable the buyer to use the services of the house in which he has confidence, based on past experience in this connection.

The concern which has won the favor of a consumer of printing to this extent is hardly the sort which will take advantage of an opportunity to mulct a customer.

Consequently the objection on this score may be regarded as theoretical rather than practical.

As for the question of competition on the point of the percentage of profit, competition usually has been eliminated before the subject is taken up. In other words, if the element of competition is to be introduced, the work will be handled by competitive bids covering the whole job. The percentage plan is resorted to only after the customer has picked his printer and is endeavoring to get together with him.

"Reasonable profit" may be variously interpreted, but as between the maker and the user of printing there should not be great difficulty in reaching a satisfactory conclusion.

The percentage plan may not be ideal, but it is so much better than the ordinary system that it ought to be considered by every printing-house which can render the best of service and wants a reasonable return for it.

TIME SAVED IN THE PRESSROOM

By JAMES J. FINNEGAN

The elimination of waste, whether of time or material, is essential if a plant is to pay its way. Suggestions for saving some of the waste time in the pressroom are given in this article.

WHAT methods shall we pursue in reducing the cost of operating our job pressroom? This question is causing considerable deep study on the part of officials who have to control the destinies of this important department of the printing industry.

To the average individual engaged in the art of press-printing various ideas are suggested with the view of reducing the cost of production, some of which have to deal with modern machinery, new speed devices attached to old presses, reducing the quantity of stock wasted, buying of ready-mixed inks, having electrotypes made to be used on orders having long runs, employing efficient pressmen and feeders, and numerous other ideas, with the aim of producing "typographical art" at a much greater speed. While all these suggestions aid materially in the efficiency of the department, they do not in reality dispose of the one big item charged to the job pressroom.

To the close, observing student of a pressroom, an important implement of production, and also the most abused tool, is "time." Time as a means of production is unnecessarily wasted, as evidenced by the results of an investigation conducted by several leading systematizers in a few of the larger "typographical studios."

This loss stands out most prominently after the corrected proofs have been sent out for the O. K. of the customer. The type-matter is placed in an out-of-the-way place, while little or no attention is given it until the author's O. K.'d proof has been returned; then it is hurriedly locked up and placed on press without any instructions to the stockroom as to the quality or quantity of "bonded material" to be used in producing the finished printed article, this negligence, on numerous occasions, causing the pressman a waste of from fifteen minutes to a half hour before the cutter has his stock prepared. Through this operation it is easily conceived to what extent the press stands in unprofitable production — taking, for instance, a plant having an array of twenty job-presses, and employing a corps of assistant pressmen capable of producing the "costly art" at a high speed after the pressmen have set the guides and made ready, with an average allowance of four different changes per day for each press, or twenty hours for the entire department, which contributes very decidedly to the profit-and-loss ledger, with the loss column much in evidence.

This inefficiency has been abolished by several offices of the "safety first" variety which presented a system operating on this basis, following the proofreader's O. K.: A proof is taken of the job and sent out to the author for his approval. While this proof is out, the stone-hand locks up the job and places the form in a rack, specially constructed for the accommodation of forms waiting for the "good word."

Following this performance of duty, said stone-hand places an order for stock with the "warden" of that department, who in turn delivers to the job-cutters the particular stock ordered for the job, with printed instructions as to whether it is a "trim" or "finish" cut, quantity, the customer's name, date printed product is to be delivered, and the color of ink.

After the cutter has completed his labors as per instructions, he places the stock upon a large wooden table, erected in what was formerly an unused section of the pressroom, with the above instructions attached for the benefit of those engaged in the "art" of press-printing.

When the patron's O. K.'d proof is returned, the copy is given to the guardian of the pressroom, who locates the form, places it on press, has his make-ready and guides attended to, which is followed by referring to the wooden table, locating his stock with all the necessary instructions for the finishing touches to be administered in his department.

It is easily conceived that in this manner all unnecessary waiting for the cutter to provide the much-needed material is eliminated, and what was formerly a burden of expense attached to the neck of the job-press department is now a most acceptable addition to the treasury of the "master printer."

MAGICAL TIPS ON THE BLACK ART—
"NUISANCE OR NO?"

By C. RAIMOND COLLINS

The writer of this article makes the statement that publishers are awakening to the fact that a job department and a daily newspaper can not be conducted successfully under one roof, and gives several reasons. The principal one seems to be mismanagement. The fact that a number of publishers are maintaining job departments on a successful basis seems to disprove the arguments here presented. As an example, we refer to the article regarding the "Daily News," of Beloit, Wisconsin, which appeared in our January issue. We would like to hear from others on this subject.

IN what light do you regard the operation of a job-printing department and daily newspaper, in combination? In reply, the average newspaper owner, from sad experience, will moan in mournful emphasis, "It's a confounded nuisance!"

Has the job department outlived its usefulness in conjunction with a daily publication? Is it a "fly in the soup," a "monkey-wrench in the wheels" of the average newspaper machine? These are questions which many operators of combination plants could consider, with results which might astound them.

This problem has proved a fair competitor to the news-print situation in creating worries for the average publisher. As a result it has been cornered, sized up, down and sideways, and found wanting by many who have tried it.

Publishers the country over are undeniably awakening to the cold fact that a job department and daily newspaper can not be conducted under the same roof successfully. At the close of each year, when the ledger is balanced, a huge deficit is generally discovered, on the profit side, in one of the two departments. The newspaper may be keeping the job department out of deep water or the job end may be holding the door in the face of the sheriff.

There are several concrete reasons for this.

In a majority of instances the downfall of the job department has been occasioned by neglect as the demands of the newspaper have continued to grow. It has been regarded merely as a side proposition with the average publisher and has slowly but surely been shelved, not being considered seriously until the sudden realization has dawned that the investment has not been developing a sufficient dividend to compensate him for the effort expended in its operation.

In other cases, especially where a newspaper has accepted the position at the foot of the ladder in community favor, the job department has been worked to its limit in an attempt to cover the deficiencies of the newspaper and keep it in deep water, away from the shoals of bankruptcy and in the mails.

With the continuous increase of late in the price of all grades of paper stocks, the job-printing situation has proved even more serious. Many publishing plants have sacrificed immense contracts rather than attempt to obtain sufficient paper at prices which would permit of profits. In former years these contracts have kept the wheels of the presses humming merrily, but now they are in great danger of becoming paralyzed at the joints.

Numerous methods have been adopted by publishers in an attempt to regain a portion of investments made in job-printing equipment and materials. Many newspapers have sold these departments outright, together with all contracts and business favors. Others have leased the departments. Still others have placed competent managers in charge, on flat commission, or salary and commission, in this way keeping the business out of the rut of idleness.

Without doubt there are many plants which through systematic management have found means of making both departments of their business successful, money-making propositions, but in a majority of instances the job department in connection with a daily publication has cashed in its checks.

It has received the blue envelope of disfavor, and job-printing is slowly but surely finding its way into the hands of those for whom it was intended—the expert job-printer—the printer who does nothing else.

ON STANDARD USE OF HYPHENS

By F. HORACE TEALL

Truly the English language doth contain many perplexities — and probably the greatest of these is in the compounding of words. Would it not be a wise plan for our Government to appoint a commission, composed of several of the leading authorities on the English language, to make a thorough analysis of the subject and formulate a standard of usage that could be universally adopted?

THE use of hyphens here to be considered is, of course, their use in compound words. While the present confusion of ideas about this matter presents an almost insurmountable problem, it is nevertheless a fact that standards have always existed, and do now exist, but have always been sadly neglected. A standard must be something established as a pattern or example of propriety, as a basis of correct usage. Of course this means that the particular instance should be determined by analogy. It is equally a matter of course that in regard to any subject so unsettled as language forms many differences in determining analogy will be found to exist, not only because different persons think differently, but also because a great many terms are actually amenable to various classification.

One great obstacle to general agreement on any system of compounding is the common refusal to accept analogy as a guide. Here, as in many other cases, a story of personal experience furnishes the best exemplification possible. When the writer began work as an editor on the "Webster's New International Dictionary" he was greeted by another editor with the remark, "Now we will have some reason in the use of hyphens." His answer was, "Not through me. I'll never say 'hyphen' here except in answer to a question." This was because the preceding edition, the "International," had revolutionized the policy of the dictionary and rejected most of the hyphens previously used in the work. Later this writer was asked which grammatical authority prescribed the hyphens shown in his printed list of words, and was not able to name any one, partly because no grammarian had covered the subject in full, and partly because he was himself held by many to be the best authority. His questioner expressed the naive opinion that it would be unwise to make so decided a change of policy, and was surprised on being told that the chief authority that taught the correct use of hyphens was the "Webster Unabridged," and that reversal of policy now would be simply a return to that which had been overturned in the preceding revision.

The strangest phase of the making of the New International Dictionary was the insistence that it was to be the American standard authority, while those who controlled such matters would not have such consistency of form as would make it fit to be a real standard. Any effort to secure an approach to consistency in compounding was scornfully rejected, with one exception. When they were told that the International had fifty names of plants like goat's bane and seventy like dog's-bane, they decided, very sensibly, to have a hyphen in every such name except a few (as sheepshead, coltsfoot) which were universally written as one word. So far is the result from being a standard that it is simply impossible for any one to know how the dictionary treats any term, as to its form, without looking in the book each time, except in the few cases of unconscious memorizing that arise from frequent looking. It is thus the present writer knows that this dictionary has hymn book, but storybook; dining room, but drawing-room and countingroom; story-writer, but letter writer; breastbone and jawbone, but cheek bone and hip bone; angel fish, but devilfish; and undoubtedly many other absolutely indefensible differences in terms any one of which should have the same form as any other. Not thus are true standards made, notwithstanding the fact that a few such inconsistencies are practically universally established, as schoolmaster and schoolmistress, but schoolteacher or school teacher.

Twenty-five years ago the present writer published a book on the principles of compounding, and his conviction that what he there said is

right has been constantly strengthened by his later experience. He can not now, however, express his opinion more clearly than he did then, and will here reproduce it:

"After long experience in connection with the making of books and newspapers, mostly for people who 'did not believe in compounding,' and after earnest examination with a view to determining the widest and best usage, the conclusion seems inevitable that many more compounds must be made than some writers have heretofore used, and many fewer than some others have made, before approximate consistency can be attained. Full recognition of the proper separate use of a word is essential, and it is also essential that under certain circumstances the word should become part of a compound. The only plausible reason for making a compound word, in any case, is that such form differentiates the unified term in meaning from that represented by the separate words; and the differentiation can be marked much more effectually by applying analogical principles, taking some unquestionable compound as a model, and giving unity of form to all terms which are exactly like that model in signification, even when there is no possibility of misunderstanding them in either form."

Persistent disregard of principle as to use of hyphens, mainly the result of dislike of so-called hair-splitting carefulness, has engendered a widespread wish for universal rejection of hyphens for compounding. Nowhere else is this so noticeable as among printers — that is, operators and proofreaders. Many of our best writers, on the contrary, believe in systematic use of hyphens, though real system in practice is rare. In between these classes are those who are not particular, or even are consciously careless, yet who often use an occasional hyphen in certain words in which they happen to think it necessary, mostly because of their familiarity with such use. An instance of the persistency of custom regardless of reason is seen in the British clinging to the hyphen in the words north-east, north-west, south-east, and south-west; they preserve that habit with tenacity almost equal to that shown in the spellings colour, favour, etc.

Speaking of tenacity and persistency reminds me of something that can not profitably be omitted. It is that practically every one clings tenaciously to the practice first learned or made familiar, each one, with few exceptions, holding stoutly to the notion that his way is the right way. Until that common notion can be dispelled — and probably it never will be — there is just one practically safe procedure for operators and proofreaders. It is to throw aside one's own ideas of right and wrong in doing work for others, and to do what those others generally want, which means follow copy, except when explicitly told to do otherwise. Especially in regard to compound words, the decision clearly rests with the author or editor. The one who writes this has studied compounding probably more than any one else, and his practice as a general proofreader is to follow copy, no matter whether it is good or bad — it is usually very bad. And he has never heard a complaint.

COURAGE enlarges, cowardice diminishes resources. In desperate straits the fears of the timid aggravate the dangers that imperil the brave. — Bovee.

THE COUNTRY CORRESPONDENT

By BUFORD O. BROWN

The value of a newspaper to the reader is dependent upon the quality of the news carried. How to get the country correspondent to gather the right kind of news—news that will increase the interest in the paper—is discussed in this article.

THE country correspondent is a maker of newspapers. He is not "the maker," mark you—yet in our rural communities, and even more ambitious county-seats, the country correspondent is a factor too often undeveloped; frequently too little appreciated when he is faithful; ordinarily a thorn in the side of the publisher because the items from one schoolhouse or another are almost sure to come up missing, or get in too late to go to press.

The value of the community correspondent to the country newspaper increases no less in ratio with his regularity than with his ability to "dig up" news. Investigation will show that in most cases it is a failure to recognize news that is news which causes the correspondent to delay or fail to send in his items. The lure of the reporter takes hold of the man or woman who has sensed the art of hunting up news. Your country correspondent may be too busy to get out and call in person on every prospect; he—and particularly she—is not too busy or too tired to call up the neighbors over telephone, especially if the correspondent has an idea about what he shall ask for. You know ideas have a peculiar way of making us uncomfortable until we act upon them—if they are concrete. "Any news?" is a poor question for a reporter. It is no better for the country correspondent.

Then the first requisite for making your community correspondence newsy, dependable and regular, is to instruct the correspondent as to what "news" is. A correspondent called up X-1111-Black: "Any news?" Yes, it was hog-killing day. The item was good for two lines. Lucky man to get it on such a query! As a matter of fact, the fact that they were killing hogs wasn't the item of interest; not even that the hog was a Duroc shoat weighing nearly three hundred pounds. However, when you get a man who can elicit that much information he usually knows enough of news values to go on. The hog was about two hundred days old, so that he had grown nearly one and one-half pounds for every day of his life! The big question is, "How was it done?" Did the hog graze on clover, blue grass, or alfalfa; was he fed silage, rutabagas and middlings, or plain corn, bran and swill? How many hogs of that sort does the farmer have, and how much profit does he figure that one of them would show him at market price? Of course it is profitable. Then why not grow more of that kind of hogs?

The item of interest may be about a cow, or a hen that laid twenty-seven eggs last month. It may be an unusual field of wheat, corn, cotton, hay, potatoes, or peanuts. In every case the "human interest" item is, "How was it done?" And when the newspaper gets its correspondents to asking those questions it is fathering an interest on the part of the people in finding out how they do these things that are worth writing up. Then the people are pretty likely to ask themselves, "Why not do it all that way? It means more money from the old farm each year." Any man sees the possibilities in his old place when he looks at it in this sort of analytical fashion. So the newspaper is fathering prosperity for the entire community by instructing correspondents so they will make such inquiries for news.

You can generally depend, too, that a correspondent who can get such stories as that is going to send them in regularly. Oh, it may be about cooking, growing flowers, or any one of a hundred activities of the country. But enough of it makes the paper printing such news sought after by every family in the territory covered.

Then, how are editors going to instruct correspondents so they will know how to get news in this way? In person, preferably. In the first place, *select* your correspondents. After that, an aggressive editor will find that it pays big to get over his territory at least once a year. People will appreciate seeing him and finding out that he is interested in their problems, their schools, their churches, their roads, their homes. If you can't cover the ground on "Old Dobbin," buy a Ford. A systematic visitation of your ter-

ritory will not only bring in new subscribers, it will enable you to collect promptly from delinquents. It will make your subscription list a source of considerable income.

The great trouble is that we country editors start at it in such a hit-and-miss fashion that we never get around. Naturally our correspondents send in items the same way — they get the habit from us. A personal visit to fifty correspondents — and few country papers have half that many, or need them — would require surprisingly little time if the editor went at it systematically. Then, if it is not practicable for you to visit your correspondents — although it will pay you in subscription money collected to do so — invite the correspondents to see you. Invite them even if you do get out to see them. Few correspondents but would consider it a red-letter day to be invited to come in and spend the day as your guest. If the visitor is a woman, take her to your home and let your wife help entertain her. If it isn't convenient for a man to be entertained at home, then go with him down town. Don't, *don't* send him to town for dinner and tell him, "See you at one o'clock," or any other hour. Make him your guest for the day. Show the correspondent everything there is to see in your plant. If your Ford is running, take a trip about town. Introduce your friends to the visitor. Your guest will feel the pride of his individuality, and he will have a much higher conception and respect for your standing about town. It will inspire him to a higher sense of his responsibility as your correspondent.

One paper has its correspondents as its guests at the big circus each year. Another aggressive editor has his correspondents as guests at the county fair every fall. He pays all the bills, too. They have dinner on the ground, see what there is worth while, and then go home feeling their dignity and individuality as members of the staff of the biggest influence for good in the whole world. When you can make your correspondents feel that way about the paper their items will come in every week; and those items will make every man, woman and child in your trade territory want your paper. It costs money, tireless effort, hard thinking. When you've done all that it is the biggest asset of your paper.

One other thing — after you have entertained hospitably, get down to business. Every correspondent knows, or dimly guesses, that some sort of system is necessary, and because they find none is one reason why many of them never feel urged to be systematic or prompt in getting their items into the paper. Take plenty of time to show your correspondent what news is. You should have some examples of good stories which have been developed from one or two line items, so that you can point out concretely just what you have in mind. A specimen list of questions will help. All this will take time to prepare, but it is worth little to talk to the correspondent in abstractions, even less to urge him "to get all the news." Concrete examples, frequently repeated, will gradually fix in the correspondent's mind what you want. The task is easier, usually, with a young person.

Of course, you will have stationery prepared specially for the correspondent, bearing a line for his name, address, community, etc. Some enterprising county papers have printed sample questions, and occasionally a sample story on the back of the sheet. Naturally, the publisher who supplies his correspondents with just any sort of scraps that come handy can not expect them to take their work seriously, or manifest any interest or pride in it. They can't help feeling sort of "don't-let-them-know-I-did-it," whenever they drop their items in the postoffice. Of course, you can use "scraps" if they are convenient, but they should be cut to regular size, and can be printed at odd times without adding anything to the actual expense of your shop.

The thing next best to a personal interview is a personal letter. By all means, see your correspondents twice a year; and by no less certainty, mail each one of them a personal letter every six weeks or two months. Correspondents won't work automatically.

The men whom I have seen succeed best in life have always been cheerful and hopeful men, who went about their business with a smile on their faces, and took the changes and chances of this mortal life like men, facing rough and smooth alike as it came.— Charles Kingsley.

MAKING USE OF STOCK OFF-CUTS

By DORR KIMBALL

This article appeared in the May, 1913, issue of "The Inland Printer," and is reprinted here by special request. There has been considerable discussion as to the best methods of offsetting the constantly increasing costs of paper, and this has prompted one of our correspondents to write as follows: "The high and steadily rising prices of all brands of paper calls for the most rigid economy in handling stock in large as well as small printing-offices. The plan of saving cut-offs printed in your magazine a few years ago is, therefore, more valuable than ever before, and the writer suggests that you reprint it at an early date for the benefit of those readers who did not take advantage of it when first printed, and for newer readers as well."

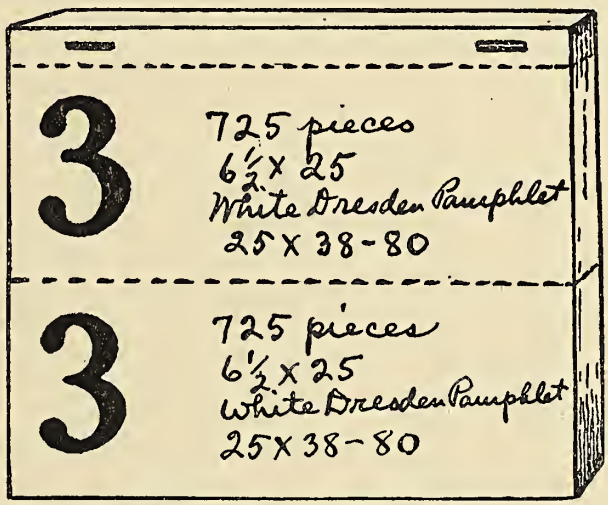
IN any shop the off-cuts from stock are a valuable item, but under the usual conditions not much benefit is derived from this by-product. The stockcutter usually intends to save pieces which are large enough for possible future use, and generally has a special bin or shelf where he stores these odds and ends. If a salesman wishes to utilize some of these off-cuts he hunts up the stockman and together they go through the available lots. In this way the stock gets pretty ragged-looking after a time and there is no attempt at systematic order in the storing or arrangement on the shelves. Very little time would be required to maintain a system which would keep these pieces in order, and the saving which would result would more than pay for the extra cost of labor.

The main requirement for using these off-cuts to advantage is that the supply on hand be available to all the salesmen whenever a new job is being entered. To secure this advantage, and also to provide for the orderly storing of lots of off-cuts, the following plan has been put in operation, with considerable success.

The stockman was provided with labels prepared in duplicate. One of these labels he attached to the package of off-cuts. The other he attached to a sample sheet of the stock and sent to the office. These labels, as shown in the illustration, bore a large number and a blank for a description and number of sheets in the package. These labels were prepared with rubber-stamp figures, perforated and made up into tabs, arranged with number one on top and consecutive numbers below.

Shelves were assigned in the stockroom for these packages of off-cuts, and the stockman took care to arrange the packages in consecutive order, with the labels in plain sight. Whenever the last position on the shelves was occupied by a new lot the whole supply of packages was rearranged so as to utilize the spaces left free by used packages, the consecutive order of numbering being maintained.

The labeled sample of stock in the office was kept in a loose-leaf holder, which was accessible to the salesman at all times. Whenever some of the off-cuts were requisitioned on a job, the number of sheets, the job number and the remaining sheets on hand were all noted on the label. If all of any one lot was requisitioned the sample was taken out of the holder and sent to the stockroom with the job-ticket. In this way the sample file in the office was always up to date, and all particulars about off-cuts on hand could readily be ascertained without bothering the stockman or taking the time to go through the "junk heap."



Labels for keeping a record of off-cuts.

THE PRINTER'S TEN COMMANDMENTS

I.—Endeavor through simple methods to do effective work.

II.—You are privileged to let yourself be influenced by excellent specimens of printing, but do not slavishly copy them.

III.—For each job use only superior material and aim to make the product as plain as possible.

IV.—Be original. Each piece of work issuing from your office should carry the stamp of your personality.

V.—Rush no job unduly. Good work always requires time.

VI.—Do not get discouraged at mistakes and failures, but look on them as paid tuition fees. Only he attains his goal who constantly learns.

VII.—In all your productions pay special attention to quality.

VIII.—Endeavor under all circumstances to satisfy your customers.

IX.—Keep step with progress, but do not let it tyrannize you, and, above all, do not become a slave of the day's tendencies or fashions.

X.—Promise no more than you can perform.

Translated by N. J. Werner, from "Schweizer Graphische Mitteilungen."
Border from "Typographische Jahrbucher."

EDITORIAL

A FEW words from the new editor: In taking up the work of guiding the destiny of THE INLAND PRINTER, the new editor is by no means unmindful of the great responsibility that has been entrusted to him. For a third of a century this journal has been recognized as the leading authority in the printing and allied fields. During that time it has had a large share in the development of those fields, and in bringing the art of printing to its present status. To maintain that standard, and to make THE INLAND PRINTER an even greater influence in its sphere, will be our aim, and every effort possible will be put forth toward that end.

IN its Thirty-fifth Annual Review, published in connection with its issue of Saturday, December 30, *The Chicago Daily Tribune* reviewed business conditions of the country for the year 1916. Practically all lines of industry were covered, but, throughout the sixteen pages devoted to the review, the only reference to printing was the advertisement of one of the larger printing-houses. Is this an oversight, or are printers themselves at fault? In the address of Henry Lewis Bullen before the Franklin-Typothetæ of Chicago, and printed in these pages during the past year, printing was classed, and rightly so, as the most important factor in the development of any city, and in the upbuilding of any business institution. Surely, then, printing is entitled to its proper recognition in connection with any business review, and printers should see that it gets it.

IN an address during the annual meeting of the Western Association of Teachers of Journalism, recently held in Missoula, Montana, Eric W. Allen, dean of the School of Journalism of the University of Oregon, advocated the establishment of courses in business administration in connection with the courses in journalism, so that students may succeed as publishers as well as news writers. "Besides being a profession, journalism is also a business and an opportunity for public service. The road to the highest places in the newspaper world is barred to the man whose training and experience are limited to only two or three phases of the work," said Dean Allen. It has frequently been pointed out that one of the principal causes of many failures is lack of knowledge of the business end, and the present tendency toward specialization in all lines, to a large extent, prevents the acquiring of that knowledge. Dean Allen's suggestion is timely and should receive due consideration.

Printers and Government Legislation.

Considerable righteous indignation has been aroused as a result of some of the recent bills presented for consideration by Congress, and, as the printing industry is vitally affected by several of these measures, it is well for printers throughout the country to keep in close touch with what is being done, and do all in their power to protect their interests. In our last issue, brief comment was made regarding the proposed bill to increase second-class postal rates, and attention was called to its effect upon the publishers of the country if the bill should be passed. Another issue in the form of a bill to exclude alcoholic-liquor advertising from the United States mails is also up for consideration. It is not within the purview of this journal to discuss the relative merits of the two sides of the liquor question. We are, however, most strongly opposed to any action that will in any way curtail the freedom of the press or tend to decrease the product of the printer. This bill provides that "no letter, package, postal card, or circular, newspaper, pamphlet, or publication of any kind, containing any advertisement of any spirituous, vinous, malted, fermented, or other intoxicating liquors, shall be deposited in or carried by the mails of the United States, or be delivered by any postmaster or letter carrier when addressed to other than a lawfully licensed manufacturer or dealer in such liquors," with the penalty of a fine of not more than $1,000 or imprisonment for not more than two years, or both, for violation.

The passage of such a bill can in no way help to overcome the wrong use — we might say abuse — of spirituous liquors. Other methods must be employed for that purpose, and the principal method begins with the early training of the individual. It will, however, work a great hardship

on the printers of the country by reducing to a very large extent the amount of work turned out — and, in this instance, the word printers includes all in the allied industries, as lithographers, electrotypers, engravers and others will have to share the burden. Furthermore, as has been set forth in a protest sent out by Branch No. 4 of the Printers' League of America: "If Congress can forbid the advertising of one lawful business, which will take millions of dollars of printing away from the printers of the United States, not only in display advertising, but in circulars, price-lists, folders, etc., it can, with equal propriety, forbid the advertising of numerous other articles of lawful merchandise. There is already propaganda on foot to treat tobacco, cigars and cigarettes as it is attempted to do here with liquors, and the printing and allied trades of the United States should oppose these efforts to curtail the freedom of the mails and of the newspapers in advertising lawful merchandise."

Another bill, along somewhat similar lines, prohibiting the transmission in the mails of liquor advertisements in circulars, newspapers or otherwise into States which prohibit such advertising or solicitation, has recently been passed by the Senate and is now before the House.

Strenuous efforts are being put forth by the various printers' organizations in opposition to these and all similar bills, and they should have the hearty coöperation of all connected with the industry.

Overs and Shortage.

The question of overs and shortage on various classes of printed matter has been the cause of more than a few serious disputes between printers and their customers, and about once every so often a correspondent will write, asking whether there has ever been a rule governing this point that has had the general approval of the trade.

It is well known to both buyer and seller that printing, being a made-to-order product, can not be governed by the same rules that apply to goods handed off the shelf from the general stock, but both sides seem to think that their particular case should be a law unto itself, and this has prevented general agreement on the subject.

There are customers who demand actual count and will not receive, or, rather, will not pay for copies over regular count, while others, more reasonable, will accept them at a reduced price. Both are wrong.

In order to be sure that there will be full count when the job is finished, the printer must provide for more than the full count at the start, and if the paper is made to order or brought specially from a distant mill he may have to take the quantity that the mill will make or sell, as the mills have a definite rule on the subject of overs and shortage. After passing through the various operations in the printing-plant there will be some spoilage, and the amount of this can not be determined in advance, so one printer will provide liberally for this and the job will come through with, say, two to five per cent over the requisite number of copies, while another printer will buy just the number of sheets required by the order and his job will come through from two to five per cent short. Both are honest men, and bill the finished job according to the actual delivery at the rate per thousand agreed upon, and both customers kick — one because he thinks he must have the full count and the other because he does not want to pay a few cents extra for something he thinks he can get for less by kicking; and the printers are left to do the best they can because there is no firmly established trade custom to use as a defense.

The lithographers have the habit of printing on their stationery a notice regarding deliveries that covers this point, and the same thing should be done by all printers. The following from the letterhead of a prominent house is very clearly worded and will serve as a model:

> All orders are contingent upon strikes, accidents, fire or other delays unavoidable and beyond our control. Cancellation of orders can not be accepted after materials for the job have been ordered or work started. Overrun to the extent of ten per cent (10%) of the quantity ordered to be paid for pro rata. Delivery of not less than ninety per cent (90%) of the quantity ordered to be regarded as a complete delivery, such shortage to be deducted pro rata from the total price. All drawings, engravings, plates, stones, etc., are to remain our property. Unaccepted sketches to be charged for. Terms — net thirty days f.o.b. factory.

The general adoption of such a rule by all printers' organizations, and the printing it on all estimates and contracts, would go far to settle the matter and remove all cause of disputes about overs and shortage.

The Question of Increasing Prices.

There has been considerable discussion regarding the necessity of raising prices on the product of the printing-plant in order to meet the constantly increasing costs of materials. In some instances printers have stated that they were afraid to raise prices for fear customers would go elsewhere to have their work done. During a recent meeting of a printers' organization this question was raised, and one of the members called attention to the fact that the difficulty was due principally to fear. He gave one or two incidents showing where he had gone to customers, presenting the need of an increase and securing it with very little effort.

The same problem faces our brethren across the seas. At the December meeting of the London

Master Printers' Association, the secretary, R. J. Lake, called attention to the ease with which increases could be secured if the printers went after them in the right manner. The prices for law printing had long been far from remunerative, and certain law printers had come to the conclusion that it was useless to ask for more money. One man took the matter into his own hands and applied for an increase, with the result that he secured an additional fifteen per cent on one line and twenty-five per cent on another. He also wrote to the House of Lords asking for an increase, notwithstanding the fact that he had been told it was a ridiculous thing to do, as prices were already too high. On the morning of the meeting he had received an answer from one of the officials, stating that he would be glad to grant an increase of fifteen per cent.

The difficulty *is* largely due to fear — a lack of confidence, not only in self but also in competitors and in the fairness of the customer. Like begets like, and just so surely will the printer — or any other merchant for that matter — get what he goes after if he goes to his customer with full confidence in himself and the ability of his plant and organization to turn out the required quality of product, and presents his requirements in a firm but fair way. One other requirement is essential, and that is, the customer must be impressed by the printer's knowledge of his cost of production — and with so much being done through the activities of the various organizations there is no need for any printer to be without that knowledge.

For a Closer Relationship Between Capital and Labor.

Writing in the *Manufacturers' News*, under the heading, "Millions Wasted in Unnecessary Strikes," John F. Sherman calls attention to the enormous amounts of money that have been wasted through recent strikes, causing losses to both employer and employee that will require years of labor to overcome. In a large measure both sides are responsible for this waste, and, as Mr. Sherman points out, a closer relationship is necessary between the employer and employee so that each may have a better understanding of what is in the mind of the other. In this way many of the controversies would be eliminated and conditions improved to the advantage of all concerned.

As printers, we can take pride in pointing to the harmonious relations existing in our industry. We take this opportunity to compliment the officials of the International Typographical Union on their firm stand, in the face of the severest criticism, against the breaking of their contracts with the employers and entering into the general suspension of all work in aid of the carmen, which was ordered by the Greater New York Labor Conference last September. The printers of New York city were entirely in sympathy with the carmen in their struggle for better conditions, and a considerable sum was contributed to assist them. Nevertheless, the contracts entered into with the employing printers were held inviolable.

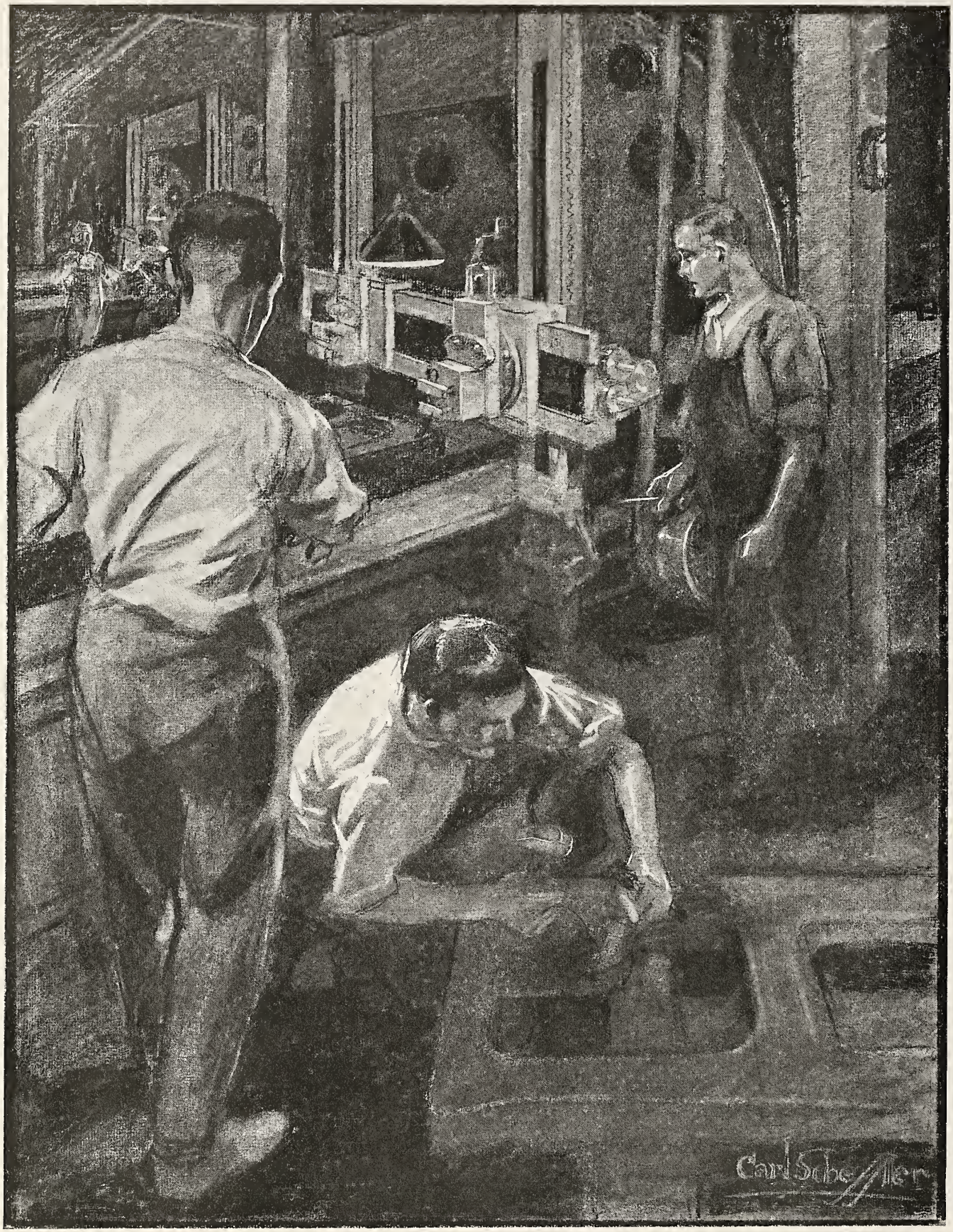
Most of our readers are undoubtedly familiar with the statement of President Scott, published in the current issue of *The Typographical Journal*, and also in pamphlet form for general distribution. The attitude taken in this instance was the right one, and we hope the day will not be long delayed when labor unions in general will take the same firm stand, and when both sides will meet on common ground. Industry will be greatly benefited, and all concerned will profit thereby. Coöperation is a broad term, and it is more in demand at the present time than ever before in order to meet the conditions facing industry.

Complete coöperation between capital and labor may be but a dream — we trust not.

Standardizing Cost Accounting.

For some years past, leaders in the printing industry have put forth every effort possible toward standardization in methods of accounting. These efforts have borne fruit, but much work remains to be done before the full benefits are realized by all in the industry. There can be no doubt whatever in the mind of any one that a standardized method of finding costs of production would result in great benefit to all concerned, and that many of the evils now existing would be eliminated thereby. Why so many are slow to realize this is beyond understanding. The question of continual price-cutting, which is causing printers everywhere so much concern, is, without doubt, due in large measure to variation in methods of accounting, and in the distribution of the overhead.

The recommendations of Edward N. Hurley, chairman of the Federal Trade Commission, as expressed in a recent address before the Commercial Club of Chicago, excerpts from which appear elsewhere in this issue, should receive the utmost consideration by proprietors of printing-plants, and, in fact, by all business men. The fact that the methods which have been promulgated by the American Printers' Cost Commission have received the unqualified endorsement of the Federal Trade Commission should be a source of great gratification to those who have spent so much of their time in the work, and should also cause those who are not using these methods to see to it that they are adopted in their plants.



INDUSTRIES ILLUSTRATED — PLANING FRAMES AND BED-PLATES FOR PRINTING-PRESSES.

No. 19.— From the drawing by Carl Scheffler, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

VALUE OF TRAVEL TO THE PRINTER.

To the Editor: SALT LAKE CITY, UTAH, Dec. 14, 1916.

Mr. Schott, in his criticism (INLAND PRINTER for October, page 53) of my article in the August number of the same publication, finds no fault with the suggestion therein that some means should be devised to make it possible for printers to travel, but enters serious objections to the methods outlined. Now, I have no desire to enter into controversy as to the best methods of promoting travel-experience; all I would like to see is a resuscitation of the traveled printer. I have a great respect for the "home guards," inasmuch as I am one myself now, but I regret that the present condition of the printing-trades would not justify me in taking out my card and going on a little trip. I believe Mr. Schott would advise me that Seattle has enough printers to supply the demand; I am certain I should advise him that Salt Lake City has an adequate number of printers to care for the demand — and then some — if he should ask me about conditions here.

But supposing I were an employee, and supposing Mr. Schott were an employee, I can not for the life of me see how our respective employers could claim a proprietary interest in us if they suggested to us that we could trade jobs for a couple of months if we wanted to. Perhaps we would not want to trade; in which event perhaps somebody else would jump at the chance. I can not see where there would be any "control of persons" in such trading of employees, if the trade were entirely voluntary on the part of the men so changing. When new machinery is introduced, manufacturers frequently supply a competent man to run the machine, either temporarily or permanently. There are linotype machinists employed on daily papers to-day on the plant of machines which they set up twenty or more years ago. The analogy between these men, employees of a machinery company taking a position with a newspaper, and the printer in one town taking a position in another town, may not be complete, but the relative "mastery of the person" of the employees is the same.

Mr. Schott suggests a revival of the old-fashioned "phalanx" as offering a means to promote travel-experience. Like my scheme for trading employees, the phalanx plan has its advantages and disadvantages. A number of years ago, when a five-day law was under consideration, I offered the suggestion, in a spirit of fun, that each member of the union be permitted to work one day each week for each face he had to feed. That is, a single, unencumbered man should work one day; a married man, two days, and a man with six dependent upon him besides himself should work seven days a week, if he so desired. Where a man was found supporting more than seven persons by his efforts, he should draw a day's pay from the union for each one dependent upon him more than seven. Needless to say, this scheme never got very far. The objection to the phalanx from an employee's point of view is that the man with one face to feed — his own — is permitted to work as many days as the man with a family to support. In newspaper offices the phalanx will work out satisfactorily from an employer's point of view, because the work from day to day is much the same — getting out a newspaper. In book and job printing offices, however, the plan would work a hardship upon the office for reasons that are obvious. In most of such offices uncompleted jobs go over from one day to the other; it is quite unreasonable to expect the office to "break a new man in" on such jobs every day or two.

But I care not what method or plan is adopted. I believe travel is necessary to the making of good printers, or at least to the making of better printers. I believe the matter should receive careful thought from both employers and employees. THE INLAND PRINTER is to be congratulated if it shall be the medium through which discussion shall lead to the thing desired. CHARLES M. HECKER.

DID YOU EVER TAKE THE HUNCH WHEN GIVEN GOOD ADVICE?

To the Editor: WEST UNION, W. VA., Dec. 27, 1916.

I was so situated that I never could, but thank goodness I have been able to help a few struggling souls along.

My father died when I was six years old, my mother took in washing to support four children, I played hooky from school and learned the newspaper business (and am still learning) at the age of twelve. But to get back to the beginning.

A young fellow took a position in a country shop where I had worked for fifteen years; the same press is there to-day, and is ready for the junk-pile; it was rebuilt when purchased in 1893 or 1892. We always ran two pages of a seven-column on it, and this young man did not have much experience in a country shop. He had used a linotype a little, but did not like it, he said, and preferred to set straight matter and feed a job-press.

One evening he looked somewhat out of sorts, and as my wife had gone to the country for a short stay we got to talking and he loosened up and told me his troubles after I had invited him over to my home.

The management wanted to change from an eight-column, four-page, to six-column, four-page, patent inside — four on instead of two, and he had the nerve to try, but it wouldn't work; for the reverse gear under the bed had a cog smashed out and when the bed made the return the bottom of the type would catch on the grippers and would smash the type. He was up against it, he knew it! But

how to get out after all the expense of new chases, column-rule, etc., was a question.

He said, "Mack, what would you do?"

"Harry, you have had a little experience on a machine, why not tackle it again," I said.

He replied that he didn't know much about the mechanism of one. *Hence the old reliable came to mind.* I asked him if he had ever noticed THE INLAND PRINTER'S pointers to machine men, and he said no, he hardly ever looked at one. Then I said, "You have missed your mark, for I believe if I had ever had a chance on one I could keep posted and get next to it."

He quit his job the following week and took hold of a machine in a short while on a city daily about fifty-five miles from my town and made good, and is to-day a traveling representative of some type-machine company, as constructor.

Hence the rub, I am still at my old job and can't make enough to pay for the "old reliable" as I used to, but I have the copies for at least seven or eight years back, which I love to look at once in a while. H. E. M.

CAN ANY OF OUR READERS FURNISH THIS INFORMATION?

To the Editor: SANTA ANA, CAL., Dec. 21, 1916.

Not long ago I met a tramp printer and inquired of him if in his travels over the country he had ever met one Harry Freeman, an editor and printer. In early life he worked in New York on *The Phrenological Journal*, later at Galion and Marion, Ohio. He is a man past the middle age, and, if living, no doubt is still in the newspaper business. If possible, I desire to learn of his whereabouts. He had a son named Archie Freeman. This traveling printer referred me to you, saying that if anybody would know, you certainly would. Any information you may give will be thankfully appreciated.

MRS. HELEN HARDING-MEREDITH.

THE COST PRINTER IS UNASHAMED.

Naked and unashamed is the way the artist portrays truth. Many old-time printers were ashamed to let it be known that they even aimed to make a profit over and above their living expenses. Not so nowadays. Here's a health-inspiring breeze from the house-organ of a western printer; he comes out naked and unashamed on the subject of his knowledge of costs and in his demand for a modest profit: "The printing business used to be considered as a poorly managed branch of industry — Franklin himself was denied a wife because the parents of the bride-to-be said he was 'only a printer.' There was no knowledge of costs and an abundance of guesswork in all estimates. Such criticism was probably justified by the facts. But the cost of producing printing is known to the odd cent in our plant, and as a man of affairs you will readily recognize that this is the most important step in good management. It not only pays us to know our cost of production, but it pays our customers; we know that we neither overcharge to our customers' hurt, or undercharge to our own. He who sells his product below its cost is no credit to anybody or to any town. Thus your success is linked with ours and ours with yours."

And this has a truthful and attractive ring to it. The final point made is a telling one and is well worth repeating: The printer or other manufacturer who sells his product below its cost is not a credit to any city, town or community. Live fish are always headed upstream.— *Ben Franklin Monthly.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE Glasgow branch of the Scottish Typographical Association has 427 members enrolled in the army.

THE Typographical Association has over five thousand, about one-fourth of its membership, serving with the army forces.

LORD BURNHAM, principal proprietor of the London *Telegraph*, who died last year, left an estate valued at £267,871 ($1,303,192), with a net personality of £107,076 ($520,924).

IT is officially announced that Manchester is to have a stationery office of its own. An independent Government Printing Office at this point for the north of England will prove exceedingly useful for Government work, it is believed.

THE members of the Glasgow, Edinburgh and Leith Master Lithographers' Associations have agreed to pay, in addition to a war advance agreed to a year ago, a war bonus of 2 shillings per week during the war and six months after its ending.

THE increase, since the beginning of the war, in the price of the raw material for the paper on which the London *Times* is printed is costing it an additional $350,000 per year. Its price was recently raised from 1 to 1½ pence per copy, and it is hinted that it may be raised again.

TWO objects of unusual interest were included in a recent sale of various effects of the Ballantyne Press, in London. These were the desk and a chair used by Walter Scott whenever he visited the Edinburgh office of this famous house, to correct proofs of his historical novels.

THE obtaining of paper has become a little easier, partly due to large stocks being released by speculators and to the desire of the manufacturers to secure new orders. Printing-inks are also distinctly easier; some colors are still almost unobtainable, however, but it is felt that relief is in sight.

THE Allen Lithographing Coy. [while traveling in Scotland your correspondent noted the very frequent use of this abbreviation for company], of Kirkaldy, has voluntarily raised the wages of its employees, which one of the trade papers comments upon as being as remarkable as creditable.

STARTING with their February issues, an increase has been announced for the leading six-penny magazines, which will then sell for seven pence. The agreement to this purpose has been signed by the publishers of the *Strand, Pearson's, Windsor, London, Wide World, Nash's, Women at Home* and *Royal* magazines.

IN a case before a London military tribunal, where further exemption from service was asked by a printer for one of his employees, it turned out that the employee was a woman who had been working for some time disguised as a man, having done this to avoid being found by her husband, with whom married life had been found disagreeable.

A WELL-KNOWN typefounder, to whom a writer for the *British Printer* put a question as to the usage of the American point system in England, turned to his day-book for July, 1916, and showed that the sales of point-body type amounted to only twenty-five per cent, while forty-one per cent specially called for material on the old bodies. Thus, the longed-for uniformity (so generally accepted in theory, and desired equally by the typefounders and the wiser

printers) has not yet arrived in this country. Our British confrères certainly are laggards. Remember that the point system was officially adopted in the United States thirty-two years ago.

At a recent meeting of newspaper proprietors, held in London, C. D. Leng, of the Sheffield *Telegraph*, presided over a large attendance. A resolution was carried, recommending that the price of all morning and evening newspapers be increased one-half penny (one cent); and that in the case of penny morning papers the matter should be reviewed in three months. Scotch and Irish newspapers were exempted from the application of the resolution.

A case in which Stevenson, Blake & Co., typefounders (of Sheffield), brought suit against Grant, Legros & Co., for infringement of copyright, because the latter supplied a firm of printers with matrices for casting fonts of the "Windsor" and "Chatsworth" series, originally produced by the Sheffield foundry, was adjudicated by the court in favor of the plaintiffs. Perhaps if the typefoundries would more strenuously assert their rights there would be less of this sort of business piracy.

The English publishing world is becoming more active, it is reported, and a large number of new books (considering war-time) are being put on the market. War topics are not so numerous as might be expected, which is a matter for reflection. While the general reader eagerly demands facts about the war, he soon tires of the story-teller's method of painting war. It is not surprising that the great writers of fiction have become aware of this and are almost all of them silent as war-story purveyors.

The Master Printers' Federation has a committee appointed to discuss the subject of standardizing paper-sizes. It will make a great mistake if it does not seek the coöperation of the American printers and papermakers. Their plan seems to be insular, as neither the French printers nor those of the other Ally countries are being called into consultation. It is doubtful that even the basic use of metric measurements, as has been proposed by some English trade-press writers, will be seriously considered.

A writer in the London *Daily Chronicle*, in speaking about the scarcity of buckram, says that the name of this material is derived from Bokhara, a central Asian city, and that it crept into most European languages between the twelfth and fifteenth centuries. It was originally applied to a fine kind of cloth, used mainly for ecclesiastical purposes. It now designates a coarse material of cotton or linen, stiffened with size, which is used for the framework of ladies' hats, the lining of men's coats and the binding of books.

The London *Daily Mail* relates this amusing incident: "At the Devizes Military Tribunal application was made for the exemption [from military service] of three linotype operators, and it was explained that there were three machines. A member of the tribunal suggested that, as the machines were driven by power and were to some extent automatic, one man might supervise two machines. 'Could not boys be trained for the work?' was also asked. 'Yes,' replied the manager, 'if we had time; but a linotype is not like a chaff-cutter.'"

English lithographers are complaining that great quantities of printed and lithographed "movie" posters are being "dumped" into the country from the United States, to the exclusion of the necessary raw product — white paper. It is contended that the continuance of this practice is inimical to the trade of the country, and helps to defeat the presumed intention of the Government in its restriction of the tonnage available for unnecessary imports, and, what is perhaps still more important, involves the export of gold to pay for something that need not be imported.

GERMANY.

Of the German scientific periodicals appearing before the war, it is believed that nine-tenths are still being issued.

The Rudolf Mosse Company, the big newspaper-publishing house of Berlin, has subscribed a total of 4,210,000 marks ($1,001,980) to the five war loans of Germany.

The Stempel Typefoundry, of Frankfurt a. M., has tendered that city 50,000 marks ($11,900), to be expended in the better education of the children of the men defending the country in this war.

It is reported that the "shortage" of news paper has led to the establishment, by order of the Federal Council, of a central authority which will secure and control supplies for all the German daily papers. This authority will have its headquarters in Berlin as a limited liability company with a board of twenty members, of whom ten will be appointed by the Imperial and Federal Governments; four will be paper manufacturers and four newspaper publishers. Prices are to be fixed every six months on the basis of cost at the source of supply.

Through a Swiss medium we are informed that relief for the "paper crisis" in Germany is in sight. It is claimed that in certain circles it is no longer a secret that the so-called paper shortage and the rise in prices concomitant with it were due mainly to speculation and market manipulation, because of which the paper-using public had to endure an overfilled measure of inconvenience. A circular issued by paper-manufacturers in Saxony very openly brushes away the fable regarding a low paper-supply. Among other things, the circular says that the prevalent idea that the utmost saving must be practiced with paper does not square itself with facts, as the paper industry is in a position to supply all the paper that may be required. Also that hindrances in the delivery of paper were due to the purchase of extraordinary amounts by certain buyers and not to any lessening of production. This hindrance has now been overcome and the paper-mills are once more able to fill all orders. The circular expressly insists that the lack of paper, regarding which so much has been said, does not really exist in Germany. The Union of German Paper Bag Manufacturers has also issued an announcement that "there is no lack of paper and that there never was such a lack." In view of these statements, a reduction in the prices of paper is confidently expected by the printers.

FRANCE.

The *Bulletin Officiel* of the Master Printers' Federation, for last November, appeared with blank spaces marked "censored."

The Paris Compositors' Union recently refused the application for membership of a linotype apprentice on the ground that he had not worked at printing before starting on the machine.

The number of women employed in the printing industry of France continues to increase. The government printing and stationery offices are now open wide to women. Women are also getting into almost all branches of photo-engraving.

A grand French fair is being projected, to be held May 1 to 15 of this year, in the Esplanade des Invalides, Quai d'Orsay and neighboring avenues, in Paris. The printing

and publishing trade will no doubt accept the invitation to participate largely.

THE managers of *Progrès de Lyon* (M. and Mdme. Léon Delaroche) have donated another 5,000 francs for the purchase of clothing for children of printers at the battle front. This makes a total of 15,000 francs which they have given for this purpose.

THERE is a remarkable book in the National Library at Paris. The letters are cut out of tissue-paper with a pair of scissors. Each sheet of blue tissue, out of which the letters are cut, is placed between two pages of white, and so the matter is easily read.

THE Groupement des Intérêts Economiques de la Presse Quotidienne Française (an important organization of French newspapers) has adopted a resolution in which it is agreed that the sizes of papers should be reduced by one-half twice each week, in order to help relieve the paper situation in this country. This organization has asked the Government to enforce the arrangement upon all daily papers in France. It is estimated that, at present prices of paper, such an order will effect a saving of one million francs a month for the newspapers concerned.

SWITZERLAND.

THE printers of Lausanne, Geneva and Neuchâtel have been out on a strike since November 6 last, because their demands for higher wages were not met as desired.

IT is credibly reported that Swiss publishers have received offers from foreign manufacturers to supply news paper in such quantities and such reduced prices that, if the Government will reduce the duty on paper, the paper crisis would be done away with in this country. It is said the Federal Council is inclined to lower the duty from 8 down to 2 francs per 100 kilograms.

A COMMISSION appointed by the Federal Council to look into the paper question, in a recent report, establishes the fact that there is a sufficient supply of news paper in Switzerland, and that certain printing-offices still have stocks bought before the war. Nevertheless, the prices of paper have soared to an unreasonable height. The Department of the Interior has now appointed a commission to go into the subject more fully.

AUSTRALIA.

GEORGE SPILSBURY, who was said to be the oldest working printer in Australia, died recently at Sydney, at the age of eighty-three. He had spent his life in the employ of the Sydney *Morning Herald*. His father was before him in the same office.

THE Australasian Typographical Union has dissolved, all the former societies, except Ballarat and Victoria, merging themselves into one union, styled the Printing Industry Employees' Union of Australia. The first council meeting of the new association was held in Sydney, lasting twelve days. It is believed that the Bookbinders' Federation will also be dissolved and merged into the new union. The Pressmen's Union is still standing aloof.

BELGIUM.

ACCORDING to the *Handelsblad*, the newspaper *La Libre Belgique*, which, despite the vigilance of German surveillance, continues to be published in Brussels, issued a special number on the occasion of the anniversary of Belgian independence. The German authorities have offered a large reward to any one disclosing the identity of the editors and publishers. In this connection many arrests continue to be made. An editorial note in the paper states that it is "written and printed in a motor car"; this may be true and may be not. Recently an edition de luxe of fifty pages was printed on old Dutch paper, including portraits of the royal family, and photographs of the fighting on the Yser. One may wonder at what may thus be done on a "motor car."

HOLLAND.

A BOOKLET, just issued, announces that Utrecht will be the scene of the First Annual Dutch Trade Fair, from February 26 until March 10. It will be conducted somewhat similarly to the well-known annual Leipsic Fair. It will be of a character exclusively national; only the products of Holland and her over-sea possessions will be exhibited. Queen Wilhelmina has consented to become patroness of the fair, while the Government has given its entire approval to the project. Utrecht is easily accessible by rail from all Continental points. It is located in the center of Holland and is within thirty to fifty minutes (by rail) of Amsterdam, Rotterdam and The Hague. The printing industry will, of course, be adequately represented at this fair.

INDIA.

THE Marwari Chamber of Commerce at Calcutta has requested the proper authorities to take steps to bring to an end the practice of using pictorial representations of Hindu gods and goddesses as designs for stamps, tickets, labels, calendars, etc., imported into India from other countries.

A SHORT time ago the Government of the State of Mysore sanctioned a scheme proposed by C. H. Yates, for the establishment of an institution for scientific instruction in printing for young men. The project has been started. Theoretical and practical work is being done side by side in the same rooms. A class of about twenty students, chiefly well-educated men, has been formed, which will receive two years of instruction.

SPAIN.

AS THE newspapers of this country were unable to agree to an increase of price from 5 to 10 céntimos, the Government decided to purchase at present market prices the fourteen million kilograms of paper which the Spanish press needs yearly, and to sell it to the newspapers at the prices prevailing before 1914. When the war is over, or the market returns to normal conditions, the Government, in order to retrieve the loss, will put a special tax on paper until the deficit shall have been repaid to the treasury.

ITALY.

IN the attempt to obtain an increase in wage of thirty-five per cent, the printers of Milan went out on a strike early in December. Several newspapers had to cease publication.

NEW ZEALAND.

THE Government Printing Office at Wellington has ordered four additional monotype casting-machines, which will bring the installation up to eight casters and twelve keyboards.

ORDER.

To discipline your habits, your efforts, your wishes; to organize your life, to distribute your time, to take the measure of your duties; to employ your capital and resources, your talent and your chances — to do all this with profit is to know the meaning of the word *order*. Order means light and peace, inward liberty and outward command; order is power.— *System.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Parentheses.

J. C., Hartford City, Indiana, sends a proof with this request: "Please note the last line on the enclosed proof from a brief which we are issuing. We would like to be informed as to the proper way for using the parenthesis-marks in this instance."

Answer.— The instance in question is the following reference, given here as it appeared in the proof: "(See points and authorities, Point Nine (9))." This is not a matter that should cause much concern, for probably the form would not be noticed with any particularity, since its whole importance is in the wording, which is clear anyway. However, but one arrangement is strictly correct, and that is with the period between the two closing signs, as the whole reference is a complete sentence, enclosed by the first and last curves, and the other curves enclose a subordinate parenthesis. But I have had such parenthetical references in my own reading and made them correct, only to have my correction rejected on the author's proof. Printers can not afford to disregard their customer's instructions, especially in such unimportant matters. The best way for them is the easiest way, and that is to print just what is written. In such work as that now in question this is particularly true; exact reproduction of copy is always right, no matter how wrong it may be.

Choice of Prepositions.

G. S., Plains, Montana, writes: "In a sentence like the following: 'John Smith returned Wednesday from a visit with relatives in Chicago,' one party claims that 'after' should be used instead of 'from.' Of course I realize that the sentence is not written in the clearest manner, for it could read, 'John Smith returned from Chicago Wednesday, after a visit with relatives.' But in the usual hurry of the newspaper game sentences do appear worded as first given. In your opinion, should 'from' or 'after' be used?"

Answer.— I should never think of finding fault with the sentence, especially in a newspaper, no matter which word was used. If all expression had to be patterned with such nice distinction we should get comparatively little expression. For instance, our correspondent has made a greater mistake in acknowledging the weakness of the sentence than is that weakness itself. I say this not as faultfinding, but only to show that we can not afford to waste time and effort on such minutiæ. The mistake is the reference to clearness. It is not a matter of course that "the sentence is not written in the clearest manner," for only one meaning can be understood; that is, it is perfectly clear, although its literal expression would be a little better with "after." The return is made from the place, of course, and after a visit. I am not at all sure that I would not write the sentence just as it is quoted, and laughingly accept criticism if any one were finicky enough to utter it; but I fear I might repeat the offense many times thereafter, without the slightest twinge of fear of danger to my future welfare thereanent. But if I stopped to trim my expression to the utmost literality, I think I should write, "John Smith returned on Wednesday from Chicago, where he had been visiting relatives."

Proper Use of "Who" and "Whom."

J. T., Springfield, Massachusetts, writes: "A dispute having arisen in our office as to the use of who or whom in a sentence which frequently occurs in our advertising literature, it has been decided to refer it to you for final decision. The sentence follows: 'Send the name and address of any person who [or whom] you would like to have read this paper.'"

Answer.— If I wrote this sentence myself, and tried to make it conform exactly to the rules of grammar, I should say "whom you would," etc., as the pronoun seems to be in the objective case. As a proofreader, however, I consider this as one of the many instances in which it would not be proper for me to change what was written, and I should follow copy, even to the extent of having it both ways. In this case, and in a great many others, the books on grammar do not give any examples exactly like the one submitted, so that the question can not be answered with direct authority. A general reason for this may be found in the fact that the sentence is not constructed so as to make the relation of the pronoun and verb absolutely unambiguous.

Alfred Ayres, in "The Verbalist," says of the word "who," of which "whom" is the objective form: "There are few persons, even among the most cultivated, that do not make frequent mistakes in the use of this pronoun. They say, 'Who did you see?' 'Who did you meet?' 'Who did he marry?' 'Who are you looking at?' In all these sentences the interrogative pronoun is in the objective case, and should be used in the objective form, which is 'whom,' and not 'who.'"

Richard Grant White said, in his book "Every-day English": "The distinction between them [who and whom] seems to be disappearing, and I believe will disappear."

Alexander Bain, in "Higher English Grammar," says: "On the supposition that the interrogative 'who' has 'whom' for its objective, the following are errors: 'Who do you take me to be?' 'Who is it by?' But considering that these expressions occur with the best writers and speakers, that they are more energetic than the other form, and that they lead to no ambiguity, it may be doubted whether grammarians have not exceeded their province in condemning them."

These quotations all refer to the words as used in questions, and there are not many of them; but opinions differ

on other uses also, and these few authoritative expressions are sufficient to prove that usage fluctuates. I am not saying that I approve the fluctuation, but merely stating the fact of its existence among writers well able to make their own choice. In general, it is the proofreader's duty to leave the choice to the writers, even when the proofreader knows that he is leaving bad grammar uncorrected. If a proofreader is sure that the one for whom he reads will not object, he should make the proper distinction between "who" and "whom." Otherwise it is best to follow copy.

THE COLOR OF PRINTING-PRESSES .

What is the color of a printing-press? is a question which, if asked, would probably be answered by the average printer as "black," although in their youth some printing-presses are green, but beyond these two colors the taste of the printer does not go. Now an American expert proclaims that these dark colors are all wrong, and that printing-presses should be painted white, or at least some light color, and he adduces several convincing arguments in favor of this theory. If presses and their surroundings were painted a light color it would cut down gas bills, give more light, and make the employees more efficient. Sixty per cent of a man's normal consciousness depends on sight — therefore, sixty per cent depends on color. The color of the wall has a direct relation to the amount of light that may be reflected. The greater the volume of natural light, the less it will cost to purchase it artificially. It follows, then, that if a given color will reduce the expenses of light consumption, it should be adopted in preference to one that will increase the cost. Unpainted brick walls give a room a dark and barny appearance — the eye can not find a balance. White removes this defect, and while the room may still appear large, the walls reflect the light that enters the windows. White reflects all colors. It is the direct opposite of black, which reflects nothing, but absorbs light. That's the reason a man wears a white collar — black would be heating. Put a white glove on one hand and a black one on the other, expose them to the rays of the sun and note the different effects. There are times, however, when white will not give the best results. Pure yellow reflects twenty per cent more light than white. Yellow, however, is irritating to the eye. Where the degree of light that enters an enclosed area varies, yellow may be modified to meet requirements, get the necessary balance, and avoid eye irritation. A cream or something like it may be adopted. White or yellow paint, to cover the black portions of a press and of all other machinery, would reduce the light bills. Undoubtedly, press manufacturers would be perfectly willing to paint a press any color desired before shipping. Of course, a pressroom in which this plan is worked out would appear dirty, unless cleanliness is the order. But there is just as much dirt on the black surface as on the white or yellow — the difference being that it does not show. There is a good deal in the theory of painting presses and other machinery a light color, and we place the suggestion before our readers, trusting that they are not too conservative to depart from the dark-colored machinery they have been so long used to.— *British and Colonial Printer and Stationer.*

GENUINE.

Dasher — I don't believe the war-films we saw last night were taken at the front.

Mrs. Dasher — Of course they were; didn't you notice the bullet-holes at the end of each reel? — *Puck.*

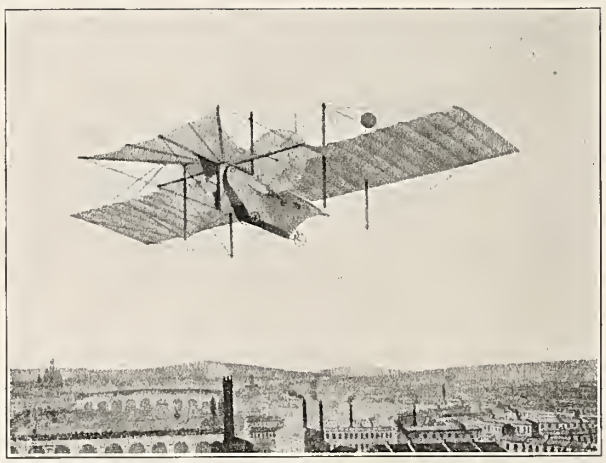
Written for THE INLAND PRINTER.

RUDOLPH ACKERMANN — NATURE'S NOBLEMAN.

BY F. A. HASSLER, M.D., PH.D.

Much of the information contained in this sketch is taken from an anonymous pamphlet, uncopyrighted and finely illustrated, which came to the writer through the mail some years ago, from whom he could not say, but on searching various works telling of noted men very little was found in regard to this truly noble man, a nobleman of nature's most skilled handiwork. One of the large works of reference after his name simply says: "A German printseller in London, 1764-1834."

A MAN who in real worth towered far above most other men was first ushered into the world when in the little town of Stolberg, Saxony, Rudolph Ackermann informed all within hearing by the usual cry of the newborn infant that he had come to stay for seventy years. This event took place in 1764, and for many a resident of that town it was a very fortunate occurrence, for at, and after, the Battle of Leipsic in 1813 the people of Stolberg suffered



From a Rare Print Published by Rudolph Ackermann in 1833.

many privations and Ackermann was then in such good fortune as to be able to do much to alleviate their sufferings. When better times came to them they presented him with a pair of exquisite figures in biscuit china.

When a boy, Ackermann showed great talent in designing, and artwork in general. In 1779 he went to London, where some designs for carriages, which he had made, attracted such attention that he was employed to design the state coach for the Lord Lieutenant of Ireland, which cost about $3,500 to build. In the vaults of St. Paul's Cathedral the funeral car of Lord Nelson, which he designed, is still preserved. He may be considered as the father of that beautiful style of reproducing original paintings and drawings so common during the first few years of the last century and known as "aquatint." He never claimed the idea as original, but said that in a talk with Jean Baptiste Le Prince, of Metz, they had discussed methods of engraving, and Le Prince suggested the covering of a highly polished plate of copper with fine dust of powdered resin, subjecting it to a very gentle heat which would cause the particles of resin to stick to the copper, but there would be small spaces between them where acid could "bite" when applied. This plan did not work well and so resin dissolved in pure alcohol, slightly diluted with water, was poured over the plate and it was allowed to

dry. When dry, exceedingly small cracks were left between the particles of resin and it was in these cracks where the copper was exposed that the acid bit.

Fine pictures were not common in those days as they are now, and when Ackermann exhibited some of the beautiful aquatints, in the windows of a store he had taken in the Strand, people crowded around them in their efforts to see the beautiful landscapes, views of country life, fox-hunts, and many other subjects. Some of these pictures were engraved by the most celebrated artists of the day. Such men as Bartolozzi, Sutherland and Rowlandson did some of their best work on these aquatints.

Ackermann's gallery became the resort of the fashionable folk of London, but he did not give all his time to art and the first commercial house in the world to be illuminated by coal gas was his store. This event caused Rowlandson to engrave what is now an excessively rare print, which was called "A Peep at the Gas Lights in the Strand," and was dated 1809. Our readers may remember that as great a chemist as Sir Humphrey Davy ridiculed the idea of lighting the streets of London with gas. It is said that people did not crowd around the store windows at night when the gas was burning, most of them expecting to see the whole place blown into the air every minute. One can not look at the remarkable picture of an airship published by Ackermann in 1833 without wondering if some of the late inventors had their ideas flashed upon them when they first saw this rare print. The same might be said of the motor omnibus, the view of which is dated 1824. These superb engravings were not plain prints, but were

"The Darling Awake," by Adam Buck—Published by Rudolph Ackermann.

beautifully colored. They are seldom seen except in the larger museums, and if by any rare chance they are offered for sale it is at a price which only a very wealthy man can pay.

We have spoken of the sufferings of the people of Saxony after the Battle of Leipsic and the efforts of Ackermann to give them relief. This he did by starting a relief fund, which he succeeded in getting large-hearted people to subscribe to, and gave liberally himself. Thus by his efforts one hundred thousand pounds was raised; but this large amount did not satisfy him, so he continued interviewing first one government official and then another, and in the end Parliament added another hundred thousand to that given by private individuals.

In addition to the beautifully illustrated books on sports, life in the country, and such like, Ackermann published works on London, Westminster Abbey, India, Mexico, The Rivers Seine and Rhine, The River Thames, and many others. To us it seems a pity that after a certain number of any volume had been published the plates were destroyed.

A man of the kindest disposition, gentle and pleasant to

Print by Bartolozzi, Published by Rudolph Ackermann.

all, doing much good in a quiet way, he was sadly missed and mourned by many when the Great Reaper cut him down on the thirtieth of March, 1834.

THE HIGH COST OF DISCHARGING EMPLOYEES.

"Hiring and firing," all large employers of labor now recognize, forms the greatest leakage in modern business. In many establishments the men who do the employing have come to be known as "the fortune-tellers." It is the one place in which everything is haphazard. Magnus W. Alexander, one of the engineers of the General Electric Company, has demonstrated this great waste mathematically. Taking the employment statistics of twelve metal-factories, located in six States, he has found that these places employed 37,274 persons at the beginning of the year, and 43,971 at the end. Their normal increase in employees, therefore, was 6,697. Had matters worked efficiently, these factories should have employed only 6,697 men — or slightly more, making due allowance for death, sickness, and other natural causes of dismissal. In reality, these factories had hired 45,571 new people. We must ponder these figures carefully to get their full significance. In order to obtain 6,000 new employees, these establishments, all representative and "efficient" American concerns, had to employ 45,000! Out of seven men taken on, only one stayed. After making liberal deductions, Mr. Alexander calculates that these twelve factories employed 24,500 men and women whom they were unable to retain. Each person represented an expense ranging from $50 to $200. The companies had to keep a clerical force to hire these people and place their names on the pay-roll. They had to pay foremen and assistants to instruct them. They had to stand the expense of damaged and broken tools due to inexperience. The reduced rate of production represented another positive loss, and then there was the spoiled work which "new hands" turn out in such abundance. Mr. Alexander takes the lowest estimate, $50 per man, as representing this loss. At this rate, "hiring and firing" caused a waste in these factories of nearly $1,000,000 a year. At the highest estimate, $200, the practice resulted in a waste of $4,000,000.— *Burton J. Hendrick, in Harper's Magazine.*

No NOBLER feeling than this, of admiration for one higher than himself, dwells in the breast of man. It is to this hour, and at all hours, the vivifying influence in man's life.— *Carlyle.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

To Remove Verdigris from Half-Tones.

J. J. O'Brien, New York, wants to know the cause of verdigris forming on half-tones and electrotypes, and what is the best way to remove it without injuring the half-tones.

Answer.— The presence of verdigris on copper, whether half-tone or electrotype, indicates that some vegetable acid has been allowed to act on the copper. Acetic acid or vinegar with copper forms verdigris, though lemon or orange juice will also produce it in a slight degree. The antidote to the action of an acid is, of course, an alkali; therefore, ammonia or lye solution can be used with a brush to remove verdigris. Either of these acids, or other vegetable acids like citric or oxalic acid, can be used to scrub away the verdigris if all traces of the acid be removed or its effects neutralized with an alkali, followed with clean water and a dry rag.

The Metric System of Weights and Measures.

Frank H. Cleland, Washington, D. C., asks this department to call attention to the value the adoption by Congress of the metric system would be to our business.

Answer.— There is no question but the adoption of the metric system would result in a great saving of time and money to processworkers. The confusion of weights is most confounded at present. An ounce of metallic silver weighs 480 grains, while an ounce of nitrate of silver but 437½ grains. For instance, we now have three tables of weights — troy, apothecaries' and avoirdupois. Metallic silver is sold by troy weight, while nitrate of silver is purchased by avoirdupois weight. What further mixes up weights with us is that chemicals are purchased by avoirdupois weight, while process formulas are written in apothecaries' weight. One may buy 16 ounces, or 7,000 grains, in a pound, while his formula calls for 12 ounces, or 5,600 grains. Then, again, the United States pint contains 16 ounces, while the British pint calls for 20 ounces. All of this confusion would be avoided by the use of the decimal metric system, and then we could set about standardizing our process formula, which is something greatly needed.

Improved Steel in Routing Cutters.

"During recent years the art of steelmaking has advanced very rapidly. New steels have been developed and perfected that are better than the best in use before," says Booklet No. 280, just received from John Royle & Sons, of Paterson, New Jersey. This company has been experimenting for years in the hope of applying the new steel to router cutters, and now announces three brands of router cutters made from the new steel which they claim is superior to anything that has gone before. For hardening and tempering the new steel they use a modern system of heat-treatment that leaves no color on the metal, so that the straw color which was characteristic of Royle cutters no longer appears, though the hardness and temper are more reliable than before. What a change from the early days, when the supreme test of the skill of the workman on a routing-machine was that he made his own cutters! When seeking a new position they would produce from their vest pocket a cutter which they claimed the making of. And the time they wasted experimenting with cutters!

The "Wellcome Exposure Record and Diary."

The first annual to come to hand is the "Wellcome Photo Exposure Record and Diary." It contains all that the dry-plate photographer needs to know about plates, exposure and developers. For the processworker it gives a wealth of suggestion as to the study he should make in the use of stops and the light with which he works, combined with factors that come into his problems with reduction and enlargement. If the processworker would keep a record of his work, including the date, subject, light, reduction or enlargement, distance of light from copy, stop, time of exposure with different stops, collodion, bath, developer and temperature, with comment on the result, what an invaluable record this would be when a similar piece of copy came before him. It would save experimenting and much time and money. When beginning work on a new process the writer always made such records, and would not have succeeded without them. This "Wellcome Record" may be had from all photographic dealers.

Electrolytic Etching.

James P. Farnum, Springfield, Massachusetts: "I am an old typo that travels around a good deal and I have seen in newspaper plants the engravers etching plates by rocking them in a tub of acid. The acid fumes get all through the plant and into everybody's lungs. Only that the fellow that bends over the tub of acid is a tough citizen, it would surely get him. I have often thought, why don't they etch those plates by electricity? All they have to do, if it is a copper plate they are etching, is to hang the plate in an electrotypers' bath in place of the copper anode and turn on the current. You could thus be etching and depositing at the same time. And it seems to me you could do the etching quicker, cleaner, and get rid of the nasty fumes. If this idea has never been tried out, I give it to the trade with my compliments."

Answer.—Here is an attractive idea for some genius like Edison to work out. The writer confesses to having spent considerable time and some money on it during the late seventies, but attributed his failure to lack of knowledge of electrolysis. Hundreds of experimenters have worked at it since without success. The writer has come to the conclusion that there is something fundamentally wrong with

the principle; still some practical electrotyper may yet solve the problem.

The Autotype Process.

"Lithographer," Cincinnati, writes: "I have a foreign friend who wants to come to this country 'when peace is declared.' He says he knows the autotype process thoroughly, which he says they also call graphotone. He thinks there is a field for the process. The samples he sends look somewhat like photographs. I never heard of the process until now, and write to ask if it is something new. Would he find a market for it here? Enclosed is one of his samples."

Answer.— The original name for the process of which you send a sample is "lichtdruck," meaning light-printing, or printing by light. It is called "autotype" in England and sometimes "graphotone." In the United States it is called "artotype," "phototype," and commonly "gelatin printing," which it is. It is the printing, in a lithographic manner, from a gelatin surface on a base of glass or metal. It is being worked successfully in Detroit, New York, and some other cities. There is a small field for it in this country, but as it is a process much affected by changes in humidity of the atmosphere it is difficult to find in this country a climate suitable for it.

Cost of Materials, Light and Power.

J. C. Buckbee, of Minneapolis, has done a distinct service to the photoengraving business in giving the records secured in his plant during a year, showing the carefully kept figures of the cost of the various materials that go into the making of an engraving. For every one thousand dollars expended, it was found that it was paid out for material and electricity as follows:

Copper	$ 373.00
Zinc	142.00
Miscellaneous chemicals	135.00
Light and power	87.00
Blocking-wood	61.00
Chlorid of iron	51.00
Nitric acid	47.00
Silver nitrate	37.00
Proving paper	28.00
Collodion base and stripping collodion	15.00
Potassium iodid	14.00
Photo-lamp carbons	10.00
	$1,000.00

The costs of materials, light and power in his plant are about forty per cent of the amount paid for wages in the mechanical departments. It is estimated that there are about six thousand men, including apprentices, employed in the five hundred and over photoengraving shops of the United States. Figuring an average of $25 a week, the total annual wages paid is about $7,800,000. Therefore, it is safe to estimate that the sum paid out for materials, light and power totals about $3,120,000.

Stamping The Screen Number on Half-Tones.

"Printer," Newark, New Jersey, suggests that the fineness or coarseness of the half-tone screen be stamped upon the block so that the pressman can tell what he is up against when an advertising cut comes in. There are few printers who can tell whether a half-tone is 120 or 150 lines to the inch, and it makes such a difference when choosing the paper stock. When making up the advertising pages of a magazine in which one section is printed on coated stock and the other on uncoated, the half-tones could be easily placed in the section best suited to them if the fineness of the screen was readily ascertained.

Answer.— This is a most valuable suggestion and is already adopted by at least one progressive engraving-house. Instead of stamping the "pitch" of the screen on the block, which is likely to be removed from the half-tone when electrotyping or for other reasons, the number of the pitch of the screen is stamped on the beveled edge of the half-tone so that it can be readily seen by the pressman when the form comes to him. Stamped thus on the half-tone itself it can never be separated from it. All that the engraver requires is a set of steel punches with the numbers, 150, 133, 120, and the other numbers corresponding to the pitch of the screens used—the numbers to be stamped on the top and one side bevel, so that should the half-tone ever be trimmed close to the line at least one of the numbers will remain. It is an idea that should come into general use.

Notes and Replies for Processworkers.

Penrose's Annual will not arrive in this country until February, according to announcement received from Tennant & Ward, the American agents.

"Publisher," New York: The reason rotary photogravure is coming into general use so slowly is not on account of the shortage of paper, but chiefly on account of the lack of skilled workmen.

Ernest Knoff, Cincinnati: "Gelatose" is gelatin or glue in which the property of swelling has been removed, as in fish-glue, used by processworkers.

The Ostrander-Seymour Company has promoted Robert J. Gibbon, the popular manager of its New York office, to Chicago, and secured in his place R. L. Weithas, who is well known to the engravers, electrotypers and printers of the East.

"Editor," Philadelphia: You are free to reproduce photoengravings made abroad. According to the United States copyright code, only photoengravings completely made in this country are entitled to United States copyright.

Samuel Fischer, Chicago: Rotary photogravure is not so recent an invention; it was studied out first by Karl Klic, to whom we owe much in photogravure on flat plates. He first put it into practical use in August, 1895, with the Rembrandt Intaglio Printing Company, Lancaster, England.

THE BRIEF.

BY H. E. S.

Oh, print me a brief, Mr. Printer,
To conform to the rules of the court;
With margins as wide as a note-book
And pages alarmingly short.
Use type like a child's First Reader,
To make it seem weighty and sage;
Have it read like a sign, with three words to a line —
And charge me a dollar a page.

Each line must stand out like a heading,
With spaces before and behind;
That it may be read without effort
By the lame and the halt and the blind.
For the law it presents is obscure,
Though crowned with the halo of age;
So string it along, and bring it out strong,
And charge me a dollar a page.

For a brief must look large and imposing,
For the court, and my client, to see;
Such a book that will leave the impression
That I'm certainly earning my fee,
The price is of minor importance —
My opponent will pay it, and rage.
So fill it with space and fourteen-point face,
And charge me a dollar a page.

Reprinted from *Newspaperdom*.

SCRATCHING THE SURFACE FROM THE TROUBLES OF THE PUBLISHERS.

BY CHARLES AUSTIN BATES.

SUPPOSE the high cost of print-paper should make better accountants out of publishers. Suppose it makes them install a cost system whereby, as manufacturers of advertising space, they may determine its cost of production per line. Suppose it stops the orgy of circulation-getting, which has in view only quantity without thought of quality, or efficiency, or value. Would it be an unmixed evil? Suppose the increased cost kills off some of the weak sisters — clears out the underbrush and gives the good timber more sunlight and moisture. Wouldn't the whole trade be better? Wouldn't advertisers get a squarer, better deal? Wouldn't the publishers eliminated really be better off for the acceleration of the failure which is inevitable sooner or later? Many a good man is wearing out heart, soul and body keeping alive a publication that has not, never had and never will have any substantial reason for existence. If doubling the price of paper will put him out of his agony and start him to doing some useful work — wouldn't it be beneficent?

Most men go reluctantly to the table for the removal of their appendices, but they are much better off afterward. Strong publications can not be permanently hurt by an increase in the cost of raw material — any more than manufacturers in other lines are hurt by like increases. They will simply pass the buck to the consumer — the reader and advertiser. When raw material goes up the manufacturer has two ways of neutralizing the rise. By greater efficiency and more strict economy he reduces the operating costs, or he raises his selling price — or both. If he belongs in Class A — he does both. And the way is wide open to publishers.

Will you agree with me that a large proportion of the news and features of many papers is padding? Will you agree that at least half of the cartoons and comics are well-nigh pointless and are spread over double the space to which they would be entitled even if they were pertinent, pungent and penetrating? Will you agree that the sob-sister stuff is robbed of whatever wholesome sentimental value it ever had, by the obvious and nauseating artificiality necessary to make it fill its allotted space?

Couldn't we save a good deal of paper by condensing and curtailing these features? Certainly we would lose some circulation, but would that loss really impair the value of the paper to its advertisers? Haven't we, for quite a few years, been according too great consideration to mere quantity of circulation? Aren't a great many circulations suffering with fatty degeneration?

A paper delivered free could have whatever quantity of circulation its publisher chose to give it. But there is a prejudice against free circulation — so we have the one-cent paper, netting the publisher five-eighths of a cent, and costing a cent and a quarter for white paper and press-work. If a half-free paper has a greater-per-thousand advertising value than a wholly free paper, then presumably a paper sold at cost would be worth more per thousand to the advertiser, and one sold at profit still more. Of course you can follow this till it runs up a tree, but isn't there a sane stopping-place? And doesn't the high cost of paper and labor bring home to us the wisdom of finding and taking advantage of that stopping-place?

Suppose the four publishers of one-cent dailies in a given city met, and with due respect for the Sherman Law, agreed on a simultaneous raise to two cents. What percentage of his circulation would each lose? Of what character would this loss consist? There would probably be just as many newspaper readers in the town, after the raise. There would be only a reduction of duplication. Those to whom twelve cents per week is an important item, would buy one paper instead of two. But isn't it fair to presume that the one paper would be more thoroughly read than were either of the two? And isn't it thorough and concentrated attention which brings results to the advertiser?

Also, the people to whom two cents a day is a vital sum have less leisure to read and less ability to spend. Suppose they represent twenty per cent of the quantity of the circulation. What percentage is that of the purchasing power? Two per cent? — One per cent? I doubt if it is nearly so much. So what would the advertiser lose if the publisher put his product on a business basis? And when the publisher must pay more for paper, for ink, for labor, for news-gathering services and for literary and artistic ability — why shouldn't the advertiser pay more for the finished product? I believe he will do it without a quiver, if the publisher has nerve enough to ask it—and has a legitimate reason for the asking—which he certainly has.

My own opinion is that the advertiser would have a better bargain if the bloat were taken out of both the papers and their circulations. Both publishers and advertisers deceive themselves with these obese, forced, unwholesome, nearly free circulations. They carry them as an asset, much the same as a manufacturer carries doubtful accounts, old-style stock, antiquated machinery. They swell the balance sheet, but add no real value. When the certified accountant, or the public appraiser, puts the knife into the tumor, there is a short, sharp wail of anguish, but thereafter the business body is healthier and stronger.

Quite largely through wasteful extravagance (or extravagant wastefulness) the demand for white paper has tremendously increased, while the raw material has been used up faster than it grows, and its source has constantly receded farther back into the woods. Economy of production has not kept pace with decreased supply of raw material and increased distance of transportation. The waste must be lessened, and the ultimate consumer must, as usual, pay the freight.

The problem of the publisher is exactly the same as that of any other manufacturer. If the cost goes up, so must the price — or, there must be compensating economy in productive processes. Pig iron, wages and demand govern the price of machinery. Decreasing herds and increasing consumption boost the price of shoes and porterhouse. The price problem of the newspaper publisher is simple to the extent that it is localized. He need seek a meeting of minds with only the two, or six, or ten competitors in his own town. And need local competition be any other than wholesome, friendly rivalry — rivalry characteristic of principle?

Can't publishers check their artillery with their hats when they go into a meeting? Wouldn't a series of local get-together meetings quickly bring the practical solution, which baying the Federal Trade Commission fails to produce? Pass the buck to the ultimate consumer. He is more numerous, and his combined howl is louder. Then if it is deep iniquity, and not the law of supply and demand, that has so violently raised paper prices, it will, in time, be discovered, exposed and excised.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Gum-Printing Process.

"What is the gum-printing process as applied to typographic printing?"

Answer.— The printing from a rubber stamp or plate in a typographic press constitutes gum-printing. It is usually applied to wood, celluloid, metal plate, glass or mica. This method has a place in a specialty-line plant. The principal difference is in the nature of the ink employed; it must be a surface-drying variety.

A Well Printed Magazine from Australia.

The Weekly Times Annual, of Melbourne, Australia, is adorned this year with a beautiful cover in four colors representing a bird indigenous to that country. A number of illustrations are printed with process plates in three colors. Numerous full-page plates appear in monotone, two and three colors. The presswork is of the usual high order, being under the direction of J. V. Price, who is well known to our readers as a contributor of high-grade specimens of presswork.

Ink Reduced Too Much.

(1836) An Illinois pressman submits a circular containing half-tones in which a number of places are marked "slur." The inquiry accompanying the specimen asks the cause of slurring.

Answer.— A close examination of each part shows that the places you have marked "slur" are really not slurs in the ordinary acceptance of the term. The irregularity in printing is due to the filling up of the dots in the shadows. This mottled appearance possibly can be corrected by using an ink that will not spread so much under pressure. While the ink is undoubtedly of a good grade, it may have been reduced, for it shows slightly gray under the glass. It is possible that an examination of your make-ready would reveal other contributing causes. We would like to examine the tympan of the job to see its make-up. Possibly a few suggestions may help.

A Light-Weight Catalogue.

A Chicago house dealing in jewelry and fancy goods has put out a neatly printed catalogue on the thinnest news-print paper. It has thirty-two pages, 6¾ by 9⅝ inches. The weight is less than two ounces. This catalogue contains fine-screen half-tones of every description; solid and gray background, outline, vignette and square finish. As every page has from one to twenty-four half-tones with descriptive matter in nonpareil, a pressman can judge how long it will take to make a form of that nature ready and print a 50,000 issue. However, in this case there was practically no make-ready, and the speed of printing was above normal because the catalogue was produced on an offset press. The clean, sharp printing of every character and dot shows the advantages of the offset process for thin, coarse stock. It is doubtful if any pressman could produce work to equal the appearance of these pages by printing from an electrotype or original half-tone plate on news-print paper. The catalogue was produced on a Scott offset press by the Regensteiner Colortype Company, of Chicago.

Slurring on Rule Form.

(1835) A Pennsylvania pressman submits a sheet of a black form in which a slur occurs on a down-rule close to the top edge of the sheet. His complaint is as follows: "I am enclosing copy of form and would feel very grateful if you could prescribe a remedy. The vertical rule on the left side slurs regardless of every preventive I have used. The sheet is printed on a 12 by 18 ——— press, three rollers and vibrator, using job-black ink; two sheets of tympan manila, one sheet pressboard and one sheet four-ply railroad board for packing. I have tried everything, but can not get rid of the slur. Kindly let me know what is the trouble."

Answer.— You can remedy this trouble, using the same tympan, but in addition you should stretch two pieces of twine between the two grippers above the sheet, attach a piece of cork about twenty-four points thick to a card and attach the card to the twine so the cork will press the sheet firmly to the tympan, adjacent to the rule that slurs. This should prevent slurring. Be certain that there is a solid piece of furniture, or quads, where the cork strikes the form.

Hints to Pressmen on Care of Equipment.

The Duplex Printing Press Company, Battle Creek, Michigan, has issued a bulletin giving hints to pressmen operating its presses. The subject-matter is of value to pressmen in general. Some of the information may be adapted by flat-bed and platen pressmen. The following are a few of the suggestions offered: Before starting a press be sure that all plate clamps and plates are snug and tight. Be certain that the composition rollers are properly adjusted and that the roller brackets and sockets are securely fastened before moving the press. When oiling a press it is a good plan to carry a cloth or a piece of waste for the purpose of removing the surplus oil. Clean work can not be expected from a machine smeared with oil, ink or dirt. A press exposed to dirt or dust should be covered when not in use. Keep the pressroom and press warm at all times in cool weather. The best results are obtained with a temperature of about 75 to 80 degrees Fahrenheit.

For rotary pressmen: The outside circumference of the plate on its cylinder, and the circumference of the impression cylinder with its packing, must correspond perfectly in order that they travel in unison. The press-builder determines the thickness of the plates and blankets, or tympan, that are to be used. To obtain the best results, the plates, and the packing for impression cylinder, must

be maintained at the prescribed thickness. It is the press erector's business to adjust the cylinders properly; it is the duty of the pressman to see that they remain so, and also to maintain plates and packing at the correct thickness. Inspect the packing frequently and keep it at proper thickness, and do not change cylinder adjustments.

In regard to composition rollers, the following points will interest every pressman: The inking-rollers for fast newspaper presses are made as tough as possible to meet the conditions due to high speed. Care must be exercised in setting the ductor roller, as it moves from an almost standstill position at the fountain into contact with the swiftly moving ink-drum. The form-rollers should touch plates lightly to obtain good results from half-tones. It is customary to set the form-rollers to a heavier bearing on the ink-drum than on the plates, so as to take plenty of ink and to transfer it lightly. The vibrator-rollers on the drum should be set just hard enough to cover nicely. Watch the rollers daily to see that shrinkage of composition does not alter their contact with plates and drum. Great variations in temperature and humidity will necessitate the resetting of composition rollers. After the rollers are washed they should be placed again in the press and re-inked. Lye must not be used on composition rollers.

To Correct Register on an Old Press.

F. C. Buchner, Northampton, Massachusetts, writes: "In regard to query 1832 in the January issue of THE INLAND PRINTER, I have had some experience on that class of work and may be able to set him right. First he must get a register. I take it he may have an old press, or one that is worn some, to do that work on. Many pressmen may not agree with me on the following, but experience has taught me to do so on a badly worn press. Bring the cylinder down a little harder on the bearers, readjust intermediate gear, and set the register rack so that it will help the cylinder along. This will hold the bed back on the working parts and thus obtain a better register. This should be done with great care by turning the press over so that the segment will be in mesh on high center, pull the rack ahead with the hand to a bearing against the segment, bring the cylinder down on the bearers when making adjustments to the rack. In regard to perforating the long way of the cylinder, as mentioned, the use of a piece of crinoline or muslin glued to top sheet at, say, one-fourth inch both ways of the rule or impression will stop ink from forming under the top or draw sheet, and will do very nice perforating with the use of a hard packing."

Wrinkling of Sheets Printed with a Heavy Border.

(1823) An Illinois pressman sends several sheets of heavy enamel stock on which are printed open forms surrounded by a thirty-point solid border. The letter reads, in part, as follows: "I would like to have you look over the two sheets enclosed under separate cover and tell me where the trouble is. You will notice the smaller sheet is 19 by 25, 100-pound, the size the sheet is supposed to run, and has creases in it, which I claim are caused by the sheet being too small for the job. The larger sheet is about 21 by 28, the size I think the sheet should be to make a decent job."

Answer.— Since the gripper margin on both sheets is alike, we do not believe that an increase in dimensions outside of the form would cause the sheet to print without wrinkles. We are under the impression that the wrinkles originate where the shoo-fly touches the shoulder of the plate, or where the sheet is curved on the guide-rest, as the wrinkles work out on the back end of the sheet opposite this part on both pages. We believe the size of the sheet has no direct bearing on the back edge. The wrinkles may have originated in way-edged stock, or may be due to the slight wrinkles started by your shoo-flies, which appear to just touch the edge of the plate. You should cut out your packing so that the shoo-fly does not cause a curve in the sheet after the grippers close down. Be certain that the shoo-fly is not too close to a gripper, or you can not avoid a curve in the sheet. In this kind of work the sheet must be as free as possible from waves after the grippers close, otherwise these slight buckles will work out on the back end in wrinkles. The tympan should be as hard and as unyielding as you can make it with paper. Use a packing of top-sheet manila and a thin hard-packing sheet so that there is no yield when the plates have contact with the sheet in printing. The form should, if possible, be all metal. A wood base may cause your trouble where a metal base would be inflexible, and could not yield under pressure. You should provide a sheet-fender made from heavy kraft paper. This may be made about the width of the cylinder between bearers and should extend as low as the bar at the lower end of the sheet-guards. The doubled sheet of kraft paper should be oiled and folded. The upper end may be attached to the screws that hold the sheet-guards to the rods. When it is attached in position, feed a sheet to the guides and turn machine until the grippers are down to the form to take impression (do not trip the cylinder). Set the sheet-guards firmly against the sheet. This may cause the fender to close up the space and make the sheet hug the cylinder tightly. This should remove practically all buckling if no other complication exists.

"O YOU GREAT BIG BEAUTIFUL DOLL."

Daughter of O. F. Cayce, secretary and treasurer, Cayces & Turner Publishing Company, Martin, Tennessee.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Use the Second Color to Advantage.

THE second color is used in printing to make the work more effective. If the color is used simply to embellish, it should be used with that idea in mind and in order to make the work more pleasing. If used to make display more forceful it should be used to emphasize only the important lines in the design.

Lines printed in some variation of red, the color most generally used to obtain force in display, are emphasized through contrast with the black, and stand out above all else in the design.

The first of all rules of display is to emphasize the important features in the copy, and display printing accomplishes what it was intended to accomplish to the greatest degree only when that is done. The salient features of the copy should be emphasized, the words which tell the story in a nutshell, and which are most likely to create what advertising men term desire — desire to buy, desire to see, desire to go, or desire in whatever direction it may take one. Since red, through contrast, emphasizes, and as the first law of display is to emphasize the points of greatest importance, or those most likely to interest and influence the reader, two-color display printing generally loses in value when unimportant lines are printed in the contrasting color. This is common logic.

We have received within the past few weeks several items of display printing in which the second color, red, was not used to advantage and, among them, one particularly well-set catalogue-cover which illustrates admirably the ideas we wish to convey to our readers this month (Fig. 1). We are not going to insist that the job is a poor one, for it is a very good design, but will demonstrate to the satisfaction of all, we are sure, that the second color was not used to advantage.

Do the most important words on this page stand out? The question is asked to cause you to sit up and take notice — there is really no question about it. They do not. The words printed in red, "Purdue, Lafayette, Ind." and "Farmers' Week" are rather meaningless, when taken together, and do not tell the reader anything in particular. The effect is also somewhat disconcerting — and if not really complex, very nearly so. Compositors should be concerned above all else in making things plain and in making the essence of the things they do easily grasped by the readers.

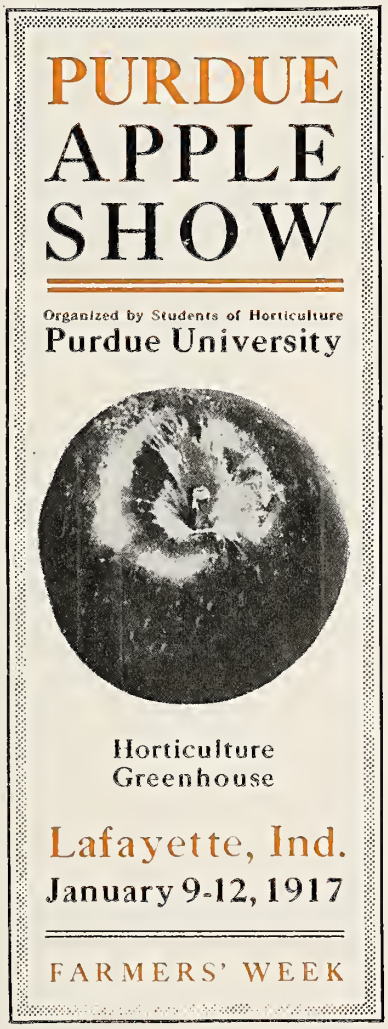


FIG. 1.

Obviously, the page is designed to advertise the Apple Show of Purdue, not Purdue itself. "Apple Show" is the big thing, and Purdue simply specifies this particular apple show. Purdue might have a Corn Show, too, and the show would be utterly different, yet it would be a Purdue show. None, we believe, will question that "Apple Show" is the most important item on this page, and, that being the case, nothing should stand out more prominently.

The next most important item in this copy is the place where the show is to be, "Lafayette, Ind.," and the compositor of Fig. 1 very properly printed this line in red.

After knowing "where," the reader naturally wants to know "when," so that, if interested, he can make his arrangements to attend. The date is always an important point in display printing, especially when an event is advertised. "Farmers' Week" is not the date, in itself it is indefinite, for "Farmers' Week" might be in August just as well as in January. It is to the date, in this

case, about the same as an adjective is to the noun it modifies. Of course, if a poster, hanger or program was being set, advertising "Farmers' Week" as a feature, and giving the program or events for the week as a whole, the words "Farmers' Week" would be most important. Here, however, an apple show is being advertised, and, when the dates for that particular show are given, the fact that it is during Farmers' Week is of little importance.

We can not say that the date is not prominent enough, for, sandwiched between the two lines printed in red, it has plenty of contrast and stands out quite prominently. But a struggle for predominance is sensed in these two lines of about equal importance, so close to each other and so utterly different in appearance and effect. In our opinion, as printed, the design loses in effectiveness. Since both are important, since one is as essential to the reader as the other, why not print both in red?

In the foregoing paragraphs we have specified the three big display elements in work of this character. They are "What?", "When?" and "Where?" These items should stand out above all else in the designs. The thing itself should be most prominent, but whether the place or date is given second prominence is not of much consequence.

The compositor of Fig. 1 did not emphasize in the use of his color according to that logical idea. Note, therefore, the appearance of the copy when displayed in accordance with that idea (Fig. 2). Here, the important lines, "Apple" and "Show," "Lafayette, Ind." and "January 9-12, 1917," answering the questions "What?", "Where?" and "When?", are emphasized by being printed in red, and the reader grasps the essence of the whole page at a glance without having to read all. It is much simpler and much more effective.

Those words really tell the whole story. What more does one really need to know?

When color is used simply for the purpose of embellishment, weaker colors — that is, tints of cold colors — may be used; and the weaker the color, the larger the area it may cover on the page. Strong, warm colors are also used for purposes of embellishment, to brighten the page, but, when used, should cover a relatively small area. The point we are especially trying to get at is that lines of type should not be printed in tints, if the best appearance is to be obtained, except when that type is exceptionally large in proportion to the size of the other type of the page.

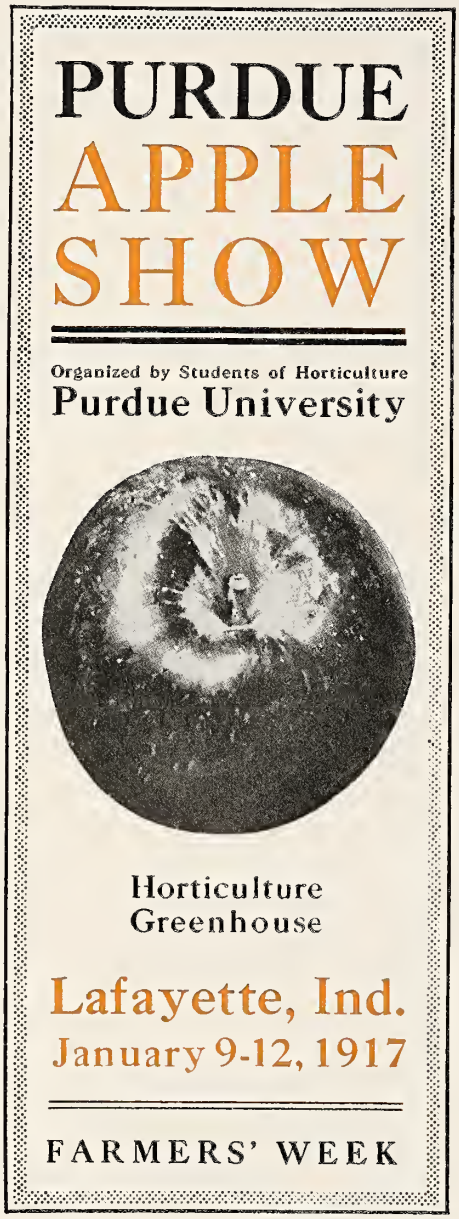


Fig. 2.

It is not advisable to print small lines in warm colors and light tints in cold colors, because those colors weaken the lines in tone and carrying power, and make reading, especially at night, a very difficult matter. Printing small lines in color will emphasize them, however, in so far as directing attention to them is concerned, just as it will large lines, for contrast is thereby obtained.

Properly used in printing, color may be made a powerful agent in salesmanship through print. Designs printed in color are lifted above the plain and commonplace, and, for that reason, command greater attention.

The essential features, standing out as they do in the design on this page, make comprehension of the big points simple and easy, and afford a very good illustration of what color can add to ordinary display printing. With the lines here printed in red run in black, it would be necessary for the reader to sift them out for himself by close reading, but here they are sifted out for him by use of the second color.

Advertising.

Advertising is the motive power of modern business. The man who has a product that the people want and does not tell them about it, is living in the Sahara of his own barren life. He is a derelict lost in the empty desert of his own ignorance or folly.

The true function of advertising is to suggest rather than to convince, to lead rather than to compel, to inspire rather than to direct, by creating through the dominating idea used in the advertising other ideas in the mind of the reader that he or she will catalogue as personal, intimate opinions of the product and its value.

All advertising that suggests, leads, and inspires, is good advertising. If it is insistent and consistent, it must be productive advertising. This is the elementary fundamental of all publicity that wins increasing sales.— *The Wallace.*

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

WILLIAM F. FELL COMPANY, Philadelphia, Pennsylvania.— Yours is a handsome calendar, even though no illustration was used on it. We thank you.

C. P. EVANS, Chicago, Illinois.—Your Thanksgiving-greeting folder is decidedly clever, and exceptionally well executed.

THE RECORD COMPANY, St. Augustine, Florida. — We admire every feature of your fine Orlando folder. It is gotten up in an interesting way and should turn many faces toward Florida. Was it intended to accomplish more? Presswork is excellent.

E. MORRISON, Lowell, Massachusetts.— Typographically, the house-organ, *Service News*, is well handled, but the illustration on the cover of the "Post Office Number" is not well drawn.

RALPH W. POLK, Lincoln, Nebraska.— All your specimens are delightfully pleasing in the simple and artistic style which has characterized your work for some time. No faults are apparent to us which demand correction.

HORACE CARR, Cleveland, Ohio. — Your "Holiday Greetings" card is Carr work on the face of it, and is especially attractive. We regret our inability to show our readers a satisfactory reproduction, for it would prove interesting to all.

SUPERIOR TYPESETTING COMPANY, Chicago, Illinois.— Your blotters are strong and effectively treated. They are exceptionally well handled from an advertising standpoint. With these good qualities, it goes without saying that they are well executed from a mechanical standpoint.

THE VINCENT PRESS, Minneapolis, Minnesota.— Your "Arms and the Man" program is neatly composed. Black ink would have been preferable to the blue. The geometric squares used as corner-pieces in the border are a little too heavy for the remainder of the scheme.

DENNISON MCKELLAR CO., Stockton, California.— Both the Christmas-greeting cards are out of the ordinary as regards style and arrangement. They have the further advantage of being well printed. No faults appear to us which demand correction.

W. J. TAYLOR, Woodstock, Ontario.— The printed Christmas poem, executed by you for distribution by carrier boys to subscribers of your paper, is very well executed and represents an idea worthy of adaptation by other publishers. You will find a number of suggestions for your 1917 greeting-card in this issue.

W. CARL CURTISS, Kalida, Ohio.— Your letter-head is a good one for a show-printer, but we can not see just why show-people admire the bizarre and undignified. The Hummel letter-head is overelaborate in the use of so many rules and ornaments, but the other specimens are very satisfactory. Your composition is better than when we first saw it.

EUGENE PAUL EHRHARDT, St. Louis, Missouri. — Your business card is interesting in treatment and well set. A weaker color for the background of the cut, preferably a buff, would improve the card, for, as printed in red, it is a little strong at the bottom. The letter-head is neat, and otherwise satisfactory.

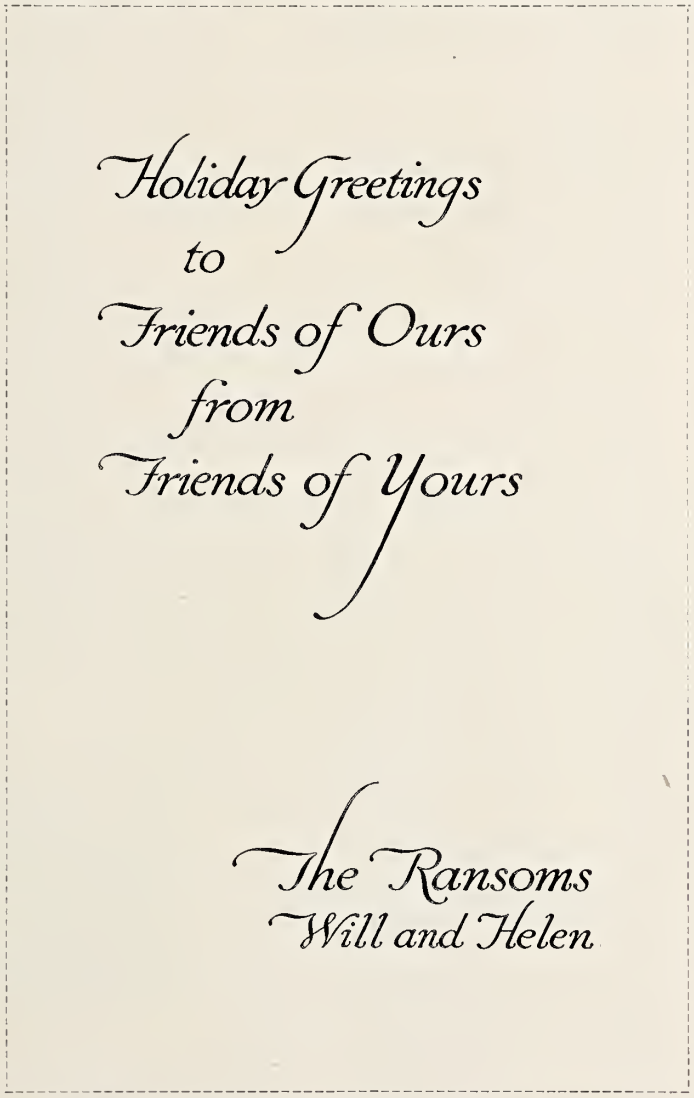
M. O'GRADY, Helena, Montana.— The folder for J. Cooper Reeve is excellent, as is also the Marlow dinner menu, but the latter would be better if the items on the menu had been set in smaller type, for the page appears crowded. We would prefer capitals and lower-case to the all-capital arrangement.

WILL M. HUNDLEY, Alta Vista, Virginia.— Your stationery is interesting and well designed. We would prefer to see the main type-group in the letter-head somewhat lower, for, as it stands, the design appears to be slightly top-heavy, and the variation in side and top marginal spaces is too great for pleasing results.

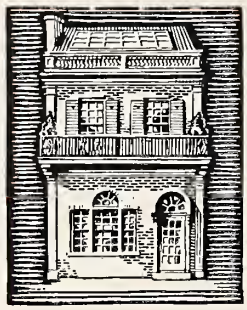
WE have received from S. D. Warren & Co., Boston, Massachusetts, an interesting announcement printed in photo brown on that firm's Cameo Plate. The half-tone, showing the concern's plant, which appears at the top of the announcement, is admirably printed, and illustrates the soft and pleasing effects obtainable in the use of this stock.

The Cecil Star, North East, Maryland.— You did very well indeed on the folder for the Cecil Garage. A roman type would have been better, and red of an orange hue is preferable to red of a purplish hue, such as you used. Considering your environment and the handicaps such environment places on one, you deserve praise for the excellent results obtained.

THE KEYSTONE PRESS, Streator, Illinois.— All the specimens sent us are of a very good grade, being effectively displayed, well composed and printed. The blotters should guide buyers of printing to your door. Your house-organ, *Paragraphs*, is a pretentious little paper and of as good quality as many of those



Plain but attractive hand-lettered greeting-card printed on hand-made stock. By Will Ransom, Chicago, Illinois.



The Associated Artists
of Philadelphia
their Staff *and* their Associates
send *from* their New Building
GREETINGS
to You *and* Every Member
of Your Organization
for the Year *of* 1917 *and*
Every Year Thereafter

Sent from
1630 Sansom Street
January 1, 1917

Artistic, hand-lettered greeting from The Associated Artists, Philadelphia, Pennsylvania.

we receive from cities many times the size of Streator, and from larger plants than yours.

THE GARDNER PRINTING COMPANY, Cleveland, Ohio.— The catalogue prepared by you for The Beckman Company, also of Cleveland, is a production of exceptional merit. The colorwork on the inside pages is all that could be desired — the woolen blankets and robes being represented quite faithfully in their natural colors. We compliment you on your handling of every detail of the production of this fine catalogue.

SUPERIOR PRINTING COMPANY, Akron, Ohio. — The booklets, "The Beginning of a Business Letter" and "The Ending of a Business Letter," are both interesting and attractive in appearance. We do not admire the Goodrich trade-mark, which is of too illustrative a character to harmonize well with type. The lower group on the title-page design could be raised with improvement to both balance and margins.

THE KEYSTONE PRESS, Indianapolis, Indiana. — The blotter issued by you to solicit the printing of Christmas cards is very effective. Printing a number of ornaments appropriate to the season around the type-group is a good idea, for a recipient, seeing thereon one which suits his fancy, is almost sure to order his cards printed at your plant. The idea is given as a suggestion for adaptation by other printers when the next holiday season rolls around.

THE MUNRO & HARTFORD COMPANY, New York city.— The portfolio of samples of your work contains some excellent examples of color-printing. Such work has all the advantages claimed by you in your very interesting letter attached to the inside front of the cover. The McMein drawing is an exceptionally clever piece of work, and the shirt, collar and cuff catalogue-cover for Geo. P. Ide & Company has every attribute of a good cover. Again we compliment you.

O. EUGENE BOOTH, Cherokee, Iowa.— The folder, "The Nativity of Christ," is pleasing, but subject to improvement in two ways. The text-matter should have been set in narrower measure so as to occupy less of the horizontal space and more of the perpendicular space, in order to obtain a more pleasing distribution of marginal spaces in the center panel. The two lines set in text, at the bottom, crowd the rule above too closely, as witness the small marginal space above as compared to the large side margins.

REPUBLIC BANK NOTE COMPANY, Pittsburgh, Pennsylvania.— The catalogue exploiting the Ladd Water Tube Boiler, designed, engraved and printed in your establishment, is an exceptionally fine piece of work. Well printed in large, readable type, it is not only made readable, but also inviting to the reader. For subheadings we would prefer Cheltenham italic upper and lower case to the italic capitals. We note a little offset here and there, but, all in all, little opportunity is left for improvement. You are justified in feeling proud of the accomplishment.

R. W. VAN VATER, Bloomington, Indiana.— The inside pages of *The Hoosier* are nicely planned, well set and well printed. The cover lacks in character and interest because too nearly filled with type. If the lines of minor importance had been set in smaller type so that more white space would be available for pleasing distribution, the design would have character and be interesting. As it stands, the page has more of the appearance of an advertisement than of a cover-design.

JOHN RODDA, JR., Houghton, Michigan.— Your specimens set in Goudy are admirably neat and effective, but those set in shaded faces of type have little to recommend them. This shows just how important the selection of type really is. Paper is flat, and type-faces which present the appearance of light and shade do not appear to lay flat on the flat paper. The effect is one of unrest, as it were, and it seldom, if ever, is pleasing. The letter-heads, simply arranged, are chaste and dignified in appearance and very satisfactory.

W. T. PANKEY, Houston, Texas.— The blotter, printed in brown and buff, is pleasing in a general way. If the firm-name in the upper panel had been set full measure, margins would be better around it and the group would not appear overbalanced at the bottom, as it does, because of the greater width there. The small panel should have been made shorter so that periods would not have been considered necessary in the attempt to make the line of type therein the length necessary for good margins. The letter-head is overelaborate in meaningless decoration. Get away from this style. The simplest style is best.

The Waupun Leader, Waupun, Wisconsin.— Your August blotter is very good. As the stock

Frank H. Riley,
Ornament · Lettering
702 Athenaeum Bldg.
Chicago · Harrison 3138

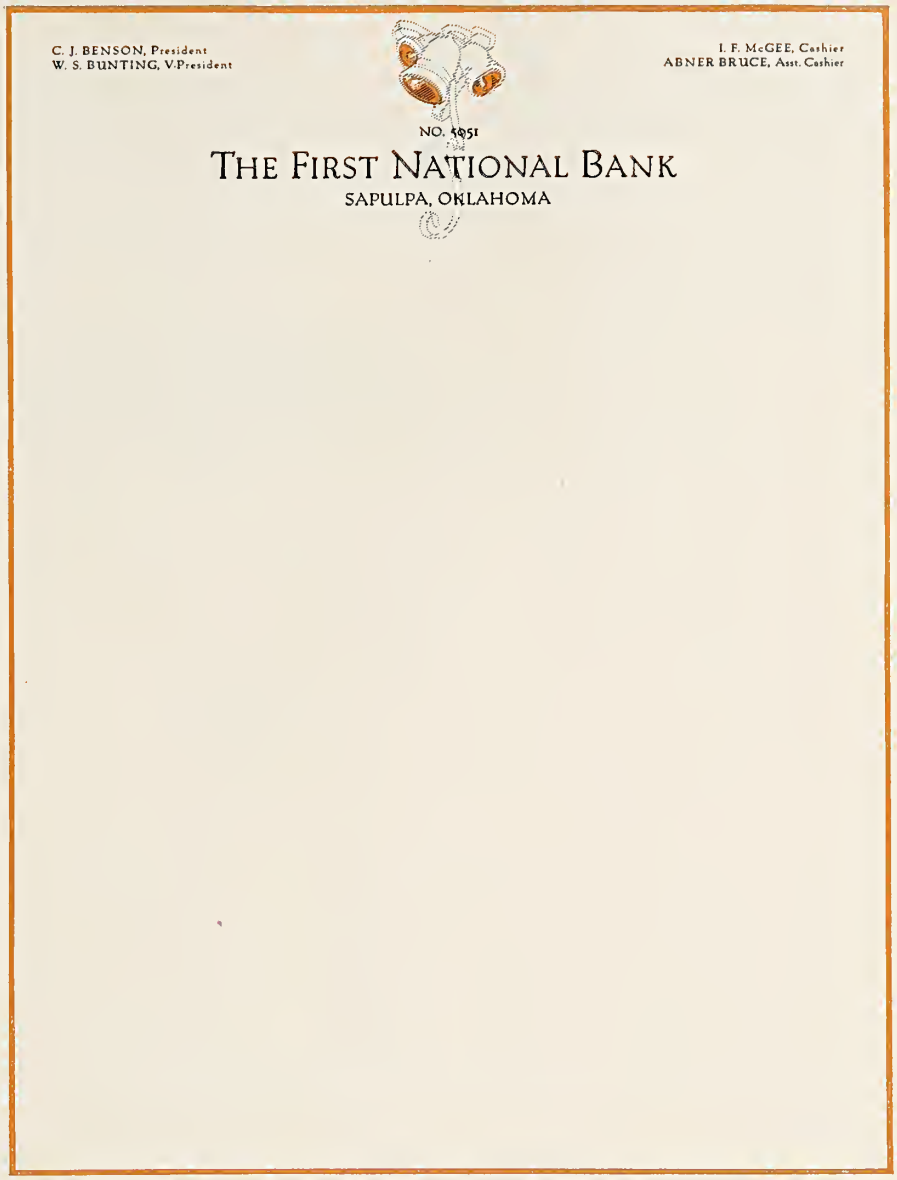
Distinctive business card of a Chicago artist.

used is a rather strong pink, red is not the best selection for the second color with black. A bright green would have been better. We believe, too, that the illustration should have been at the right side rather than at the left. There is so much open space at the right of the illustration that the contour of the design as a whole is broken up. Then, too, the reader reads from left to right, and the reading-matter should therefore be placed at the left so that no obstacle will be placed in his way to make comprehension difficult.

YOUNG & MCCALLISTER, Los Angeles, California.— The Christmas-greeting folder, executed by you for the Brownstein-Louis Company, is refreshing in its contrast to conventional standards in work of this kind. For the benefit of our readers, we will state that "Stronghold Steve," appearing as Santa Claus on the first page and as himself on the inside spread, wears overalls made by the Brownstein-Louis people to his own eminent satisfaction and, incidentally, the satisfaction of the makers. "Steve" is some advertiser. If one wants to see about the best line of direct advertising being done in the country to-day, he should start a collection of work bearing the Young & McCallister imprint, provided, of course, that is possible.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— All your work is good; the Christmas cards sent us make up the finest collection we have received from any one printer. We admire especially the Bohart card, on which a border in red at the edge of a card and a blind-stamped panel add pleasing touches. We would like to show it, but can not by reproduction do justice to the original. We do not admire the use of the script initial on the Loucks card. It is the only blemish on all the cards you sent us. The letter-head used by a local bank for its correspondence during the holiday season is reproduced on this page, and represents an idea other printers could adapt with profit during the 1917 holiday season.

EILERT PRINTING COMPANY, New York city. — The folder, "The Realizing of an Ideal," is written in an interesting way and recites the efforts of E. F. Eilert toward the attainment of his ideal, "not to have the largest plant of its kind in the city, but one that could offer to publishers the utmost of efficient service for the rapid, accurate and high-class production of their periodicals, and, also, a job department equipped to handle all the small work required." The folder is admirably executed, although we do not admire the wide letter-spacing of the title. Your 1917 calendar is satisfactory, but the name of the firm and other lines at the top are too small, in our opinion, for the size of the calendar. These important lines are, in reality, overshadowed by the calendar-design. On calendars, especially, the name of the firm should be prominent.

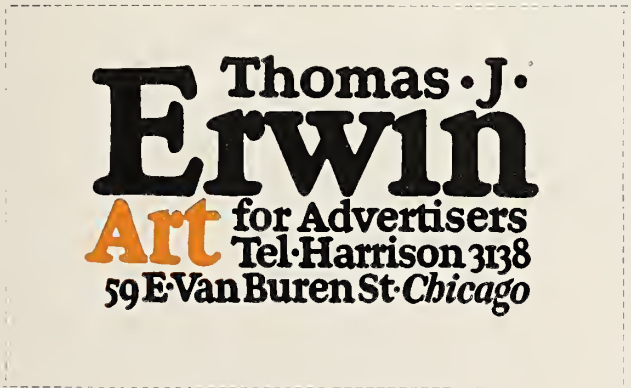


The letter-head here shown was used by the bank represented for its correspondence during the holiday season. By Claude W. Harmony, Sapulpa, Oklahoma.

THE DAVIS PRESS, Worcester, Massachusetts. — The circular, "Printing Is a Profession," is sound in argument, besides being an unusually attractive job of printing. Buyers of printing who are blessed with a sufficient degree of good taste to appreciate the beautiful in typography will hardly doubt the ability of your organization to turn out fine work of any character. For the benefit of readers, we will state that no border surrounds the type of the circular, but, across the top edge of the sheet, a two-point rule is printed in gold, and immediately below this line, joining it snugly, a four-point rule is printed in red. The effect is very artistic and the idea adds a touch of distinction, yes, class, to the design, lifting it far above the ordinary.

E. J. DALTON, Pittsburgh, Pennsylvania.—"A Message of Joy" is not executed according to present-day typographic standards. It is, in a way, of the gingerbread variety, as witness the meaningless arrangement of the rules and ornaments forming the decorative scheme on the title-page. The ornaments are not appropriate to the subject, and one is black and the other light, clashing in tone. A simple arrangement of the main display in one line at the top, with the poem at the bottom, and the two groups unified by a plain, continuous border, would be the logical and most pleasing way to handle this copy. The inside page is not so bad; in fact, it would pass as a very good example of display composition.

T. E. HARPER, Corning, California.— The letter-heads sent us are exceptionally neat. On your own Christmas-greeting card we would prefer to see the lines of script spaced closer together, or smaller sizes used, so that more white space would appear at the top and bottom to balanoe the rather large amount at the sides. The blotter would be better if the initial had been set in the measure. Some styles of letters, italics particularly, lend themselves to the style of handling wherein, as initials, they are outside the measure, as in this instance, but angular block-letters, such as you have used, appear ill at ease in such a position.



Business card of another Chicago artist.

You should have carried more ink on this blotter. Are your rollers in good condition?

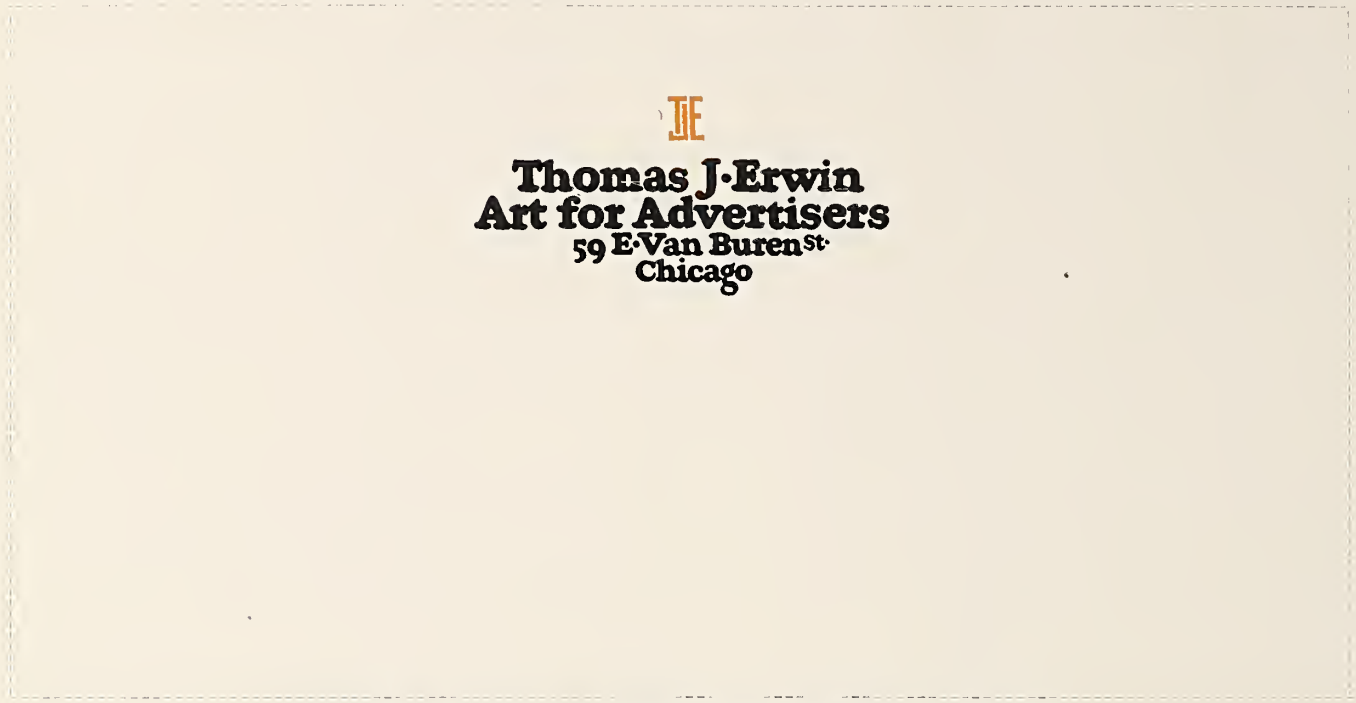
STEWART-SCOTT PRINTING COMPANY, St. Louis, Missouri.— "A Big Word Not in the Dictionary" is an especially pleasing pamphlet, printed on soft, tinted stock in a nice, medium-gray tone of ink. Composition is good also, but we note that the groups on both cover and first inside pages are placed too low. The cover-design is slightly above center, but not enough so to overcome the optical illusion which causes lines of type to appear lower than they really are and which makes it necessary to place lines or groups of type enough above the center to overcome this effect. The line on the first inside page is actually below the center of the page. Both pages appear overbalanced at the bottom. Balance is the best, and the white spaces of the page are most pleasingly proportioned when a line or group of type, appearing alone on the page, is placed at the point where the space above will be to the space below as three is to five. The idea behind the pamphlet is a good one.

JOHN T. BORUM, Onancock, Virginia.— The sentiments expressed in your letter anent one-color printing in black are to the point. Many fine examples of printing have been done in black only. Nevertheless, we do insist that on many classes of work the second color adds much, especially because jobs so printed command greater attention. Color effects, if rightly combined, in printed matter often increase the advertising value many times. Your letter-heads are quite pleasing, because of their simple and orderly arrangement. The folder for the Accomack Banking Company would be better if the lines on the title-page were centered, and if "of," used here in the sense of a conjunction between the name of the firm and its location, was considered necessary, the two groups of the page should have been combined. A group standing alone beginning with "of," as "of Parksley and Bloxom, Virginia," is practically meaningless and suggests that something might be missing.

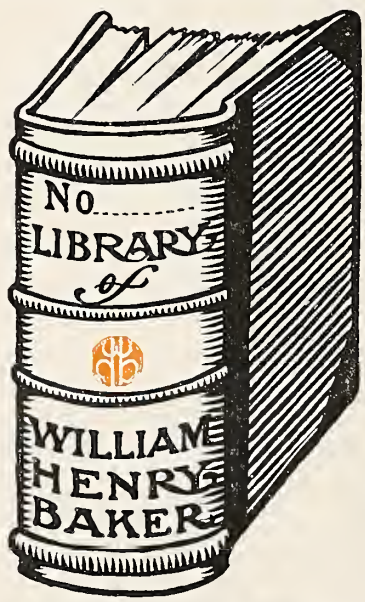
M. E. MILLER, Fairmont, West Virginia.— All your specimens are metropolitan in appearance, that is, in so far as the good grade of metropolitan work is concerned. In some cases the pressman appears to have been a little miserly with his ink, which mars to some extent the appearance of the work. The reds used are generally too dark and of a scarlet rather than vermilion shade, which is desirable. The holly border is too prominent for the type on the title-page of the program for the "last entertainment in the old building." We would not have letter-spaced the second of the two main display lines. A full line is not necessary here. It is an example of an error all too often made. To letter-space one line, so that the letter-spacing is apparent, in order to make that line the same length as some longer line, defeats the purpose for which it was intended — improved appearance — for the tone of the two lines varies to such an extent as to overbalance the advantage of a squared group. Why should not the second of two main display lines in a design be shorter than the first? No good reason can be given against it.

E. D. FOWLER, Durham, North Carolina.— The letter-heads and envelopes, appropriately printed in red and green and embellished with holiday decorative ornaments, are admirable examples of the typographer's art, and no fault can be found with them. We see in them a suggestion, the adaptation of which should enable other printers to materially increase their business when the next holiday season arrives. Almost any business man, it seems, would welcome the suggestion that he use special stationery such as you have sent us during the holiday season. Surely recipients of letters on stationery so printed will feel the spirit of good will which prompts the sender to use such stationery. We believe that if any printer will get up a few samples and canvass his potential customers he will experience no difficulty in making it pay. By printing all the jobs thus secured in succession, the printer could save the cost of wash-up either for his customer or himself. In order to give our readers a little more definite idea as to the character and style of these designs, we are reproducing on another page a letter-head of like character, executed by Claude W. Harmony, of Sapulpa, Oklahoma. Try it next December.

J. A. WEBSTER, Cleveland, Ohio.— The specimens of printing done by students under your direction at East Technical High School are of high order. Some of the Christmas poems, on cards, composed and printed by young lady pupils, would put many journeymen printers to shame, that one by Adelaide Lennie being, in our opinion, the best. Miss Ehlert's card would be better if smaller type had been used, and if it had been set in narrower measure so as to allow larger margins. The lines are too widely spaced, and yet, because of the large size of the type and the small margins, there is an effect of congestion. The heading of the poem, "The House by the Side of the Road," is not good. In the first place, the color is too weak for a heading set so little larger than the text. The periods at the end of the first line constitute an interruption. The word "Side" should be begun by a capital just the same as the other important words in the heading. The calendar is



Envelope design, printed on flap. Hand-lettered by an artist for his own stationery.



Interesting book-plate, designed and engraved by The Eclipse Engraving and Electrotype Company, Cleveland, Ohio. (See following page.)

excellent. Taken all in all, the work is of such a grade as to warrant our assumption that the students are directed by capable instructors.

THE PUBLIC PRINTING COMPANY, Clinton, Illinois.— A house-organ is issued to set forth the advantages of ordering printing from the printer issuing it. It should be well executed and quality should characterize every detail of its execution. Our first impression of your organ is that it is cheaply gotten up. We refer particularly to the grade of stock used, and especially to that for the inside pages. The linotype slugs are imperfectly cast and present in many places throughout the appearance of worn, battered and broken type. The inside pages, and the cover as well, are poorly printed, the distribution of ink being faulty. Both the green and the red used on the cover are too dark, and too weak in color. A brighter red and a snappier green would have made the cover much more interesting and inviting. The effect of the work as a whole is commonplace and not at all in line with what a house-organ should be if it is to obtain to the right degree the object for which it was intended. If you are limited to a certain sum of money in the production of this little paper we would suggest a smaller page-size, or a fewer number of pages, so that a better grade of stock could be used and a distinctive hand-lettered cover-design provided to add character.

DEXTER FOLDER COMPANY, New York city.—The catalogue for your folder No. 189 is a handsome one, effectively designed, well composed and admirably printed. The size of the pages, 8½ by 11 inches, permitted the use of large illustrations and a readable size of type. Too many advertisers attempt economy by the use of illustrations that are too small to adequately show their product, and type so small as to make reading somewhat of a task. This sort of economy is extravagance. The container for loose-leaf catalogue leaves is an interesting one, a new idea in button fasteners being utilized thereon. The design on the front outside surface is, in a general way, a forceful one, especially in conception, but we can not see why the gentleman in the foreground should have that wild, white eye. Edward H. Acoll, Jr., advertising manager for the manufacturers of Dexter folders, advises us that he will be very glad to forward a copy of this handsome catalogue to any printer who will write for it on his business stationery. We are quite sure a postage stamp and a little time could not be invested more profitably than by accepting his offer.

H. L. HILDEBRAND, San Pedro, California.— "Only an apprentice," you say? The specimens, nevertheless, are as good as many journeymen do. Some of the business cards are exceptionally neat. The line of Copperplate Gothic on the Modern Laundry and Dye Works Company card is so large that its extended shape is quite pronounced and its lack of harmony with the main display line, set in Cheltenham Bold Condensed, is made readily apparent. Look closely at these two lines, now — they do not appear well together, do they? It is best, of course, to set a given design in one style of type, emphasis being obtained by contrast in size; but, if this is not possible, by all means see that all the type-faces used are of the same shape. When extended type is very small, in fact small enough that its extended shape is not pronounced, it may be used with narrower faces in large sizes. In this case the lines at the top of the card are not too large, but anything larger would be. You use too dark a shade of red. Orange-red is much more pleasing with black than reds of a scarlet or carmine shade. We do not admire that style of arrangement in which the top and bottom rules of a panel extend beyond the side rules, as in the Christmas poem. The poem is not optically centered, horizontally, in the panel, the space from border to beginning of lines at the left being equal to the space from rule at right to the end of the longest line of the poem. The fact that there are so many short lines in the poem causes the white space at the right to overbalance that at the left, and the design is therefore overbalanced at the left. Outside the consideration of balance, the appearance would be better if the amount of white at the right balanced equally that at the left. The type crowds the border at the bottom too closely, considering the larger marginal spaces at the sides. We do not like to see extended type in a narrow panel, as on your card for the E. B. Scott Printing Company. Avoid such combinations.

Title-page of handsome booklet showing many book-plate designs. By Eclipse Engraving and Electrotype Company, Cleveland, Ohio.

ROCHESTER SHOP SCHOOL, Rochester, New York.— The specimens sent us are all of very high quality, more especially as regards composition. In general format the menu and program for the dinner to John Houston Finley is a beautiful piece of work. The cover is dainty and dignified, and illustrates effectively the advisability of using small type on work of this character. The page is 6½ by 9½ inches in size, and the words of the title, "To President John Houston Finley," are set in twelve-point capitals and small capitals on two lines, and printed in gold. The lines are placed properly at the point of vertical balance. The monogram of the school is blind-embossed below the lines. The design could hardly be improved upon. We would suggest that others of our readers follow this example and practice restraint in the selection of type-sizes, especially on work such as this where the demand is, first of all, for something pleasing and artistic. The menu and program pages are simply set, no borders being used, and nothing in the way of decoration appears on these pages except a small acorn ornament, eight points in size, which is used as a cut-off between heading and text. The greeting is not a fit companion for the other excellent pages. Set wholly in eight-point capitals of Caslon Old Style, it is not easily read and, in such wide measure, the border is crowded too closely at top and bottom as compared to the large amount of white space at the bottom of the page. This copy should have been set in lower-case, and in a narrower measure, so that the white space inside the border would be more uniformly distributed. The display in any item of advertising printing should not be so nearly the same size as on the dodger for the Boy Scouts' Clean-up Week. Your package-label, printed in blue and orange on strong blue stock, is very effective, as, in fact, are most designs which are set in Chaucer Text. Press-work on the copy sent us is very poor. *The Right Angle* is excellent in every way.

HARRY W. LEGGETT, Ottawa, Ontario.— The book, "The Yukon Territory," is a fine piece of work from a typographical standpoint. The presswork on the half-tones is not up to the standard of design and format. This is due, no doubt, as you say, to the use of an inferior grade of paper, rather than to lack of intelligence and care on the part of the pressman. The hand-lettered cover, designed by you, is a handsome one, the colors being well chosen

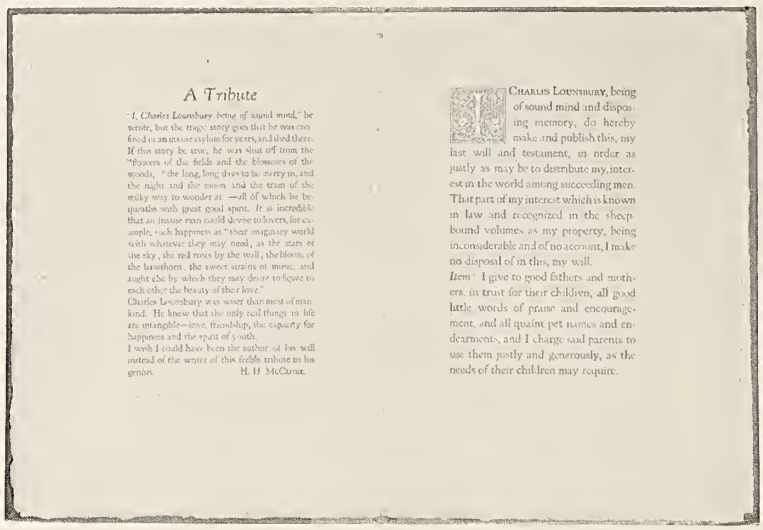
in their relation to the color of the stock. We would prefer to see the leaf ornaments, used as cut-offs between the two display features, hang downward, as is most natural. They seem out of place as placed horizontally. The type-face used on the inside pages is a beautiful one and harmonizes perfectly with the Bodoni initials used in combination. Again, we compliment you on the quality of your work.

THE SENTINEL PRESS, Morrison, Illinois.— The specimens sent us are all very satisfactorily composed, but lose in effectiveness because of the antiquated styles of type used and the fact that some of them are so badly worn that good work can not be done with them. Type-faces become out-of-date just the same as styles in wearing apparel. If you should see a lady walking down the street wearing clothes such as were worn in 1885, you would, without doubt, laugh. While we would not want to say that people really laugh in derision when they see jobs of printing done with old-fashioned type-faces, we insist that a comparison of the styles of type used twenty years ago with those in use to-day will show that the present styles are much more pleasing. We note that you do not appear to understand the application of the principle of proportion as applied to typographic design. As an illustration, we call your attention to the title-page of the little four-page folder executed for The First Presbyterian Church. The matter on this page is broken up into wide groups which are in direct contrast to the shape of the page and are spread over the page almost equal spaces apart. The proper handling of such pages is to gather the matter into the fewest possible number of groups, and to make these groups of the same general proportions as the page on which they are printed.

The Belgrade Tribune, Belgrade, Minnesota.— The check for the State Bank of Belgrade would be better if a small size of a more legible letter had been used for the main display line. The decorative letter occupies too much space and, large as it is, is no more prominent than a smaller size of a plainer style. The use of a smaller letter would relieve the congestion, especially at the top. The effect of crowding is very noticeable and quite displeasing here. Probably the best color of ink to use on the russet stock would be a deep yellow-brown, if the most pleasing artistic effect was desired. If a more striking effect was desired, purple would be a good selection. If the design was to be a letter-head, we are quite sure brown would give most satisfactory results, for, there, dignity is desirable.

THEODORE T. MOORE, Fowler, Indiana.— The cover-design for the Purdue Apple Show is effectively composed and could not, in our opinion, have been better handled with type and utilities of fixed proportions. We do not believe the design is broken up for color in the most effective way. You have printed the word "Purdue" in red and the other two main-display words, "Apple Show," in black. It is our contention that "Apple Show" is of greater importance than "Purdue" and should have been printed in red instead. You have printed "Lafayette, Indiana" and "Farmers' Week" in red, and the date-line, "January 9 to 12, 1917, in black. We would have printed the place and date in red, and the line, "Farmers' Week," in black. The items in red would then read, "Apple Show, Lafayette, Indiana, January 9 to 12, 1917." Do you agree or disagree? We feel you will agree.

DAVID F. WEEKS, Skillman, New Jersey.— The inside pages of your Nineteenth Annual Report are well set, but we note that the top margins are larger than the bottom margins, contrary to accepted standards and in violation of the principle of vertical balance. Press-work is rather poor, however, too little ink being carried, and that ink is of a poor grade. Impression is too weak. The cover and title pages, printed from the same design, except that on the title-page the border was taken out, are not well composed. Unimportant items are set in larger type than necessary, causing the type to fill the design and effecting a poor distribution of white space. Comprehension is made easier when, on pages of this character, the type-matter is massed in a minimum number of groups with a pleasing and proportionate amount of white space between.


A Tribute

"I, Charles Lounsbury being of sound mind," he wrote, but the tragic story goes that he was confined in an insane asylum for years, and died there. If the story be true, he was shut off from the "flowers of the fields and the blossoms of the woods," "the long, long dives to be merry in, and the night and the moon and the tram of the milky way to wonder at" — all of which he bequeaths with great good spirit. It is incredible that an insane man could devise to lovers, for example, such happiness as "their imaginary world with whatever they may need, as the stars of the sky, the red roses by the wall, the bloom of the hawthorn, the sweet strains of music, and aught else by which they may desire to figure to each other the beauty of their love."

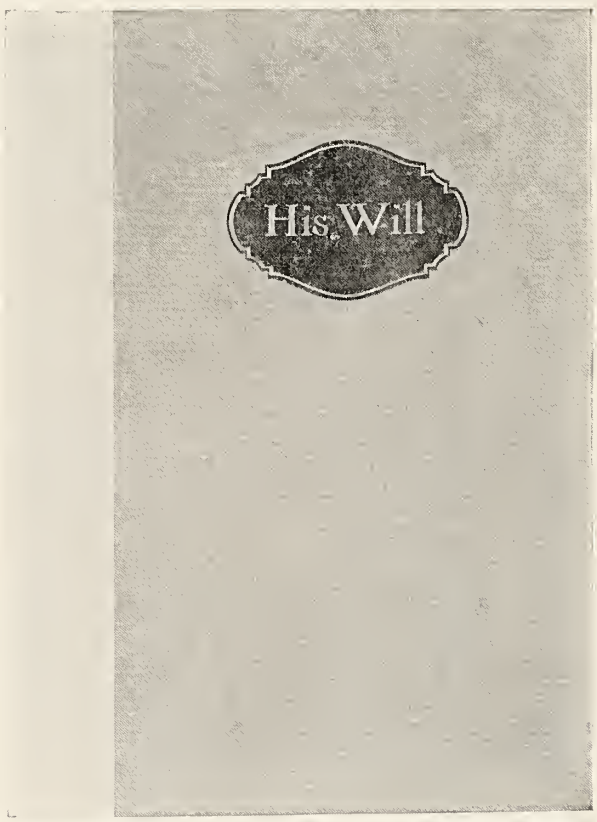
Charles Lounsbury was wiser than most of mankind. He knew that the only real things in life are intangible—love, friendship, the capacity for happiness and the spirit of youth.

I wish I could have been the author of his will instead of the writer of this feeble tribute to his genius.

H. H. McClintic.

CHARLES LOUNSBURY, being of sound mind and disposing memory, do hereby make and publish this, my last will and testament, in order as justly as may be to distribute my interest in the world among succeeding men. That part of my interest which is known in law and recognized in the sheepbound volumes as my property, being inconsiderable and of no account, I make no disposal of in this, my will.

Item: I give to good fathers and mothers, in trust for their children, all good little words of praise and encouragement, and all quaint pet names and endearments, and I charge said parents to use them justly and generously, as the needs of their children may require.



Two inside pages and cover of one of the finest brochures we have ever seen. Designed and printed by William Edwin Rudge, New York city, who specializes in fine work. For complete description, read review which appears on this page.

WILLIAM EDWIN RUDGE, New York city.— When we receive a package from you it is opened eagerly, for we know whatever is enclosed is of exceptional merit. We were not disappointed in the package which arrived a day or so before Christmas, for we found therein one of the handsomest of the many handsome brochures we have had the pleasure to look over since we have occupied the critic's desk on THE INLAND PRINTER. The subject, "His Will," the famous will of Charles Lounsbury, who, it is said, wrote it while an inmate of an insane asylum, is an admirable subject for holiday greetings. It is beautifully written. It is, as stated on the introductory page of the book, incredible that an insane man could devise to lovers, for example, such happiness as "their imaginary world with whatever they may need; as the stars of the sky; the red roses by the wall; the bloom of the hawthorn; the sweet strains of music, and aught else by which they may desire to figure to each other the beauty of their love." The introduction further states: "Charles Lounsbury was wiser than most of mankind. He knew that the only real things in life are intangible — love, friendship, the capacity for happiness and the spirit of youth." Mr. Rudge has produced with this will as copy a beautiful brochure, printed throughout on heavy hand-made paper, bound in boards, covered with olive and buff hand-made stock, as illustrated by the lower reproduction on this page. The cover-design is stamped with gold leaf, the letters showing through in the color of the stock. The inside pages, printed from large sizes of Kennerly, widely spaced, are readable and present a pleasing appearance at the same time. The large margins, as shown by the upper reproduction of two inside pages, add still more to the pleasing appearance of the work. It is admirably printed. The reproductions are rather poor, but we feel that they emphasize the remarks here made and make possible for our readers a clearer conception of the work and how it was handled.

JAMES, KERNS & ABBOTT COMPANY, Portland, Oregon.— *More Business* for December is very pleasing from the standpoint of typography. The lines of capitals under the heading on the first inside page are crowded. One-point leads between these lines would add much to the appearance of the page. The red is too weak in tone for the green, especially when used for printing the running-heads.

Benjamin Sherbow

A FEW OF HIS
TYPOGRAPHIC DESIGNS

THE INLAND PRINTER
CHICAGO, ILLINOIS

The Man in Gray

THIS MAN in his gray uniform stands for more than the service of any single watchman.

He represents an organization built up and developed by more than forty years'

experience in the detection of trouble and the prevention of crime.

He is part of an extensive and complete system for the protection of life and property.

His movements are controlled and constantly supervised by a company whose only business is to render faithfully the service for which you pay and to which you are entitled.

These men are ready for patrol duty in residential and business sections or for service in stores, banks, office buildings and other public places.

WE can also furnish uniformed or plain clothes men for special duty at country estates, weddings, receptions, public balls, conventions, etc., and bond them if desired.

Let us give you further particulars about this branch of our business.

Mr. Sherbow's simple, readable style of typography applied in the composition of the first and second pages of a folder.

The Man in Gray

HOLMES
Electric Protective Company

26 Cortlandt Street, New York

Telephone Cortlandt 10
and ask for COMMERCIAL DEPARTMENT

12 Operating Central Offices:

26 Cortlandt Street	426 West 58th Street
518 Broadway	26 East 59th Street
34 East 14th Street	48 East 79th Street
18 West 27th Street	112 West 89th Street
16 East 33rd Street	129 West 125th Street
66 West 39th Street	81 Willoughby St., Brooklyn

THESE CENTRAL OFFICES might be termed private police stations maintained and operated by the Holmes Electric Protective Company. Each one protects the property of the subscribers in its district.

Going—
going—
but not gone!

Two of our men caught him just as he was about to pack up everything in the house worth taking.

Things were in fine shape for a good haul. The burglar entered through the

Third page of folder (first and second pages of which are shown opposite) and first page of another of same series.

Benjamin Sherbow

Consulting Specialist in TYPE-USE

50 Union Square

NEW YORK

DEBTOR TO

Benjamin Sherbow

50 UNION SQUARE

NEW YORK

This bill is NET

Two of Mr. Sherbow's stationery forms.

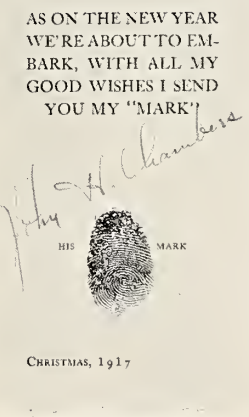
JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Christmas Greetings Received.

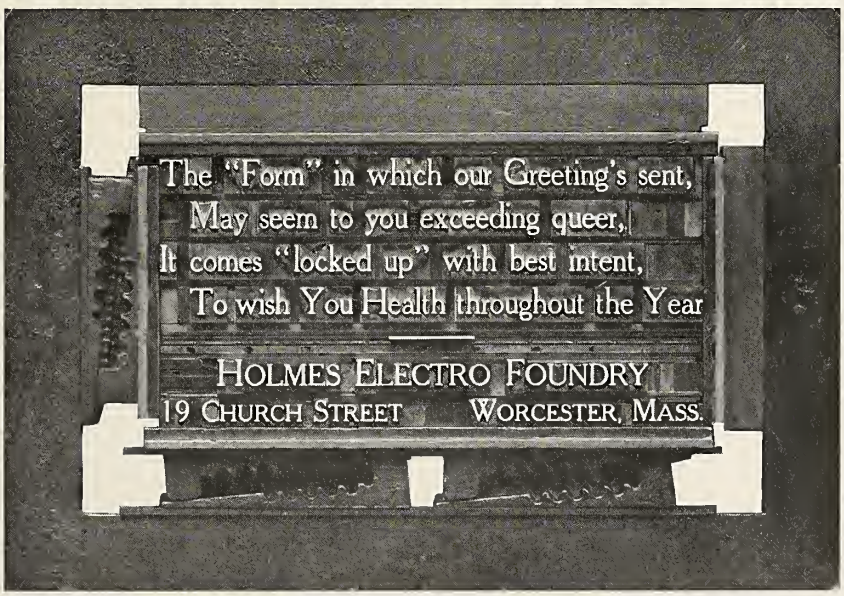
EACH year at Christmas time THE INLAND PRINTER receives hundreds of beautifully printed sentiments from its friends and readers over the world which gladden the hearts of every one connected with the organization. This is true not only because of the sentiments expressed, but, also, being printers, because in the great majority of cases these folders and cards are models of the typographer's art. Not wishing to be selfish, we propose to share these good things with our readers, who should find them rich in suggestion, not alone for the arrangement of holiday printing but for general jobwork as well. We have selected those for reproduction which will give the widest range of style, and have refrained from showing many others, equally good, because of the fact that the same style is represented in some other reproduction.



From John H. Chambers, Dayton, Ohio.

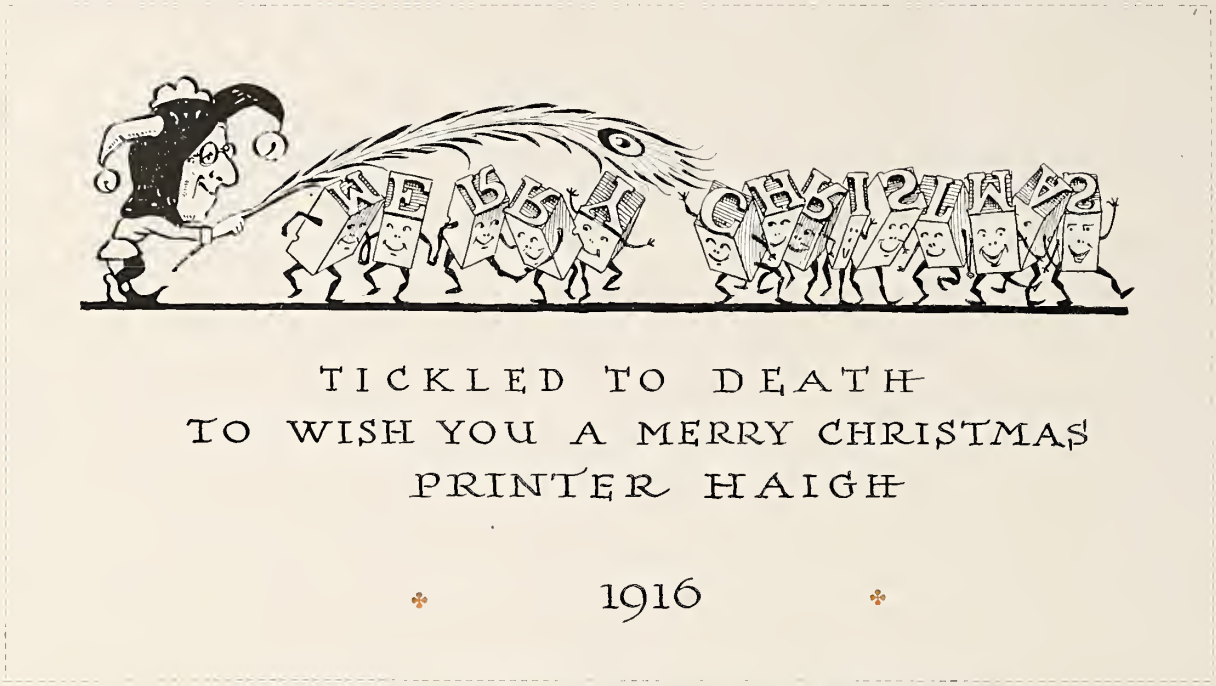
When Christmas time comes around again it might be a good plan for readers to refer to this number of THE INLAND PRINTER, if ideas are slow in coming to the fore, for ideas to suit their own needs. Greetings were received from the following:

Conrad Lutz & Sons Printery, Burlington, Iowa; The Northern Engraving Company, Canton, Ohio; James Austin Murray, Chicago, Illinois; The Queen City Printing Ink Company, Minneapolis, Minnesota; George W. King & Son, Worcester, Massachusetts; The Efficiency Press, Incorporated, New York city; Chicago Carton Company, Chicago, Illinois; Robert Rawsthorne Engraving Company, Pittsburgh, Pennsylvania; VanRensselaer Pavey, New York city; The Marchbanks Press, New York city; The Dexter Folder Company, New York city; *The Waupun Leader*, Waupun, Wisconsin; Smith-Grieves Typesetting Company, Kansas City, Missouri; Alpena Printing Studio, Alpena, Michigan; D. VanNostrand Company, New York city; Mr. and Mrs. W. F. Caldwell, Piqua, Ohio; Mr. and Mrs. Levi L. Smith, Bonner Springs, Kansas; The Paper Mills Company, Chicago, Illinois; Oklahoma Printing Company, Guthrie, Oklahoma; Holmes Electro Foundry, Worcester, Massachusetts; Martin Printing Company, Clinton, Missouri; *The Montebello News*, Montebello, California; The Western Union Telegraph Company, Chicago, Illinois; The Morrill Press, Fulton, New York; R. P. Latta & Company, Vancouver, British Columbia; The Globe Engraving and Electrotype Company, Chicago, Illinois; *The Baltimore News*, Baltimore, Maryland; John F. Glover, Morgantown, West Virginia; *The Macon Beacon*, Macon, Missouri; C. B. Oswalt, Mount Union, Pennsylvania; Monarch Printing Company, Cumberland, Maryland; Watson-Jones, Incorporated, San Diego, California; The Buffalo Graphic Arts Association, Buffalo, New York; Taylor & Taylor, San Francisco, California; The King Quality Press, Franklinville, New York; George Wooler Clark, Berea, Kentucky; Thomas E. Abbott, Riverside, California; The McGhee Printing Company, Bristol, Tennessee; William Hanselman, Toledo, Ohio; Louis W. Werner, New York city; Cap. Lick, Fort Smith, Arkansas; Mr. and Mrs. Joseph Keating, Liberty, Indiana; Frank T. Meggett Company, Eau Claire, Wisconsin; The Quality



A novel Christmas-greeting card, designed for an electrotyper by The Davis Press, Worcester, Massachusetts.

Press, Dayton, Ohio; Pittsburgh Photo-Engraving Company, Pittsburgh, Pennsylvania; W. Edward Dowdy, Norfolk, Virginia; Magarge & Green Company, Philadelphia, Pennsylvania; O. W. Jaquish, Junior, New York city; Printing and Binding Company, Sherbrooke, Canada; Persis and Charles S. Newman, Rochester, New York; Towner Printing Company, Bellingham, Washington; Arvilla and Arthur Cole, Narberth, Pennsylvania; Morris



One can depend upon something different when it comes from Fred Haigh, Toledo, Ohio.

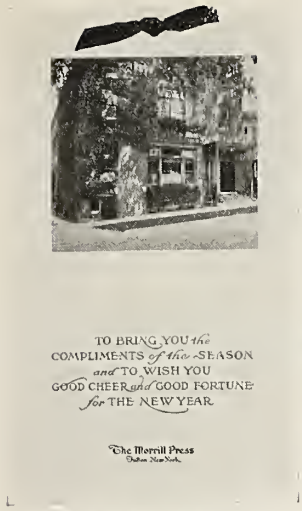
Warner, Typographer, Webster, South Dakota; Hico Printing Company, Hico, Texas; The Paragon Press, Montgomery, Alabama; Clarence McComas, Yukon, Oklahoma; Edward and Hilda Miller, Philadelphia, Pennsylvania; Mr. and Mrs. Frank Calure; Stewart-Scott Printing Company, St. Louis, Missouri; Axel Edwin Sahlin, East Aurora, New York; District of Columbia Paper Manufacturing Company, Washington, District of Columbia; Walter Wallick, Champaign, Illinois; Platt Young, New York city; *Weekly Advertiser*, Royersford, Pennsylvania; Worcester Boys Trade School, Worcester, Massachusetts; The Daily Chronicle Press, Orange, New Jersey; M. M. Shellhouse, Liberty, Indiana; Syracuse Smelting Works, Brooklyn, New York; The Clover Press, New York city; Biggers, the Printer, and Family, Houston, Texas; Elmer W. Wagner, Topeka, Kansas; Western States Envelope Company, Milwaukee, Wisconsin; E. P. Archibald, Boston, Massachusetts; Channing Barnes, Chicago, Illinois; The Page

SO may the NEW YEAR *be a happy one to you, happy to many more, whose happiness depends on you, so may each year be happier than the last.* [DICKENS *The Chimes*]

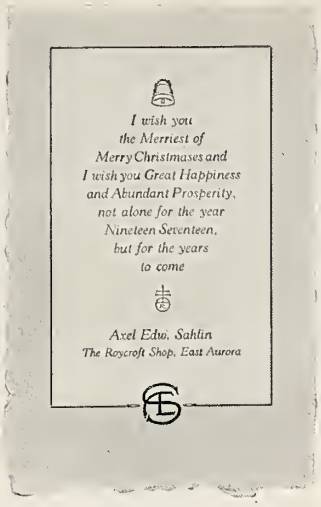
DAVID SILVE
January 1st
1917

From David Silve, Marchbanks Press, New York city.

Reiss, New York city; Mr. and Mrs. J. Migliorato, West New York, New Jersey; The Davis Press, Worcester, Massachusetts; James H. Birch, Junior, Burlington, New Jersey; The Heintzemann Press, Boston, Massachusetts; Frank B. McCurdy Company, Houston, Texas; The Associated Artists, Philadelphia, Pennsylvania; Will and Helen Ransom, Chicago, Illinois; Mr. and Mrs. J. C. Morrison, Morris, Minnesota; Ernest B. Fiedler, Raspeburg, Maryland; Mr. and Mrs. Ralph T. Bishop, Edmonton, Alberta; Mr. and Mrs. Norman P. Eby, Fresno, California; Ellsworth Geist, Pittsburgh, Pennsylvania; William J. Wayland, Lynchburg, Pennsylvania; Old Man Simons, the Insurance Agent, Kansas City, Missouri; A. B. McCallister, Los Angeles, California; Stebbins-Eby Press, Fresno, California; Kincaid High School, Kincaid, Kansas; Charles Edward Peabody, Ottawa, Ontario; John H. Chambers, Dayton, Ohio; Clifton Sanford Wady, San Francisco, California; *The Western Star*, Curling, Newfoundland; R. Lisle Young, Grand Rapids,



From The Morrill Press, Fulton, New York.

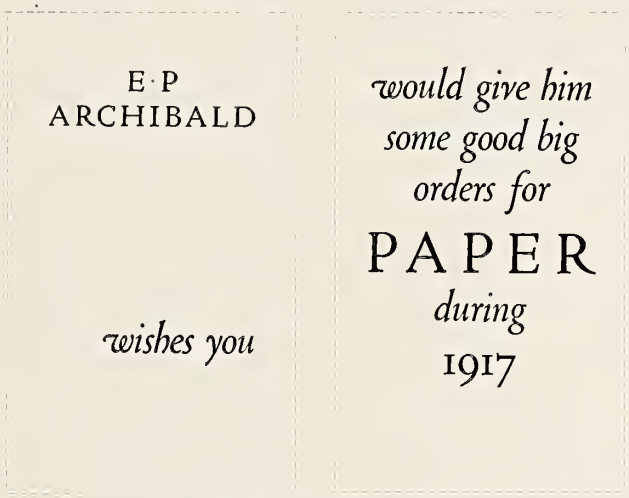


From Axel Edw. Sahlin, East Aurora, New York.

From M. S. Achenbach, New York city.

From The Paragon Press, Montgomery, Alabama.

Michigan; George I. Smith, Dolgeville, New York; Mr. and Mrs. Walter B. Gress, Chicago, Illinois; R. M. McArthur, Chicago, Illinois; Modern Die and Plate Press Manufacturing Company, Belleville, Illinois; Fred Haigh, Toledo, Ohio; Mr. and Mrs. William C. Magee, Philadelphia, Pennsylvania; Mr. and Mrs. H. Emmett Green, El Dorado, Kansas; Charles Eneu Johnson & Company, St. Louis, Missouri; Leo Cashion, Glens Falls, New York; Gus Vogel, New York city; The Miami Printing Company, Miami, Florida; R. A. Fertig, Pottsville, Pennsylvania; Van R. Pavey, Philadelphia, Pennsylvania; B. Walter Radcliffe, Macon, Georgia; J. Herbert Armiga, Annapolis, Maryland; Aime H. Cote, Springfield, Massachusetts; Lafayette Doerty, Findlay, Ohio; Printing Department, Carnegie Institute of Technology, Pittsburgh, Pennsylvania; Jay Glenn Holman, Urbana, Illinois; W. H. Hohenadel, Rochelle, Illinois; The Whitaker Paper Company, Cincinnati, Ohio; G. T. Cross, Lufkin, Texas; Mr. and Mrs. H. W. Leggett, Ottawa, Ontario, Canada; The Biltmore Hotel, New York city; M. Widtman Printing Company, Utica, New York; Linn D. MacDonnold, Syracuse, New York; M. S. Achenbach, New York city; Department of Industrial Journalism, Kansas Agricultural College, Manhattan, Kansas; Philip L. Dewitt, Rockford, Illinois; John Edward Mansfield, Chattanooga, Tennessee; Shemin-Harris Company, New York city; The M. C. Lilly Company, Columbus, Ohio; Joseph E. Stevenson, Pittsburgh, Pennsylvania; Ben Wiley, Charleston, Illinois; Mr. and Mrs. George L. Schuessler, Chicago, Illinois; The Franklin Type & Printing Company, Lima, Ohio; L. W. Osborne, Ironwood, Michigan; Fox Typewriter Company, Grand Rapids, Michigan; David Silve, New York city; The Lammers-Shilling Company, Chicago, Illinois; *The Evening Bulletin*, Philadelphia, Pennsylvania; Mr. and Mrs. Daniel Buckley, San Francisco, California; The Chicago Typothetæ School of Printing, Chicago, Illinois; Joseph A. Weis, Springfield, Illinois; Wagoner Printing Company, Galesburg, Illinois; Charles MacLeonhardt, Richmond, Indiana; The Denver & Rio



A new note in Christmas greetings. Pages of folder from E. P. Archibald, Boston, Massachusetts.

Card from William Hanselman, Toledo, Ohio.

From Magarge & Green Company, Philadelphia, Pennsylvania.

First page of folder by Howard Van Sciver, Norfolk, Virginia. On third page the following appeared: "To you, my fellow craftsman, I wish success for the New Year, and the joy which comes through achieving it."

Grande Railroad, Denver, Colorado; Crescent Engraving Company, Kalamazoo, Michigan; The Government Printer Staff, Nukualofa, Tonga, South Africa; William F. Burmester, Jr., Pittsburgh, Pennsylvania; Elsbeck Manufacturing Company, Turners Falls, Massachusetts; Peerless Engraving & Colortype Company, Chicago, Illinois; Hubert S. Foster, Chicago, Illinois; Boys' Vocational School, Newark, New Jersey; The Paper House of New England, Springfield, Massachusetts; The Alling & Cory Company, Pittsburgh, Pennsylvania; Leon H. Roberts, Toledo, Ohio; Royal Electrotype Company, Philadelphia, Pennsylvania; Howard Van Sciver, Norfolk, Virginia; William Edwin Rudge, New York city; Charles S. Morrison, Detroit, Michigan; Fred W. Mayer and Fred W. Jaeger, Toledo, Ohio; Mr. and Mrs. Percy G. Green, Toowoomba, Queensland; Louis Helwig & Company, Chicago, Illinois; E. Hubert Ginn, "Ginnprint," Fort Wayne, Indiana; Sperry Flour Company, Stockton, California; Gerald and June Walker, Stockton, California; E. H. Stuart, Pittsburgh, Pennsylvania; B. B. Boyd, Fort Smith, Arkansas; Harold Goldsbrough, Hastings, New Zealand; Horace Carr, Cleveland, Ohio; Wade Darragh Killen, Hillsboro, Oregon; Allied Printing Trades Council, Milwaukee, Wisconsin; Henry Joseph Keim, Meadville, Pennsylvania; Wardwell, Printer-man, Portland, Maine; Mr. and Mrs. Ralph W. Polk, Lincoln, Nebraska; J. W. Clement Company, Buffalo, New York; Charles Gaa, Springfield, Illinois; C. H. Dexter & Sons, Incorporated, Windsor Locks, Connecticut; David J. Gildea, Jersey City, New Jersey; Clyde Morgan, Rockford, Illinois; Edwards & Deutsch Lithographing Company, Chicago, Illinois; George Seton Thompson Company, Chicago, Illinois; The Art Engraving & Colortype Company, Cleveland, Ohio.

An original greeting of a sort few but the Marchbanks Press, New York city, can create.

Calendars.

THE INLAND PRINTER is grateful to the following firms for handsome calendars:

Thomas Todd Company, Boston, Massachusetts; The American Laundry Machinery Company, Cincinnati, Ohio; Eilert Printing Company, New York city; Stettiner Brothers, printers, New York city; Sullivan Printing Works Company, Cincinnati, Ohio; Cross Paper Feeder Company, Boston, Massachusetts; Crane & Company, papermakers, Dalton, Massachusetts; The Gerlach-Barklow Company, calendar makers, Joliet, Illinois; Hesse Envelope and Lithographing Company, St. Louis, Missouri; *The Hanna Herald*, Hanna, Alberta; Wagoner Printing Company, Galesburg, Illinois; The Stone Printing and Manufacturing Company, Roanoke, Virginia; Grit Publishing Company, Williamsport, Pennsylvania; Champion Coated Paper Company, Hamilton, Ohio.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Adjusting Bushing Becomes Loose.

A North Dakota publisher writes: "On our Model 5 the knurled screw on the left side of vise works loose occasionally, causing an overhang to appear on our slugs. Can not find a way of tightening it."

Answer.— There is a set-screw for the wedge-adjusting bushing in the bracket. You should have no trouble finding it.

Beware of the "Fixer."

Don't trust your linotype repairs to "any old machinist" who promises to save you money, says a recent issue of *The Linotype Bulletin*. Send the part needing attention to the Linotype factory at Brooklyn, New York, where special machinery and expert workmen are employed to make it as nearly equal to new as possible. The best workmanship is always the cheapest in the end, for it insures a larger output from your linotype.

Line-Delivery Slide Fails to Return Full Distance.

An Illinois operator writes: "On our Model 8 the line delivery slide fails to come back full distance to lock. It will catch on first notch possibly two or three times in succession and then perhaps it will come back full distance again for a while. I feel certain that the cam-roller arm has not slipped. What else might cause this trouble?"

Answer.—The working loose of the screw in the delivery-slide bar to which the slide link is attached will cause the trouble to which you refer. This screw can be tightened from the rear of the line-delivery slide when it has moved about one-half its full distance to the left. We do not know of any other cause for its erratic action.

Trouble with Spacebands Dropping.

A Wisconsin operator writes: "I have had some trouble with spacebands which act in this manner: A word had been set and every matrix was in the elevator, properly assembled. Then the spaceband lever was touched without touching any other keys. The spaceband swung out and struck on top of the matrices, lodging there. This evidently would not have happened had everything been in proper order. The adjustable lower end of left-hand plate of spaceband chute is bent to the left an almost imperceptible distance. The part of chute-spring that spacebands might strike is about one-sixteenth inch to the right of perpendicular from left surface of right-hand plate of chute."

Answer.— You may be able to improve matters by bending the lower end of the chute plate toward the right, thus directing the lower end of the spacebands with more certainty between the back and front parts of the chute. You may bend the chute plate so as to barely allow the spaceband to pass, and after trying it for a while you may find it necessary to slightly increase the opening. If the machine is not standing level on the floor the trouble may also arise. Make tests to determine condition.

Matrices Catch on Upper Edge of Assembler-Entrance Cover.

An Illinois operator writes: "On our Model K I have trouble with lower-case matrices catching on the upper edge of the metal plate that covers the assembler entrance. It appears that the lower front ear of the matrix catches at that place soon after leaving the magazine. Have examined the matrix and can see no cause for it. This trouble has persisted for some time."

Answer.— It is possible the metal cover has been bent inwardly near its upper end since it was applied to the machine. This probably occurred at some time when removing the lower magazine. You can remedy the trouble by pressing upward on the plate so as to increase the space between its lower end and the top of the assembler glass. This operation increases the space between the upper edge of the cover and the edge of the assembler guides. You will not be troubled further with matrices catching at that point.

Distributor-Box Trouble.

F. J. Prochaska, publisher of *The Gazette News*, Park River, North Dakota, writes as follows: "I was interested in reading the articles in the December issue of THE INLAND PRINTER on distributor-box trouble and its various remedies. As I have encountered this form of trouble also — or probably another form of it — my experience may be of interest to others. The thin matrices would get caught by the distributor screws when only partially lifted from the lower rail, with the result that they would get jammed against the lower inner-rail stop and get ears badly bent. I found, however, that the trouble was entirely due to the matrix-lifter. The shoulder of the matrix-lifter collects metallic dust and dirt very rapidly, no matter how clean the matrices may be. When a deposit had formed on the shoulder the thin end matrices — like periods, commas and hyphens — would occasionally jam. As this would never occur with the heavy matrices, I set about to discover the cause. The thin matrix on the end of an assembled line when transferred to the distributing box, I found, travels slightly inclined, as if air-cushioned at the bottom, due to friction in sliding on the bar with the lower end unretarded. This is characteristic of all thin matrices. When the thin matrices approach the rail-stop at the upward stroke of the matrix-lifter, and before the shifter has straightened them, a slight rebound will occur when they come loosely against the lifter, with the result that the lifter will slip, leaving the matrix midway to the top rail. This is the case

when the matrix-lifter is dirty. When it is clean it will perform its function properly even when the connection is extremely close. As every line varies in length, due to the number of spacebands and variable justification, the matrices necessarily reach the matrix-lifter at different periods in its cycle of movement. If the lifter is at the ascending stage when the matrices have just been shifted in position for distribution and the shoulder of the lifter is barely below the bottom of the matrix, it is apparent how necessary it is to have it free from dirt in order to get instant contact and perform its duty properly. After this experience the lifter is getting daily attention, with the result that all trouble of this nature has been entirely banished."

JOY WITH TRANQUILLITY.
Photograph by George A. Alsop, Chicago, Illinois.
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Trouble with Gasoline Burner.

A Nebraska operator writes: "I have had considerable trouble with the gasoline burner on a Model 5 linotype. The main trouble is when lighting up after the fire has been out over Sunday. After the gas has been generated and is being lighted it will pop and the fire will flash down into the gas tube and continue burning that way or pop out entirely. I have discovered that in raising the gas tube until the fire burns yellow to some extent it will work better, but will pop occasionally, and I am never sure but what it will go out over night, which it has done a couple of times. In lowering the tube until it burns a pretty blue flame it will pop out with an explosive sound. It works better a day or two after lighting. Have also discovered that in opening the gas valve until I get a bigger flame than what is needed it works better, and in closing it or turning the fire down it pops out. I clean the burner regularly and keep all the gas passages open. Have also taken out the sand in the fitter tube, but it did not appear to be dirty except that it was discolored black; have packed it in tight and have left it loose without success or any difference. Have filtered the gasoline through chamois skin, but could not see any improvement. Would appreciate very much if you would advise me, as I am puzzled. A Standard Oil Company agent, while delivering gasoline, saw me filtering gasoline through chamois skin and said it is dangerous to do so. He said chamois skin will emit electric sparks like many other substances and the gasoline is likely to be ignited and cause an explosion. Would be pleased to have your opinion on this."

Answer.— In the case you mention, we would first fill the needle-valve drip and then cut off the fluid. Light the gasoline in the drip, and when the flame dies out turn on the gasoline slowly and apply light to the burner immediately. If you allow too much time to elapse, the gas generated will fill cap and tube, and when lighted the explosions will cause back-firing. Watch the action of the flame, which should not be disturbed by drafts of air. If the adjustable draft tube is too high, lower it a trifle and make further observations. Continue lowering tube until the back-firing of the flame has stopped. Give it a good trial in this position. Be certain that the burner caps and tubes are free from carbon and that all gas outlets are open. We were not aware that chamois skin emitted static discharges. If of sufficient intensity, such discharges will ignite the vapor of gasoline. Some individuals are capable of igniting common illuminating gas with a static discharge from the end of their finger. In such a case,

it would be advisable for such a person to touch a metal pipe before handling a large vessel of gasoline, in order to avoid the risk of explosion. Common white or colored cotton waste will remove water from gasoline quite as well as chamois skin.

A State of Washington operator writes: "We have a gasoline burner and have trouble with its burning a white flame. It is fed from a gravity tank, has a filter and coil of pipe. What are the causes of white flame?"

Answer.— A white flame usually is caused by imperfect combustion or lack of proper outlet for the escaping gas from the burner. You should clean burner free from soot. See that tubes are free from adhering carbon and that outlets are open. Do not permit a too copious flow of gasoline. Open valve slowly and allow only enough fluid to give a proper blue flame. Do not alter position of draft tube, as mentioned above, unless other means of correcting trouble fail.

Trimming-Knives Slip.

A central Illinois operator writes: "By following your instructions regarding the extra play on my mold-disk, we have overcome the trouble, and thank you for helping us out of this difficulty. I have of late been having trouble with the knife-block. Never having had any trouble setting the knives before, this difficulty seems peculiar to me. I am enclosing two slugs, one of which you will find very close to accurate at both ends, it being one of the first slugs made after setting the knives. The other slug is taken from the general run of stuff and varies considerably. Invariably it seems that, no matter how accurate the knives are set, the left-hand side of the slug will gradually trim more than the right-hand."

Answer.— From a measurement of the slugs it appears that the right knife has slipped. As the cause is more or less obscure, will suggest that you make several tests to enable you to find the cause of the slipping. The first step is to firmly tighten the knife-banking screws. Then cast a line at least 20 ems in length, using capital matrices only. After a galley of matter is set, cast another similar slug for test measuring. Repeat after each galley and mark the test slugs in rotation as cast. In writing you should state the model of machine to which you refer.

To Correct Play in Mold-Disk.

A central Illinois operator writes: "I am enclosing herewith a liner which you will find ruined, apparently through ejection of the slug. I have been trying to locate this trouble for some time but without much success. My machine is a Model 8, number 15,901, and has no adjustment on vise-closing and mold-turning cam that will take up extra play caused through wear. The adjustment I refer to is an extra cam-shoe, part number C-813, which allows extra play to be taken in when the machine is standing at normal position. Will you let me know at your earliest convenience if it is necessary for me to secure part number F-724 (mold-turning bevel pinion), or is there any adjustment on the machine which will overcome the difficulty, and which so far I have been unable to locate."

Answer.—The liner appears to have been damaged when the ejector was drawn into the mold-cell, by hand, rather than when the disk advanced on the locking-stud, for in the latter position there is ample clearance between the heel of liner and the upper blade of the ejector. If there is sufficient play between the cam and the facing on the mold-turning bevel pinion to permit the mold-cell to misalign with the blades of the ejector, the trouble may be corrected without applying any new part. Proceed as follows: When the cams are at normal position, push back the stopping and starting lever and back the cams a sufficient distance to advance the mold-disk on the locking-studs. Remove the shield covering the mold-turning bevel pinion, and then take out the pinion. Take off the facing that touches the cam when in this position. Under this facing place a one-point piece of brass rule, or more if needed. Return the facing to position, and put on the mold-turning bevel pinion with the facing against the cam. If you have used the proper amount of brass under the facing, it will cause the surface to join closely with the cam, which will prevent lost motion when the mold-disk is at normal position. Having added a shim beneath the facing on the block, you may have to reduce the pressure of the facing against the cam-shoe. To do this, turn out on the screws that hold the shoe back of the long segment, and then turn out the bushings, for it is against this shoe the facing will have contact when the mold-disk stops at normal position just before it advances on the locking-studs preparatory to the ejecting of the slug. The foregoing should remedy your trouble. On machines now being constructed there is a special shoe attached to the cam just forward of the short segment. This shoe may be adjusted by its bushings so it always causes the mold-cell and ejector-blades to align properly.

Distributor Trouble.

An Iowa operator-machinist writes, in part, as follows: "The principal trouble we are having is with our Model K's. The matrices clog in the entrance. About the only way I can get them to run is to use graphite in the entrance, but I would like to make the proper adjustments and so do away with the graphite. The boxes work all right, but when the matrices leave the rail they give trouble."

Answer.— It is quite likely that you can remedy the trouble without changes of adjustment. We would suggest that you make observations as you raise and lower the magazines a few times, and each change you make notice how the lower channel plate of the magazine aligns with the bottom plate of the magazine entrance. It sometimes happens, when changing the position of the magazines downward, that the back end of the magazines do not align with the plate of the magazine entrance; usually the former remains a trifle above the entrance plate, causing the matrices to catch as they cross the joint between the two parts. To prevent this trouble, you should oil the slideways of the frame in the rear on both sides, and have the parts move with the minimum of friction. It is also a good plan, when lowering the magazine, to pull down on the back end after moving the handle back. Another source of trouble is the bruised condition of the back edge of the magazine channel plates. You should examine these places and remove all burs of metal that may be found. These bruises are due to the careless manner of closing entrance. The next time you have a blockade of matrices in any channel remove all of the matrices, being particular that you keep the first matrix in the channel separate from the rest. Bruised toes on a matrix might be the cause of the trouble. In testing, take the contents of a channel of matrices and run them in repeatedly, observing, when a blockade occurs, the cause of the stoppage of the first matrix entering. In this manner the cause will be ascertained and you can then apply the remedy.

UP TO ALL CLAIMS.

"Well, Peleg, how do you find the encyclopedia the feller left on approval?"

"Seems to be all right. Ain't no errors in it so fur as I kin see." — *Louisville Courier-Journal.*

O little feet! that such long years
Must wander on through hopes and fears,
Must ache and bleed beneath your load;
I, nearer to the wayside inn,
Where toil shall cease and rest begin,
Am weary thinking of your road!

O little hearts! that throb and beat,
With such impatient, feverish heat,
Such limitless and strong desires;
Mine that so long has glowed and burned,
With passions into ashes turned,
Now covers and conceals its fires.

—Longfellow

Page from *The Weekly Times Annual*, Melbourne, Australia, and here shown by courtesy of that publication.

COST AND METHOD

BY BERNARD DANIELS.

Copy and Cost.

Few printers realize how much the character of the copy furnished the compositor and the machine operator affects the price of the job and the cost per hour in the composing-room.

It is quite the usual thing to send the copy up just as it comes from the customer and make a few memoranda on the margins or on the job-ticket as to how the job is to be set or the style that is to be followed, and as a result there is a fine crop of alterations and changes that not only increase the cost, but provide a basis for disputed bills and delayed payments.

All copy should be carefully prepared and laid out before going to the composing-room, and no copy should be accepted from the customer that is not typewritten or plainly drawn out.

This would work no hardship on the buyer, as practically every modern business house has a typewriter or easy access to one, and the few who do not are very poor prospects for the printer.

In fact, we should go further than this and say that no copy should be given to the workmen that has not been properly prepared and laid out so that there can be no doubt as to the type to be used in setting it and the effect that is desired in the finished job.

If printers generally followed this method there would be a lower cost for composing-room hours and more productive ones. There is no one thing that will do more to discourage a job-compositor and reduce the effectiveness of his work than to be given copy that is difficult to decipher and not prepared to suit the job. He simply can not do his best, no matter how hard he may try.

Cheap Electrotypes.

A few days ago we heard a printer, who has been in the business long enough to know a great deal better, disputing with his electrotyper about the cost of electrotypes and demanding that he make a cheaper grade of plates so that the printer could control a certain line of trade that seemed to be slipping away from him. Finally the electrotyper came back at him and offered a very low price if the printer would send in forms set from new type and so locked up that they did not require any handling before molding, which, of course, the printer would not promise to do.

Our readers are familiar with the electrotyping process and know that the heat of the backing-metal has a tendency to warp the shell and make the plate uneven, though the type in the form were perfectly level and all new, and that to overcome this the operations known as finishing is required and sometimes takes considerable time. They also know that custom has demanded that the electrotyper make a flat rate per inch for his finished work and that the prices are really low at the present time.

If the electrotyper charged each printer with the actual cost of his particular job there would be more kicking than there is at present.

The precise facts are that a printer can not afford to have anything but the best electrotypes that can be made if he really wants to get a low production-cost in his plant. Just stop and think over some job that has been run in your plant from both type and electros, and if you have the records look them up and see how much longer it took to make ready the electros than the type-form. Now think how much worse this would have been if the electros had been poor.

The Curtis Publishing Company, Philadelphia, insists on the best electrotypes that can be made for its publications and the make-ready receives the most painstaking care, with the result that after a run of over two hundred and fifty thousand a plate will show hardly any wear and will be ready for use on a reprint. Compare this with results in an ordinary printing-plant, where the electros are usually worn out before the half of that number has been run.

There is only one way to cheapen electrotypes, and that is to give a thinner shell and cut down the amount of finishing done on the plate. And there is only one result in the pressroom from cheap electrotypes, and that is extra make-ready and rapid wear. We recall one instance in which the buyer of a catalogue decided to buy his own electrotypes and the printer was foolish enough to let him do it. The edition was a large one, and the printer was to receive a new plate for each one that was worn out during the run and make the change on press without extra charge. He thought he had a good thing and was less careful with his make-ready than he would have been had he been paying for the electros, with the result that there was a change of one or more plates every day and the total time lost patching up the make-ready amounted to more than he had originally figured on paying for the plates and make-ready.

Naturally, there was a dispute with the customer over the number of plates used and the quality of the resultant job, with general recrimination between printer, customer and electrotyper.

In actual figures that job cost for extra plates and make-ready an amount equal to two and a half times the amount the estimator had figured for electrotypes and make-ready, though the customer had bulldozed the electrotyper into selling the plates at a cent an inch cheaper than the printer expected to pay for them.

Cheap electrotypes do not pay even if the job is only to be run once and the electros are only bought to double up and reduce presswork. Watch your make-ready time, and you will see that it is the big leak in the pressroom and can be reduced by proper preparation of forms and well-finished electros.

The Inventory.

Now that the New Year is well under way and you have gotten over the holiday rush and the annual stock-taking, and all those things that come at the end of the year, you are ready to push business again; but do you really know where you stand? What is your plant worth? Have you an inventory of your plant and stock that will give you exact details in case of fire? How is it kept?

These are important questions. The method of making and keeping the inventory may be the difference between a reasonable settlement and an expensive lawsuit and loss.

Every business man, and that includes every printer, should keep a perpetual inventory of his plant — fixtures, machinery, tools, and stock on hand — and should have it where it can be readily kept right up to date and yet be in a safe place. There is no exception to this rule, though there may be more than one way of keeping the inventory.

In fact, there are three ways of keeping a perpetual inventory of the plant and two satisfactory ones of keeping track of the stock. There is the old-fashioned inventory book which can be used for plant inventory if the pages are ruled properly and a page given to each item or class of items. Then there are the loose-leaf and the card-index methods, both of which are modern and good.

A complete inventory should be divided into two parts: one for the machinery, fixtures, tools, and other permanent investment, and this should be kept in a loose-leaf book with a page for each class of machine or other equipment, so that any changes or additions can be taken care of without rewriting the pages; a page for each size and face of type, for the easy adding of any further purchases of that face or the removal of the page when that particular font is discarded. A good form for this class of inventory, which is applicable either to the card or the book style of inventory, was published in this department some months ago. Another form is shown herewith (Fig. 1). This should be 6 by 9 or 9 by 11 inches in size.

The inventory of stock is another matter, and requires a different method of handling. First of all, the stock should be carefully sorted and placed on shelves or in stacks in the stockroom, and properly labeled and numbered. Then a card should be provided about 4½ by 9 inches in size, at the top of which should be a space for the name, description and number of the stock, and the body of the card divided into two columns headed "In" and "Out," respectively. In the "In" column should be written the amount of stock on hand at this date, and each new lot received should be entered in this column; in the "Out" column a memorandum should be made of each lot taken out, with the date and order number of the job on which it was used. This card should be kept hanging on a hook right beside the stock shelf or pile.

In the office should be provided a loose-leaf book with ruling and printed headings similar to the reduced pattern shown in Fig. 2. This should be 9 by 11 or 11 by 11, to fit binder. Once a month, or more frequently, the stock cards should be taken to the office and the records copied into the inventory book so that the real accounts will be in the office records.

The best method of keeping the inventory up to date is to make a rule by which some one or more items of the stock are actually counted and checked by the stockman each day, a new card made out for the balance, and the old card turned into the office for entry in the record book. This should be so arranged that all items are counted once a month, or, at the most, once in two months. By this means no error in stock can remain without detection for a greater time than the longest counting period.

This system may be combined with a minimum and maximum system by which a minimum is fixed of the

EQUIPMENT INVENTORY

DATE	QUANTITY	DESCRIPTION	FROM WHOM PURCHASED	LIST PRICE	FRT. AND Installation Charges	TOTAL	DISPOSITION		
							DATE	HOW DISPOSED OF	PROCEEDS

Fig. 1.— Equipment inventory.

PERPETUAL STOCK INVENTORY.

Watermark or Name.....Size.....x.....Weight.....lbs. Color.....

Amount to be Carried.....Amount to be Ordered.....Minimum.....

To be Ordered from..... See Quotation Card No.....

STOCK RECEIVED.				ON HAND.		STOCK ISSUED ON REQUISITION.				REMARKS.
Date.	Price.	Reams.	Sheets.	Reams.	Sheets.	Date.	Order No.	Reams.	Sheets.	

Fig. 2.— Perpetual stock inventory.

amount that shall be kept in stock, and when that minimum is reached the office must be notified to order more. This keeps tab on the stock and also keeps the office in touch. In carrying out this system it is usual to fix an amount to be ordered of each item, that is, the maximum to be ordered for stock. By this means the stock is kept within reasonable limits, yet not allowed to run down to the point where ordinary orders can not be promptly filled.

The diagrams accompanying this article show two blanks for a perpetual inventory, one for the plant account and the other for the stockroom. Both are the result of experiment and experience in this work, and will prove efficient. You need them both.

Samples and Specimens.

The observant printer might have learned an important lesson from the stores in which he bought his Christmas gifts this season, for to a larger extent than ever before they seemed to be selling by sample. How often was heard the remark from the sales person: "I will send you a nice fresh one from the stockroom; this sample has been handled."

But it is when we go among the wholesale dealers that we learn the true value of the sample and the method of showing it. They have their special samples and sample-rooms. Many goods are like printing in the fact that they are usually sold by sample before the actual goods that are to be delivered are manufactured; but printing is unlike any other kind of goods in the fact that the samples that must of necessity be shown merely represent the goods to be delivered in a general way and are not at all actual samples of the real goods.

One of the great difficulties of showing samples of printing is that it is difficult to get the customers to come to the printer's sample-room and allow him to show his wares to the best advantage, and few printers seem to realize that there is a best way to show samples to a prospective buyer.

A printing salesman starts out to hunt for business and carries with him a miscellaneous supply of samples which he shows indiscriminately to any one whom he can interest sufficiently to examine them, and here is one of his big mistakes. In making up this lot of samples he will pick out all the nicest jobs the house has done, with plenty of color and embossing, and place them in his portfolio without regard to their application to any particular business or customer — a mistake fatal to securing the best results.

As a printer must sell by sample, he should have those samples in such condition that they may be readily shown to the customer and so arranged that only those applicable to that customer's business will be seen by him. This is not so hard as it sounds.

First of all, samples and specimens of stock should be arranged in neat portfolios in a cabinet that will appeal to the customer and give him an impression that the samples themselves have some value. This cabinet should be so arranged that all samples applicable to a certain line of business can be brought out together without showing any confusing samples that would be inappropriate. They should be in a shape that may be handled by both buyer and seller without undue risk of damage, while easily seen and compared.

The best way to do this is to provide the cabinet with a drawer for each business to which you desire to cater, and in that drawer have a series of portfolios for each line of work generally used by it and one for unclassifiable items. For instance, there would be a drawer for the hardware and similar trades which demand strong display and plain, distinct type for most of their work and for which delicate faces would be inappropriate. In this would be a portfolio for cards, another for letter and note heads, one for bill-heads and statements, and one for delivery-slips, requisitions, etc., and others covering the entire line of printing used by that business.

A similar drawer for the millinery and fancy goods trades would naturally contain much more ornamental and delicately designed samples and be classified differently.

In making up these samples it would be necessary to have several samples of some jobs that were applicable to various businesses, so that the set for each line should be as complete as possible.

Now, when the customer comes in, you show him only the kind of printing that he should have and do not have the trouble of fishing all over a big lot of miscellaneous stuff to find it; it is in presentable condition when he sees it and attracts him. Time is saved and the sale easily made because the customer's mind is not distracted by a lot of pretty things that he admires and would like to use if he only could, but knows that it would be unwise to buy. If he only wants cards suitable to the real-estate business, you take out the portfolio showing professional cards and turn to the page showing the card you think he ought to buy, and he sees it with others of similar character and places his order for one of them or suggests the slight changes he may need.

The salesman, too, can use the same arrangement in his private collection of samples or can carry one of the house portfolios when working a certain line of trade. He will, or should, know on whom he is going to call when he starts out from the office and can carry only those items that he expects to sell. Or, he can arrange all his calls for that morning or afternoon so that he visits only one line of trade and carries the complete samples for that line.

Such a sample arrangement will make business for the printer and be in line with modern efficiency methods as a time and labor saver, besides being a future business-producer through the better impression on the buyer.

Stopping the Leak.

In spite of the enormous increase in the amount of printed matter needed to carry out modern business transactions and advertising, and the wonderful new facilities for producing this necessity, we find that the great majority of job-printers are still using in their composing-rooms the primitive methods of the inventors of the art, and set and distribute the type as though it were the only way. Why are we so non-progressive?

This is one of the big reasons why the printing business is so far down in the list of profit-producers. The printer is so badly handicapped by his method of taking care of his supposed tools that he loses a large percentage of what ought to be profit-producing time. This tremendous expense called "distribution" has been accepted as inevitable and has for years eaten up the profits of the composing-room. But there is relief at hand; there is an emancipation in sight.

The natural solution of the problem is, of course, to stop distribution and throw all used type into the hell-box; but because the printer and the typefounder have taken the wrong point of view and treated type as tools to be made as good as possible and used as long as possible, the adoption of the non-distribution idea has been delayed until forced to the front by the makers of composing-machines.

The slug-line casting machines showed the printer that distribution was not a necessity in the bookroom or the

news plant. This was the first step in the right direction, though but a short one. It, however, taught the printer that so far as plain straight matter was concerned there really was no necessity for distribution.

Then followed numerous inventions of typecasting machines for automatically producing type at a cost that would permit of its being dumped after one use, notably the Wicks machine in England, the product of which was used by the London *Times* for a while.

But the complete solution of the problem was not found until the invention of the monotype with its single-letter casting and composition, and the competition among the other inventors brought out methods of casting type for hand composition in such quantities and faces as would be needed at a cost which admitted of once using and then dumping into the melting-pot.

At present there are several more or less meritorious typecasting machines for use in the printing-plant, and the question of non-distribution has become a live issue for every growing job-printer in the land, who has up to now been in slavery to that relic of the primitive days of the art — distribution.

What is non-distribution?

The supplying to the compositor an abundance of new material for every job and the dumping into the hell-box or melting-pot of every job as soon as printed, unless there is reason to suppose it will be needed for a repeat order, thus doing away altogether with that nightmare of the business — " dis."

To-day non-distribution is not only possible but profitable, as is shown by the fact that many newspapers have adopted it for their advertising departments and that some of the more aggressive job-printers and book-printers are installing it in their plants.

How much will it save?

That depends upon how much business you are doing; but you can get an idea from the fact that distribution takes about 20 per cent of the total time paid for in the composing-room, and this would all be turned into salable productive time by cutting out the distribution. But that is not the only saving, because under the non-distribution plan the compositor would always have full cases to work from and therefore work faster; he would not have to run around hunting sorts, another saving; he would not pick live jobs and thus create the risk of error and spoilage, to say nothing of the time required to replace the " picked " sorts. These items amount to fully 5 per cent of the time in an ordinary composing-room.

So we may say that a plant installing the complete non-distribution system can save 25 per cent of the total time, which, added to the usual 60 to 65 per cent productive, will give 85 to 90 per cent salable hours.

Do you realize what this means to you?

The last composite cost statement issued by the United Typothetæ and Franklin Clubs of America showed that, on a basis of 59 per cent productive, hand composition cost $1.53 per hour. If the distribution had been eliminated it might have been 85 to 90 per cent and the hour-cost would have been greatly reduced.

Yes, the new type costs something, according to whether you buy it from the typefounder, from your neighbor, or make it yourself. If the latter, and you have an up-to-date type and rule casting outfit, the cost will be low enough to allow you a better profit than you have ever made out of your composing-room.

But even if you did not make a single cent in the composing-room by installing non-distribution — something it seems impossible to think of — you would make a big profit because having your forms all set in new type would save from 20 to 25 per cent of the make-ready in the pressroom, besides giving you better work.

No matter how you look at it, non-distribution seems to be the one great advance in composing-room practice for the twentieth century. That it will be almost universally adopted by the live, wide-awake printers goes without saying, but it is the first in the field who will reap the big harvest of profit before prices are forced down to meet new conditions; but we hope never again so near the danger line as now.

Should Proofreading Be Charged?

There has always been a difference of opinion among printers as to the desirability of charging proofreading as a productive item, and the difficulty of doing so has led the American Cost Commission to class it among those items that go to make up non-productive time in the composing-room.

But there are occasions when it seems that there should be a very considerable charge for proofreading, and yet the printer hesitates to make it because he feels that he is charging twice for the same work when he carries the whole charge of proofreading to the department overhead and also charges part of it to the job that has required an excessive amount of such service.

Proofreading is generally looked upon as a necessary evil that will always be with us, but there should be a more equitable method of charging it, or rather of proportioning it, to the right jobs. Of course it would be too much to expect to keep track of the time required to read each of the numerous jobs that make up the daily work of the reader who handles the proofs of the job composing-room, but surely something can be done to make sure that the technical catalogue and booklet, and the circular in a foreign language which necessarily receives an extra amount of time and care, shall be charged with their just due in this respect.

One reader suggests that such jobs be charged with the time they take — in fact, his suggestion is that " Each job requiring more than ten minutes for proofreading shall be charged with the actual time and a record kept the same as other time records are kept in the composing-room, and that the balance of the time be charged to the general department account."

This seems reasonable and not too difficult to carry out. It would possibly result in the timed jobs again getting a slight percentage of the unaccounted-for proof time that was distributed over the productive hour-cost, but the only change in the make-up of the cost-system reports would be the increase in the number of productive hours coming from the composing-room. This would be easily handled, as it would require no special changes in any of the blanks, except possibly the daily time-ticket used by the proofreaders, and in our opinion even this is not necessary.

As a measure of justice to the customer and to the proof-room, we think the matter worthy of consideration and would like to hear from any one who is using this or a similar system for placing this cost where it rightly belongs.

CAN YOU BEAT IT?

A western publisher says: " We had been of the opinion that we had raised the price of this paper, but by comparing it with the prices of food necessities we find it is lower than before. Last year we charged two bushels of potatoes for a year's subscription to *The Enterprise*, and this year we get only one bushel."

COST ACCOUNTING THE MACHINERY OF INFORMATION. *

BY EDWARD N. HURLEY.

BUSINESS really lacks the machinery for furnishing adequate information, and without adequate information business can not proceed intelligently. The question which confronted the Federal Trade Commission was, what is the remedy? I felt that just as most differences are due to vague information, so most economic differences are due to conflicting data and insufficient facts.

The Federal Trade Commission realized the seriousness of the situation and began its work at the foundation. It recognized that the basis for any industry is a solid foundation of fact, and that to build any structure successfully the foundation must be laid below the frost line.

We are a new country, and a few years ago we did not have the keen competition at home that we now have and the necessity for watching the new details of our business was not required. But, gentlemen, the days for "happy-go-lucky" business methods are past. We now have keen competition in our home markets, and we must realize that we are going to have even keener competition in the markets of the world. We must face conditions as they exist.

It is recognized that a business man must be concerned not only with the efficiency of his own business, but with the efficiency of his competitor's business, and realize that unhealthiness anywhere in his industry will react seriously on him.

It is a fact well understood among business men that the general demoralization in a large number of industries has been caused by firms who cut prices not knowing what their goods actually cost to manufacture.

The cost of selling, which is equally important, is often almost wholly lost sight of.

Are the officers of the companies and firms who are cutting prices right and left, irrespective of their cost, fair to their customers, stockholders or competitors?

Quality and service are becoming greater factors in the field of merchandising. Long after the price of a product is forgotten the quality is remembered.

The man who does not know his true costs is the man who prices his goods foolishly and thereby impairs the business of his sound competitors at the same time that he ruins his own. Too low price-making based on guesswork or on partial cost is a menace to sound business.

Please understand me, the menace is not in underselling, for a business concern must expect to face the low prices that are due to efficiency. But even the most efficient concern is not always able to meet cut-throat prices based on ignorance.

The fact that hundreds of industries are at the present time without adequate information led me to urge upon the Federal Trade Commission the importance of a comprehensive campaign of education in cost accounting. Before we could obtain the data which we needed so badly in the consideration of business problems, American industry had to have the machinery by which it could furnish the information which we desired. It seemed to me that our business problems were being approached from the wrong end. For example, in the past year $380,000 has been spent by the Federal Trade Commission upon economic investigation and legal proceedings for the adjustment of trade disputes, and only the small sum of $10,000 was spent in the cost-accounting campaign. For twenty years the same method has been employed by the Government to try to find out the facts. The many special investigations which have been made have, of course, been helpful, particularly to those industries to which reform in cost accounting was brought home. But it seemed to me that too much attention had been given to particular cases which happened, for the time, to confront Congress or the Department of Justice, and too little attention had been given to the broad fundamental problem of the method of obtaining facts which, if solved by the installation of adequate cost-accounting systems in our factories, would remove many of the difficulties arising between competitors in business and between Government and business.

The Federal Trade Commission has urged upon business men the importance of installing adequate cost-accounting systems. We have sent out to the business men of the country, both manufacturers and retail merchants, approximately 350,000 cost-accounting pamphlets, and thousands of letters have been received in reply, commending the Commission for this work. We have, through our expert accountants, coöperated with trade associations which are endeavoring to work out uniform and adequate cost-accounting systems for their entire industry. If we receive the appropriation from Congress which I believe the importance of this work warrants, it is our purpose to divide the country into zones and to place in each zone a number of cost-accounting experts whose duty it shall be to educate business men, through their trade associations, in better methods of keeping their books and working out their costs of production. It is not our intention to urge any particular method. Each particular industry must work out its own plan, and in its own way. When the manufacturers in a given industry, however, have found a system that is uniform and satisfactory to them, and this system is presented to the Federal Trade Commission, the Commission will consider the plan carefully and if it is sound will approve it as the standard system for that particular industry.

Supplemental to our cost-accounting work, we have asked the Institute of Public Accountants to draw up a set of rules and regulations which will govern the making out of certified statements as well as guide all accountants and auditors in the making up of balance sheets. Our hope is to reach some uniform basis for the handling of depreciation and other items, so that balance sheets upon which bankers base their credit risks will be sound and reveal the true state of the business upon which they are based. It has developed that, even in the case of reports made by certified public accountants, the reported values of assets are frequently misleading, because depreciations have not been properly allowed for, and no statement made in the report from which the bank, using it as a basis of credit, can form any correct idea of the value of the plant as a going concern, or its value as an asset in case of the failure of the owner.

It is also proposed that a registry of public accountants be established by the Federal Reserve Board and rules made governing the admission of accountants to registry and the withdrawal of permission to use the registry number in any case in which the accountant to whom that number has been assigned is guilty of negligence, fraud, or violation of the regulations. It is not intended that an accountant receiving permission to use the registry number shall be required to perform all of his work in accordance with established regulations, or to use the number in

* Excerpts from an address by Edward N. Hurley, chairman of the Federal Trade Commission, delivered before the Commercial Club of Chicago on January 13, 1917.

connection with every report made by him of an audit or examination; but it is intended that whenever he does affix his registry number it will be only with the statement appended that the examination or audit, in that particular case, was made in strict accordance with the regulations. Under these circumstances an accountant would be entirely at liberty to make an examination in whatever way he might consider necessary, and cover whatever ground his employer might wish him to cover, or give in connection with the work a certificate containing any qualifications he might see fit to embody; but he could not affix his United States registry number unless the examination or audit has complied in every respect with the requirements provided for in the Government regulations.

I predict that within five years there will be very little money loaned by any banker in the United States to any merchant or manufacturer who does not present a statement showing detailed information not only regarding his true assets and liabilities, but also indicating that he is conducting his business in an efficient manner and that he absolutely knows his true costs.

With an adequate cost-accounting system in the industries of this country, the gathering of information would be made comparatively easy and the task of Government in its solution of public problems would be greatly simplified. Cost accounting would also be of great benefit to industry itself, and anything which makes industry more intelligent and efficient ultimately benefits the public as a whole. A good business man is a more vital asset to a community than a poor one. He employs capital and labor, and increases substantially the wealth of the community. In asking business men to better their business methods, the Federal Trade Commission believes that it is doing a substantial public service. . . .

When the Federal Trade Commission was organized, we were appealed to by many groups of business men who were eager to have the Trade Commission endorse the plan of having industries controlling the great natural resources such as coal and lumber organized into cartels or combinations under the supervision of the Federal Government. They had in mind the system of cartels now quite common in Germany.

Seventeen or eighteen years ago, when Germany allowed her manufacturers to combine in cartels, the manufacturers who joined the respective groups were requested to present their balance sheets. It is stated that ninety-five per cent of the balance sheets which were submitted were practically perfect. It was evident that the participating companies were conducted efficiently, and that they knew how to run their business. The Government permitted the organization of cartels for the purpose of meeting economic conditions which were regarded beyond the control of individual business men, and which it was thought could be met effectively by coöperative effort.

If American business men to-day had full knowledge of the cost of manufacturing and of selling, and if they had in general their system of production and distribution worked out as efficiently as have German manufacturers and merchants, we would have a basis upon which to consider the desirability of organizing cartels in industries controlling our natural resources; we would have something concrete with which to go before a congressional committee in asking legislation that would be helpful. But when, as it is estimated, ninety per cent of our manufacturers do not know their true costs, we certainly are in no position to take the progressive step which German industry has already taken. While the Commission is anxious to do all that it possibly can to assist business, we do not feel that we could recommend any legislation looking toward the establishment of cartels, even in those industries controlling our natural resources, until such time as American business has improved its business methods.

There is no question that when competition fails to regulate, the Government should step in and lend its assistance in helping business out of difficulty. I am, therefore, in sympathy with the referendum of the Chamber of Commerce of the U. S. A., which recommends "that there should be remedial legislation to permit coöperative agreements under Federal supervision in those industries which involve primary natural resources." But where business men can not present true balance sheets, they certainly can not expect the Government to allow them to get together. You, gentlemen, will appreciate the fact that if a group of manufacturers, say one hundred, representing a given industry, show a condition where only ten per cent of the firms in that industry know their costs and if they were to come to the Government and ask for permission to form a combination or cartel, I am sure that there is not a man here, if he were in a Government position, who would not refuse to give such permission. It is obvious that it would mean permitting ninety per cent of an industry who are admittedly inefficient to control and dominate the industry. If cartels were permitted under such conditions, employees would not develop into efficient men, and the communities in which the plants were located would in the long run pay the price which would result from an industry controlled and dominated by inefficiency. Before we are ready to combine in this country, we must first learn to coöperate in elementary and fundamental matters, such as cost accounting, standardization, and the like. These are things that are in line with sound business, and they are of sufficient importance to occupy the manufacturers and merchants of this country for a number of years. If our business men know their true costs, and if they have an intelligent grasp of business methods, competition will be fairer, and we will get better prices — prices based on efficiency.

ANNUAL ELECTION BEN FRANKLIN CLUB OF CINCINNATI.

The members of the Ben Franklin Club of Cincinnati, Ohio, held a spirited election at their regular monthly meeting, on the evening of December 28, resulting in the following being chosen to guide the work of the organization for the coming year: A. J. Braunwart, president; W. J. Berg, vice-president; C. H. Barr, recording secretary; Allen Collier, treasurer. Directors: C. Lee Downey, H. J. Blumenthal, L. K. Oppenheimer.

A substantial buffet supper was served at 6:30, after which the regular meeting was called to order by President Downey. During the course of the meeting, C. S. Clark, retiring manager of the Cincinnati branch of the Western Newspaper Union, was presented with a handsome traveling-kit as a token of appreciation for his generous and loyal support of the work of the organization during his residence in the city. An elegant traveling-bag was presented to Mr. Downey, the retiring president, in appreciation of his services to the club during his term of office.

A NEW ECONOMY.

"He was always trying to save himself trouble."

"And did he succeed?"

"Yes. He has saved up a whole lot more than he can take care of." — *Washington Star.*

Written for THE INLAND PRINTER.

PRINTERS IN THE NAVY.

BY OUR REPRESENTATIVE.

THE opinion is held by a great many people that service in the navy of the United States unfits a man for the ordinary vocations. This erroneous opinion is probably responsible for the difficulty the naval department experiences in obtaining men to man the big dreadnoughts built and building. The facts contradict, at least to a degree, this false impression. Many enlisted men in the navy, some ranking as petty officers, are enabled to learn trades, and those who already are masters of a trade are given the opportunity to work at that trade. The boys are taught electrical engineering, mechanical engineering, telegraphy, and a dozen other trades which are a part of the navy education and which are necessary to the operation of the navy, among which, and by no means of least importance, is printing. Every ship of any size has its little printing-plant, where much of the printing essential to the systematic and efficient operation of the big boat is done, and often a ship's paper is published for the men.

Part of the Force of Navy Printers Operating the Plant of The Navy Publicity Bureau.

Perhaps the most pretentious printing-plant in the navy is that operated by The Navy Publicity Bureau, the purpose of which is to accelerate enlistments. This plant is located on the ninth floor of the Finck Building, 318 West Thirty-ninth street, New York city. Here all the posters, circulars, pamphlets, and other printed matter, advertising the advantages of service in the navy, are printed. The Navy Publicity Bureau also comes to the assistance of the landsmen and does much promotional work for that branch of the service.

The object of the publicity matter emanating from this Bureau is the enlightenment of citizens of the United States, generally, on life in the navy. Primarily, the object is to secure men for the navy. Publicity is also obtained through newspaper advertising, bill-posting and sign-painting by contract with civilian companies, and through bill-posting by enlisted men. The Bureau also uses slides thrown on the screen between reels at moving-picture shows, and maintains exhibits throughout the country of torpedoes, models of fighting craft, and other objects utilized by the navy.

An idea as to the size of this plant is easily gained from the information that the equipment, outside type and the smaller essentials, is made up of one cylinder press, three job presses, one of which is strong enough for embossing, a large cutting-machine, stitcher, folder, typesetting-machine and a saw-trimmer. Thirty-six men of the navy are employed in the printing-plant under the direction of Commander Robert K. Crank. These men receive pay ranging from fifty to ninety dollars a month, and, in addition to this, an allowance for subsistence which permits them to live with their families in or near the city.

It is interesting to note that while some of these men had experience at the trade before enlistment in the navy, the greater number have been trained since entering the service of the Government. The men detailed to service in The Navy Publicity Bureau must have served at least eight years in the navy before being assigned to that service. They remain at the Bureau for a period of two years and then go to sea again, allowing some other ambitious tradesman to enjoy the advantages and privileges work in that department and in the city affords.

J. B. Watt, Machinist-Operator in the Plant of The Navy Publicity Bureau.

Mr. Watt is a former student of The Inland Printer Technical School, and the illustrations on this and the following page are shown through his courtesy.

To prove that the men here employed are as efficient, and, in some cases, more so than the average tradesman, an interesting experience is told of the installation of the plant's cylinder press in the department. The press in question is made up of 2,800 pieces, and, upon receipt, each part had to be unpacked and washed before being assembled. The press was set up and placed in running condition in four and one-half days, and the expert from the factory stated that he had never seen the job done in less time. The men had never seen that particular kind of press before, which makes the stunt all the more remarkable, but their training in the navy had taught them the principles of machinery and enabled them to grasp the instructions easily and intelligently. When the press was taken down, moved to a higher floor and reassembled in three days, the expert sat bolt upright. THE INLAND PRINTER is not engaged in the service of promoting enlistments in the navy, but

it appears that this is an effective answer to those who say that when a man is through in the navy he can not adapt himself to the ordinary life of the average tradesman, through inability to follow his trade or line of business.

Another achievement of this navy printing-plant was the execution of a booklet entitled "Enlistment, Instruction, Pay and Advancement in the United States Navy." This booklet was produced complete, with the single exception of the engravings.

Conditions in the plant are pleasant and, we are told by one of the men employed therein, that it would be difficult to find a happier aggregation of workmen than these thirty-six young men detailed to the Bureau. They report at nine o'clock sharp every morning except Sunday, and quit at five o'clock in the afternoon unless, perhaps, work must be left unfinished which should be done. This is not considered a hardship, however, and generally it is one of the men who suggests that it should be done.

View of a Portion of the Composing-Room.
The Navy Publicity Bureau, New York city.

The sailor-printers do not have to lose their sea-legs during their two years' service in the Bureau. The tall steel building has the same slight motion that a heavy battleship takes on when traveling in calm water, and the pounding of the presses simulates the throbbing of the huge ship's engines. The men can, with a slight stretch of the imagination, imagine that they are at sea, which is pleasing to them.

We are showing on this and the preceding page illustrations of personalities and equipment which give a very good idea as to the character of the plant and the men who operate it. For these we are indebted to J. B. Watt, machinist-operator, who is shown at his machine.

HE USED THE CREDIT BUREAU.

Mr. Hank Sluggs, the printer, was looking over the job records for the day. Suddenly he called to the new bookkeeper:

"Did you give Sloum & Beat credit?"

"Sure," said the bookkeeper, "I—"

"Didn't I tell you to get a report from the credit bureau on any and every firm not on our books asking for credit?"

"Why, I did!" retorted the bookkeeper, who was an earnest young fellow; "I did get a report. The secretary said they owed money to every printer in town, and, of course, if their credit was that good I knew that you would like to have them get some of their printing here, too." — *The Salt Lake Leader.*

ST. LOUIS ADVERTISING MEN PREPARE FOR BIG CONVENTION IN JUNE.

Byron W. Orr, chairman of the Publications and Bulletins Committee, one of the busy committees of St. Louis advertising men which have been organized to prepare for the convention of the Associated Advertising Clubs of the World, to be held in the Missouri metropolis during the week of June 5, has sent out word that plans for the successful handling of the meeting are already under way.

On January 3, the convention board, which is made up of the chairmen of the twenty-five standing committees, held a meeting at St. Louis Ad.-Club headquarters. At this meeting plans were suggested and discussed for the entertainment of the visitors, and coworkers for the chairmen of the various committees were selected from the membership of the local club.

It has been stated by those in charge of the arrangements that between seven thousand and ten thousand ad.-men will attend, and that a convention fund of $80,000 will be required for the conduct of the meeting and the entertainment of the guests.

The two big features of the entertainment, in all probability, will be a pageant along commercial lines and a big, illuminated night parade similar to the parades given by the famous Veiled Prophets of St. Louis, which draw thousands of visitors to that city each fall.

A Ladies' Auxiliary to the St. Louis Ad.-Club was organized at a dinner and dance given on the evening of January 16 to celebrate the house-warming of the new headquarters. Special interest is attached to the organization of the ladies, as it is planned, through the Auxiliary, to make convention week as attractive and interesting as possible to the visiting ladies.

Another Corner of the Composing-Room.
Note up-to-date character of equipment.

H. E. Myers has been appointed general convention secretary and is already at work upon his part of the arrangements. Mr. Myers' experience at the Chicago convention two years ago has whetted his appetite for doing things in a big way. He is thoroughly inoculated with the "show me" and the "I will" spirits, emblematic of the forces which impel progress in the two great cities, and it is predicted that, with his leadership, the St. Louis convention will be the largest ever held in any city since the birth of the Advertising Clubs movement.

One of the interesting features of the convention will be an exhibition of old and quaint advertisements, which is being prepared by the Missouri Historical Society.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

"The Buyers' Guide."

To encourage the small advertiser and to keep the large advertiser going steadily, start a "Buyers' Guide" department, made up of two-inch advertisements advertising specific bargains. The advertisements should be changed weekly. They will not produce much in the way of revenue directly, but, as stated before, they will develop an interest in advertising among non-advertisers, and they also will prevent the big advertiser from slumping off altogether.

Selling Position Advertisements a Mistake.

The advertising agencies are getting better than they used to be, but still many of them send out their orders calling for "top of column, next to pure reading-matter." Such contracts should always be returned for revision and changed to "run of paper," or an additional charge made for position.

But it is better for the country paper not to sell position at all, for advertising contracted for special position greatly interferes with a neat make-up, and when a paper has a goodly number of position contracts, the necessity of fulfilling them all becomes most distracting to the foreman, and the results are positively grotesque, little rivulets of reading-matter squirting out between the different advertisements.

Most agencies will readily revise a position contract on learning that a publisher does not sell position.

Advice to New Editors.

The editor of the Duluth (Minn.) *Evening Herald* recently indulged the penchant which we all have for advising the youth, and in an editorial of advice to the new editors of the State says in part:

"To the new editor we would say: Boost your town. Point out the good and commendable things in it. Point out errors, too, but at the same time point out a remedy; be a constructive critic, not a common knocker. Give the public a square deal and the public will see that you are able to work up a circulation that will itself draw the advertising.

"And have opinions — and print them. You may not be a marvel in the art of expression, but no man ever attained to the position you have without being capable of having ideas on some subjects, at least. Syndicate stuff in the editorial columns will only come back at you like a boomerang, for when other editors see that the opinions you print are not your own, but are being printed at the same time in a dozen or so other papers, they will be afraid to clip and quote your paper, lest they be giving credit where it doesn't belong. It is *your* opinions your friends want — not those that some unknown is spreading broadcast.

"These aren't all the things that could be said to and for the new editors, but we'll let it go at that. And in the meanwhile, here's wishing good luck, courage and prosperity to the most valuable human assets the several communities can have — the editors of the local papers."

When to Buy a Composing-Machine.

The above query was recently propounded at an editorial gathering and brought out an animated discussion, with advice varying considerably with the experience and temperament of the several publishers. The publisher of even the smallest country weekly feels the need of a composing-machine at some times, and as every successful business is a growing business, the demand for a composing-machine becomes more and more insistent until it must be seriously considered. The answer is not easy, but as there are still many small publishers who have not purchased machines and probably more than ever before debating the question, the discussion may not be untimely. The cost of machine composition under the most favorable conditions is between 30 cents and 40 cents per thousand, and it is altogether probable than in many a country shop the cost is two or three times that amount. On the other hand, straight-matter composition is undoubtedly being done in many cases at 75 cents a thousand, and is thus cheaper than machine composition in the same plant would be.

But the cost of machine composition becomes materially less as the output increases, and at somewhere between thirty and forty hours' use per week the machine becomes more economical than the hand compositor. An accurate cost system will answer this question exactly for the inquiring publisher.

But progressive publishers are pretty well agreed that added equipment means added business — if the field be one capable of producing additional business — and for this reason a publisher may be justified in investing in a machine even when the present volume of business does not seem to justify the expenditure. A judicious consideration of prospective new business is, therefore, just as important as a comparison of costs; but right here it should be said that "composition for the trade" is not to be reckoned on. The average country shop will only lose money by attempting to compete with the established trade-composition houses. But the ability to handle a line of business attracts that business, and for that reason more business comes to the plant equipped to handle composition expeditiously.

A composing-machine costs about as much as all the

rest of the equipment in a country shop, yet the forward-looking publisher whose business is steadily growing will make no mistake by purchasing a machine; but the publisher whose sole idea is "save a girl's wages," or "save on plate," or "get out a big paper cheaply," had much better not buy a machine, for a machine means just that much more interest and depreciation to be charged, and interest and depreciation do not usually bother that kind of a publisher — until it puts him out of business.

Advertising Farm Sales.

Our advertising patronage is a good deal what we make it and develops along the lines that we encourage. Nothing illustrates this truth better than the fashions regarding advertising farm sales that prevail in different communities. These fashions are just what the local publisher dictates or consents to their being.

Where the "Custer County Republican," of Broken Bow, Nebraska, Is Published by James K. Hewitt.
Photograph by Addis Photo Company.

Farm sales are usually advertised by one or all of three methods: sale bills, posted or mailed to prospective customers; small cards or postals, handed out or mailed to customers, and reader or display advertisements. If left entirely to his own devices, the average farmer will order about $3 worth of sale bills for a $2,000 sale and then regret his extravagance, while, if properly taught, he will spend $10 to $25 in advertising and be glad of it. As publishers, it is more to our interest to encourage the use of display space, and steady work along that line will surely bring the desired change. One Iowa publisher writes: "We are selling bills less and less, as the farmer sees the greater results from advertising space. Am enclosing one of our advertisements, 40 inches, for which we get $15.50 per insertion — 39 cents an inch — and it certainly delivers the goods." Another Iowa publisher writes that last fall and winter his paper carried thirty auction advertisements, and that he did not print a single bill.

These cases are exceptional, but they illustrate what can be done by setting the proper style — and this matter of farm-sale advertising is surely very much a matter of fashion. In one community, the farmers will have sale bills printed at $3, and sometimes some one will run a 25-cent reader, but in general no one varies the fashion much; in another community the printer sets up the bill the size of a newspaper page, prints 100 bills and then runs that same bill in the paper, all for $10 — and no farmer would think of advertising his sale except in just that way; in another community the fashion is to print several hundred bills, mail them out and then run a small advertisement in the paper, and only a new man in the community ever thinks of varying that style; in another community, cards about the size of postals, or larger, containing the complete list and other data, are very popular; and in some communities the farmers have been educated to a point where they will order bills and cards and a good display advertisement besides.

Twenty-five dollars spent in advertising a $2,000 or $3,000 farm sale is little enough, and I know of no class of advertising which shows results as emphatically as does a liberal amount spent in farm-sale advertising.

I prefer that all of the money should be spent in buying display space — that is, provided the newspaper reaches the prospective customers — but whether my readers will agree with this or not, I think all will agree that different fashions prevail in different communities, and they prevail because the local publishers have so decreed them or so suffer them to be. If the fashion in your community be not as it should, well, then, just set to work and change it.

Sending Out Subscription Notices.

Three or four inquiries have come in lately as to the best method for sending out notices to subscribers — evidently the high cost of print-paper is making more publishers think of outstanding subscription money and prodding others into the cash-in-advance system.

Here is a method so easy that it almost works itself. Take a proof of the mailing-list — printed with the date of expiration after each name — and cross off all the names

that are not to be billed. Have statements printed to fit a 6¾ window envelope, leaving a good blank space to fit the window. Run the list through the mailer, discarding the names crossed out and stamping the others on the statements in the space provided. A line on the statement to the effect that "Subscription, amounting to $....., from.....19..., to.....19..., is now due" may be filled in, or the statement may be entirely printed. Insert in window envelopes, seal, stamp, and tie in packages according to postoffice, and the job is done.

The next month go over the list again, cross off those who have paid, put a small check-mark against those to receive the "first notice," and send all others the "second notice." Proceed as before. Repeat monthly, *ad lib.*

Wasted Advertising Money.

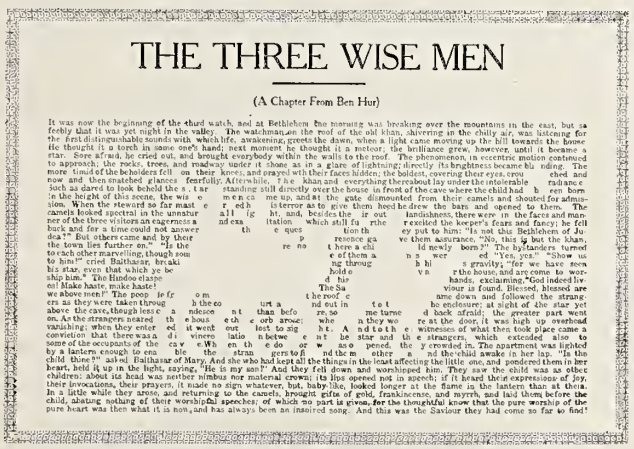
In every town every year hundreds and thousands of dollars are wasted by the merchants in buying space on hotel directories, room-cards, telephone-cards, barber-shop mirrors, public thermometers and circus elephants. As a general thing, this class of advertising — so-called — is sold by itinerant solicitors who have no interest in the town except to get their money and get away. Merchants buy it because they have not the courage to be "left out." They know it is of no value, but want to move with the crowd, and, as a general thing, those storekeepers who are most exacting in newspaper advertising are most ready to "bite" on a barber's mirror.

The merchant who will not protect himself should join an advertising club in which the members agree to refer all such advertising schemes to the executive committee of the club; and if there be no advertising club, then the commercial club should take it up. Money wasted this way in the name of advertising is a very distinct detriment to legitimate advertising.

The Merchant Who "Can't Afford It."

There is a gratifying increase in subscription and advertising rates going on all over the country, and every publisher who raises his rate will find a merchant — perhaps more — who will claim he can not pay the advanced rate. In this case it is best to advise the merchant to cut down his space to keep within his advertising allowance. He will probably do so for a time, but eventually will be buying space as usual at the advanced rate — and more so.

About the only relationship between price and patronage that seems to be proved is that the higher the price, the greater the patronage.



THE THREE WISE MEN

(A Chapter From Ben Hur)

It was now the beginning of the third watch, and at Bethlehem the morning was breaking over the mountains in the east, but so feebly that it was yet night in the valley. The watchman on the roof of the old khan, shivering in the chilly air, was listening for the first distinguishable sounds with which life, awakening, greets the dawn, when a light came moving up the hill towards the house. He thought it a torch in some one's hand; next moment he thought it a meteor, the brilliance grew, however, until it became a star. Sore afraid, he cried out, and brought everybody within the walls to the roof. The phenomenon, in eccentric motion continued to approach; the rocks, trees, and roadway under it shone as in a glare of lightning; directly its brightness became blinding. The more timid of the beholders fell on their knees, and prayed with their faces hidden; the boldest, covering their eyes, crouched and now and then snatched glances fearfully. Afterwhile, the Khan and everything thereabout lay under the intolerable radiance such as dared to look beheld the star standing still directly over the house in front of the cave where the child had been born. In the height of this scene, the wise men came up, and at the gate dismounted from their camels and shouted for admission. When the steward so far mastered his terror as to give them heed he drew the bars and opened to them. The camels looked spectral in the unnatural light, and, besides the air out of the darkness, there were in the faces and manner of the three visitors an eagerness and expectation which still further excited the keeper's fears and fancy; he fell back and for a time could not answer the questions put to them: "Is not this Bethlehem of Judea?" But others came and by their presence gave them assurance, "No, this is but the khan; the town lies further on." "Is there a child newly born?" The bystanders turned to each other marvelling, though some of them answered, "Yes, yes." "Show us to him!" cried Balthasar, breaking through the hands, exclaiming, "God indeed has his star, even that which ye beholded it! Lo, we have seen it in the east, and are come to worship him." The Hindoo alone of the house, and from the roof, and from the Sabaean vision is found. Blessed, blessed are we above men!" The people from the roof came down and followed the strangers as they were taken through the court and out in the enclosure; at night of the star yet above the cave, though less and less distinct than before, so much the greater the crowd. As the strangers neared the house each one who knelt they worship, and at the door, it was high up overhead vanishing; when they entered it went out, lost to sight. And to the witnesses of what then took place came a conviction that there was a divine latin between the star and the strangers, which extended also to some of the occupants of the cave. When the three had gone down and prayed, the pondered them in her heart, held it up in the light, saying, "He is my son!" And they fell down and worshipped him. They saw the child was as other children: about its head was neither nimbus nor material crown; its lips opened not in speech; if it heard their expressions of joy, their invocations, their prayers, it made no sign whatever, but, baby-like, looked longer at the flame in the lantern than at them. In a little while they arose, and returning to the camels, brought gifts of gold, frankincense, and myrrh, and laid them before the child, uttering nothing of their worshipful speeches; of which no part is given, for the thoughtful know that the pure worship of the pure heart was then what it is now, and has always been an inspired song. And this was the Saviour they had come so far to find!

A Specimen of Intricate Machine Composition.

By Arthur G. Leisman, operator on the Merrill (Wis.) *Daily Herald.* The reproduction is about one-third the size of the original.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Western Star, Coldwater, Kansas.— You can feel very proud of the handsome holiday edition of your paper. Every department has been well handled, the advertisements being effectively displayed and nicely arranged.

H. C. HARRIS, Goodland, Kansas.— The half-page Millisack advertisement is nicely arranged and well displayed. If the prices quoted at the end of each section had been prominently displayed, it would have proved more interesting and, therefore, better advertising.

The Alliance Semi-Weekly Times, Alliance, Nebraska.— The holiday edition of your paper is a commendable one. The advertisements are

MAKE YOUR OWN CHRISTMAS HAPPY

DO YOUR GIFT BUYING HERE

This Store Is Filled To Overflowing With Most Beautiful Christmas Gifts

Christmas is only a few days off and again our store is ready for the holiday trade with the largest and best assortment of goods we have ever shown our trade. We have bought for the young as well as for the old, the useful gifts as well as those which are for the joy and pleasure of the children, like a visit to Fairyland of Pleasure. We want you to come whether you buy or not. We will appreciate your inspection of our holiday goods. You will find a suggestion for every member of the family in this big and splendid showing of new Christmas Merchandise. You can fill the stocking for less money here.

ATHLETIC GOODS

SETH THOMAS CLOCKS

A Few of the New Things Shown Here

GIFTS FOR THE MEN

GIFTS FOR THE WOMEN

WRITING MATERIALS

CHRISTMAS CANDIES

LIBBEY CUT GLASS

Jewelry Suggestions

Toilet Articles in a Wide Range

Appropriate Gift Books

Christmas Cards

ART CALENDARS

ANSCO CAMERAS

STOUFFER'S HAND PAINTED CHINA

A COMPLETE LINE OF DOLLS, BOOKS AND THINGS FOR THE CHILDREN

IF YOU WANT YOUR CHRISTMAS ALLOWANCE TO DO DOUBLE DUTY, DO YOUR CHRISTMAS SHOPPING AT

THIELE & GUENDEL

Jewelry -- Cut Glass -- China -- Stationery -- Cameras -- Art Goods

Symmetrically arranged page advertisement from *The Alliance Semi-Weekly Times*, Alliance, Nebraska. If the headings over the items in panels were set in bold, an improvement would result.

well set and the paper is well printed throughout. A page advertisement from this issue is reproduced, but we believe it would be improved by setting the headings in the panels in Cheltenham Bold.

The Allen County Journal, Iola, Kansas.— Your special Christmas advertising edition, on which you used a special cover, represents commendable effort in all departments. The advertisements are simply set, without an excess of gingerbread rule and ornament arrangements, and are very readable. Presswork is clean.

The Morris News, Morris, Oklahoma.— The special holiday edition of your paper is an admirable one and is well filled with reading-matter, in spite of the great inroads made on your space by the large number of advertisements. The display advertising is well handled, and no faults worth the mention appear to us that require correction.

THE ANNUAL MID-WINTER NUMBER of *The Los Angeles Times* is a pretentious issue, gotten up in sections, magazine style, with a special cover, printed in colors, on each. Each of the sections exploits effectively some one industry prominent in California economic life. We are unable to suggest changes which would mean certain improvement.

Richmond Conservator, Richmond, Missouri.— Your paper is well edited and very well printed. The advertisements are very good indeed. We prefer to see the advertisements grouped in the lower right-hand corner of each page, rather than worked from the corners, and this pyramid arrangement, which throws the reading-matter toward the upper left-hand corner, where the eye of the reader first falls, is for the reader's convenience. By massing the advertisements and reading-matter,

the appearance of more news is given, which is a decided advantage to a paper. Nothing is more harmful to a paper than to have its readers complain that "It's all advertisements."

The Coraopolis Record, Coraopolis, Pennsylvania.— We admire your little paper very much indeed, especially because of the clean presswork,

The Coraopolis Record

VOL. XI No. 44 CORAOPOLIS, PA., FRIDAY, DECEMBER 29, 1916 THREE CENTS

GRIEFS BRIEFLY TOLD

A Resume of the Police Court News for the Week

PROMISCUOUS SHOOTING

Boys With Air Guns Break Many Windows—Plentiful Ammunition

NEW YEAR'S GREETINGS

We sincerely extend to you the compliments of this holiday season. May your Christmas feel greatly and generously with you and govern your actions so as to be the fullness of life and the ripening of age that you may reap bountifully of the blessings that you well have so richly sowed.

As you follow the Star of Destiny through life, may your path so shine before men that such as to prove an inspiration to those who are not groping in the shown of existence.

We wish you a Happy New Year, and a prosperous and extended journey through life.

THE RECORD

FORCE BREAKS RECORD

Postal Employees Deliver All Mail Matter Satisfactorily Early

BROTHER JACK

What He Thinks And Has To Say About Things.

HERE ELEVEN YEARS

Chief of Police Isabert Has a Most Excellent Record.

WILL PLAY W. & J.

Big Basketball Team Coming—Good Game Tomorrow.

COUNCIL MEETING.

Ordinance Protecting Taxing Churches and "Y" for Water

THE DEAD

People Who Have Passed to the Green Beyond.

PUT PIG ON TRACKS

Drunken Man Uses Novel Means to Stop Engine at Parker.

A pleasing first page from a small-town paper. Note the care exercised in the balancing of the headings and the position of the paneled item, which give the page an appearance of order.

which is the most commendable of all its good features. The advertisements are nicely arranged and well displayed, and could be improved only by the use of more modern and artistic type-styles. Plain rules would harmonize better with the type ordinarily used for display in your paper than the light linotype borders which you feature. One of your first pages is reproduced.

The Kingsville Record, Kingsville, Texas.— The Second Annual Holiday Shopping Number is a handsome edition, printed in green and black on a good grade of smooth book-stock. It is brim full of interesting news. The advertisements are, as a rule, well handled, but some are crowded because of the use of larger sizes of type than was advisable, considering the space.

The Daily Herald, Gulfport, Mississippi.— Your Centennial Edition is excellent from every standpoint. It is made up in an especially interesting manner. A feature is an appropriate hand-lettered and illustrated running-head at the top of each page. Presswork is exceptionally good. Plain rule borders around all advertisements would improve their appearance very much.

Nebraska Signal, Geneva, Nebraska.— There is too much space between words in your heading and both should have been pulled toward center. Advertisements are generally overdisplayed, too many points being emphasized, thus defeating the purpose of emphasis, which is to give distinction to important points. Presswork would be better if more impression and less ink were carried.

Media Record, Media, Illinois.— Your paper is poorly printed. Our opinion is that the tympan was not changed and that worn type-faces are also a contributing cause. Advertisements are disorderly and, as a general rule, the distribution of white space between border and type is poor. The type sometimes crowds the border at top and bottom when there is considerable white space at the sides, or vice versa. Text type and Copperplate Gothic should not be used in combination, for the great variation in form of the two styles is emphasized when they appear together, and the lack of harmony made apparent.

JOHN VOGEL, Sodus, New York.— The first page of the *Record* would be more attractive if there were more stories with headings on the first page, and if the short want advertisements were run on another page. So many dashes on a page, especially the first page, mar its appearance considerably. The advertisements are well set, but we would prefer to see plain rule borders consistently used.

HARRY WALLACE, Lamar, Colorado.— The first page of *The Sparks*, on which half-tone portraits of many of the candidates for county offices appear, is made up in an interesting manner. We believe, however, the appearance would be better, the page made easier to read and composition simplified if the matter had been set in regular column width. The difficulty of having to fill out open spaces with decorative panelwork would then be largely overcome.

NEWS-SHINGLE SUPPLEMENT EDITION

Cowlitz County Advocate

VOL. XXII. CASTLE ROCK, WASHINGTON, NOVEMBER 1916. NO. 39

COWLITZ COUNTY ADVOCATE CASTLE ROCK, WASH.

REV. NELSON MCCLURE, OWNER
MISSES. MCCLURE BROTHERS, EDITORS
J. A. MCMILLAN, FOREMAN

PRICE 10c. POSTAGE EXTRA

A "NEWS-SHINGLE" SUPPLEMENT EDITION

PRINT paper now costs seven cents a pound, a prohibitive price. Potatoes are nearly three cents a pound, and the crop has been big but a month. Beans are at war prices, and everything else is up, except shingles and wages which are the only cheap things left in the Pacific Northwest. Hence this "NEWS-SHINGLE" side idea of the Advocate.

The Democratic party gave our shingle market to Canada. That doming has republished reciprocity, but saw has all the benefits of reciprocity with none of the effects. Clever Canada. Our markets for lumber, shingles, lath, dairy products and dozens of other articles are as free to her as they are to China and Japan, while we languish. None of these articles are cheaper. No war profit have come to this neck of the woods, although about most conditions are forcing us to pay war prices for everything.

Prosperity we have heard democrats around here stand up and loudly affirm that the number of shingle mills and sawmills in the province of British Columbia was negligible and that nothing need be feared by the mills of Washington from such opposition, because there is not enough of it to cut any figure.

In order to settle the question as to just how many mills are operating at the present time in the provinces north of us, we have made some inquiries and are now prepared to give the results. These figures are matters of record and cannot be successfully denied. On Vancouver island there are 37 sawmills and 23 shingle mills. In the province of British Columbia there are 223 sawmills and 137 shingle mills. Over 160 of these mills are operated with planing mill equipment. All these mills are running full time with cheap Oriental labor, and on low priced stumpage bought from the government.

That the market for Canadian shingles is to be found this side of the boundary line is amply proven. In 1913, when there was a tariff upon shingles, there were imported from that country of this, shingles to the value of $225,003. Last year 1915, over a billion and a quarter of shingles were shipped into this country and the value computed to the stupendous sum of $1,-367,800. No wonder the shingle industry of British Columbia is in a most flourishing condition.

For the eleven months ending May 31, 1916, Canada shipped almost as much lumber to the United States as the United States shipped to all the world. Here are the figures: Canada to United States 1,-980,360,000 feet, U. S. to all countries, 2,084,438,000 feet.

Difference in favor of United States only 4,078,000 feet. In other words Canada came within about 360 big trees of sending as much lumber to us, free of duty, as we sent to all the world. And yet we have been hearing about our export business. Get wise.

HOW WE WANT PROTECTION

The International Shingle Weavers' Union passed resolutions denouncing the Underwood low tariff bill as unfair to the northwest. Union men know what protection means.

The shingles for this issue were furnished by H. N. Peabody and T. W. Robin, shingle mill owners of this city; and Frank G. Barnes, of Silver Lake.

Congressman Albert Johnson, who represents this, the third Washington district, is distributing 50,000 of these newsshingles. Castle Rock is getting wide publicity. The congressman is a hustler, and believes in protecting the home pay roll, and your home industries. He wants the protective tariff backed up by the restriction of immigration.

LUMBER AND SHINGLE IMPORTS

The United States Statistical Abstract, an official Government publication issued by authority of the Department of Commerce, shows that there were imported into the United States during 1915 the following: Sawed lumber, 825,000,000 feet, valued at $17,-788,827; laths, 627,000,000, valued at $3,316,214; shingles, 1,428,116,000, valued at $3,814,068. The Government statistics do not segregate these imports according to the countries of their origin, but it is well known that our imports of these are nearly all from Canada.

When Frank G. Barnes of Silver Lake, Republican candidate for state senator heard we were going to get out a shingle edition he came to us and offered to have the best red cedar logs at his mill cut especially for this purpose. This is the way Frank Barnes has of doing things. He does not stop to think of what he might make out of something, but puts himself out to do anything for progress. Mr. Barnes owns a shingle mill and no one knows better than he our crying need for a protective tariff.

SHINGLES UP A FEW CENTS

Shingles are up a few cents in price this week. The reason—car shortage. Western freight cars have moved east with wheat, and once east the cars stay there for the use of the war munition factories. The nearest cars are available prices will again drop.

A paper printed on a shingle to emphasize the h. c. of p., which, translated, means the high cost of paper. A bit of novelty advertising by the *Cowlitz County Advocate*, Castle Rock, Washington.

THE CHRISTMAS NUMBER of *The Illinois*, published by and in the interests of the students of the University of Illinois, is a handsome publication, well set, nicely made up and well printed throughout. Advertisements are simply set in plain, readable type-faces, in the style which has proved most effective. We note that the top margins are as large, if not larger, than the bottom margins. The reverse order is correct. The names of authors are placed too close to the titles of the articles throughout.

PAPER must be scarce in the State of Washington if *The Cowlitz County Advocate*, Castle Rock, is any criterion to go by. During November that publication, through necessity or choice — we presume the latter, for the novelty of the idea — printed a supplement to one of its regular editions on a shingle. It is quite a novelty and surely would

provoke interest in the paper, something any publication will profit by. We are reproducing the page herewith as a suggestion for other publishers who may desire to have their papers talked about "on the street."

Good Words, a publication "dedicated to the welfare of the men in prison" at the government penitentiary at Atlanta, Georgia, issue of Christmas Day, comes to us with a special cover, appropriate to the occasion. The cover is designed and lettered, we presume by an inmate, and is very well executed in every particular. We do not admire the antiquated initials used on the inside pages, but perhaps the men who did the work had no others at their disposal. All things considered, the issue is a creditable one.

Clovis Tribune, Clovis, California.— Good presswork is the outstanding feature of your paper. The headings on the first page are too large for a weekly paper, the news in which is not ordinarily "right off the bat." Then, too, if a large size of head-letter is used there should be subordinate decks below so that the passing from heading to text will be less abrupt. Advertisements, for the most part, are well displayed, but such a variety of borders as used affects adversely the appearance of the advertisements and the paper as a whole.

Edward L. Nowels, Snyder, Texas.— Considering your equipment, you do very well indeed both in the composition of advertisements and make-up of the paper. It is to be regretted that you do not have more up-to-date display type. The combinations of heavy, angular block-letters and pleasing roman styles are regrettable, for these styles do not harmonize. We would prefer a clean first page, but don't see how you can carry the advertising you do on six pages without placing some of them on the first page. We feel that you should be printing eight pages — but, of course, there's the paper situation. Display is too weak on the long half-page advertisement of Queen Quality Shoes.

The Ohio County News, Rising Sun, Indiana.— If the sample of your paper sent us represents its average appearance, we will state that you publish an exceptionally good paper. We can see no reason why you should apologize for the amount of news carried. Considering the size of the field, you give a good average amount of reading-matter, and the paper appears to be ably edited. We do not admire the box-headings on the first page, especially because they are not lined up. The use of more modest styles of borders would improve the appearance of the advertisements and make them more effective. The borders used attract altogether too much attention to themselves, and away from the type. Plain rule borders, four-point size, would be best for your use.

Charles MacLeonhardt, Richmond, Indiana.— You are setting a fine line of advertisements for the *Palladium*, and especially since so many cuts were given you to use in some of them. With more cuts than should really be used in one advertisement, the compositor faces a difficult task. We are quite sure, however, that you will agree with us when we state that the large advertisement for Hirsch's is overdisplayed. It disconcerts one in the same manner as one is made uncertain at a corner where strange roads meet, and where signs, almost without number, advise him to go this way to one place, that way to another, and some other way to some other place. He does not know which way to turn, and on a page that is overdisplayed the reader does not know where to read first. He may start at the top, but a scream-line toward the bottom attracts his attention and he gets little satisfaction out of what he is reading.

Golden Valley Progress, Beach, North Dakota.— The special Holiday Number of your paper is a good one. The large volume of advertising carried speaks well for the fellow who solicits the local merchants. The first page is nicely made up; the symmetrical arrangement of the heads makes for an orderly appearance which is very pleasing. As a rule, the advertisements are well arranged and displayed, but, in some instances, too many points are emphasized, which tends to confuse the reader and make comprehension difficult. This is particularly true of the Overstad & Hoverson half-page. The use of so many styles of type in one advertisement, as here illustrated, produces an inharmonious, displeasing appearance which will turn many readers from it. It appears very crowded and, for all the reasons mentioned, is not a readable advertisement. We presume that, with such a large issue, the problem of type was a serious one, and it was impossible to do on all the advertisements what was known to be necessary by those who had them in charge.

The Weekly Times, Melbourne, Australia.— Your illustrated annual number is a handsome one; the large half-tones and the decorations which surround them reflect considerable credit on the artists and engravers. Those printed in black are, in our opinion, best, for, on some printed in colors, the colors are too warm. The effect is very good where the buff-tint background was used, and on the title-page where orange was used to represent a scene at sunset. The illustration itself in this instance is strong enough to overcome any tendency toward the bizarre. Presswork, outside the faults mentioned in the selection of colors, is good. The advertisements are not very effectively set. As a rule, too many points are emphasized, and the borders in many instances do not harmonize with the type enclosed therein. Half-point and one-point rules are too light to be used in combination with bold display types such as Hancock and Cheltenham Bold. We note also that you are prone to strengthen the borders with heavy corner-pieces, and this produces a spotty appearance which is very disagreeable. As a whole, however, we consider The Annual a commendable piece of work, and something of which your organization may feel proud.

The Antelope Independent, Antelope, Montana.— Your paper is very poorly printed if the copy sent us is a fair sample of the average appearance. In the first place, an insufficient amount of ink was carried and that is unevenly distributed. The tympan does not appear to have been changed after the preceding run. The use of various shapes of types in one advertisement should be avoided. Nothing in typographic work jars the esthetic sense more than a line of condensed and a line of extended type in juxtaposition. Often, in your advertisements, larger type was used than necessary, needlessly effecting an appearance of congestion, and thereby making reading an unpleasant and difficult matter. To be able to wade through a piece of printed matter is one thing, and to comprehend all the message it carries is another. It is a fact, however, and a matter of logic, that words in print do not impress themselves on the mind of the reader if not pleasingly presented in the most readable manner. When rules are used it should be to fulfil a purpose which adds to the effectiveness of the work. To effect an arrangement of rules merely for the sake of filling space weakens the force of the type, because of the greater attracting force of the rules.

Guy Elder, Mount Vernon, Ohio.— *The Republican-News* is printed very poorly; the ink appears to have been too soft and the rollers too hard. Sponging the rollers would probably help some, but we are of the opinion that you need new rollers. So many large headings on the first page are displeasing. On this page of the December 29 issue, the headings occupy more space than the stories in several instances. There seems to have been a decided effort for the sensational in the make-up for that day, which is not at all in common with the standards which experience has shown proves most satisfactory to a majority of readers in cities the size of Mount Vernon. We doubt very much whether the majority of your present and potential readers admire such a style of make-up, but, of course, in a metropolis there are enough people who like that sort of thing to make it pay. We recommend a more dignified make-up, special emphasis being given stories of very great importance, and such stories do not break every day in a town the size of Mount Vernon. If you wish to obtain further proof as to the preference of readers for a conservative or sensational paper, we advise that you delve into circulation figures of the large metropolitan papers. The largest circulations are held by the conservative papers in practically every instance. Your advertising pages are very good indeed, by odds the most satisfactory feature of your publication.

„Hurrah!"

Kriegszeitung des Inf.-Regts. „Bremen".

Preis der Nr. 5 Pfg. Herausgegeben in Deutsch-Bailly. Inserate pro Zeile 5 Pfg.

Nr. 3. Deutsch-Bailly, den 17. Dezember. 1. Jahrgang.

EXTRABLATT.

Durch Funkspruch.

Nordflügel der russ. Armee geschlagen.

Der Nordflügel der russischen Armee ist bei Lowicz geschlagen. Durch Nachhutkämpfe Verfolgung auf der ganzen Linie. General von Woysch hat verfolgend Opetschnow erreicht.

In Russland sind unsere Truppen durchgebrochen und bereits im Rücken der Feinde.

In Berlin läuten die Siegesglocken.

Die deutsche Flotte bombardierte Hull.

Das deutsche Geschwader, das den Hafen Hull beschoss, ist unversehrt in die Heimat zurückgekommen.

WEST. Im Argonnenwald hat das 5. Armeekorps wichtige Fortschritte gemacht. 500 Franzosen sind dabei zu Gefangenen gemacht.

Meldung vom Armee-Ober-Kommando: Bei Roy 2000 Franzosen gefangen genommen.

Title-Page of War Paper of the Bremen Infantry Regiments on the Verdun Front. Note the Teutonic Idea of Placing Quotation Marks.

SHARING THE RESPONSIBILITY OF INDUSTRY.*

BY GEORGE L. BERRY.

ONE of the greatest obligations devolving upon the movement of organized labor is the recognition of its share of responsibility in the maintenance of industrial activity. It is a mistake for the workers or for the employers to assume that any single unit of the industry should share the full responsibility of our industrial life. Industry is the source of economic success or failure for both the employer and employee alike. Industry's reason for existence is to give life and happiness to the units engaged therein. To succeed, therefore, every person, whether he be employer or employee, must coöperate in the promotion of the common good of all. I can see no reason for reluctancy upon the part of the employee in giving to the industry the best that he can give in the interest of the business in which he is engaged; and by the same token, it is inconceivable how an employer can reconcile himself to the idea of accepting for himself a greater share of the returns of the industry than should accrue to him, basing the calculation upon the theory of community and coöperation.

The theory that a common interest in industry does not exist between employer and employee is a mistake; there is a community of interest. There is an obligation equal in proportion, and, if calculated correctly, there will be little reason for disagreements between the partners of business — employer and employee. Strikes and lockouts, in the main, when analyzed, occur from misunderstanding. They are the outgrowth of a failure to adhere to the facts in connection therewith. It is not difficult to look over the field and find that, in the main, industrial disputes have originated because of the lack of understanding of the truth as it has to do with the business on which both parties are dependent and in which both are vitally interested.

It is good to know that the obligation of both sides to the industry is increasing, and there is a greater desire upon the part of all engaged in the business to calculate the differences of opinion from a practical business point of view and not from a selfish point of view. It should not be assumed by the employer that his point as to differences that arise is always correct, and it is folly upon the part of the organization of the workers to assume that their point of view is always correct. As a matter of fact, it ofttimes develops that both points of view are incorrect, but in any event the error, whether upon the part of one or both, can best be determined by calm analysis of the situation with the viewpoint of adjusting the differences upon a practical, sound basis. I can not conceive of the practicability of employer and employees disagreeing and carrying their disagreement to a point that means industrial destruction for both. If the business stops, both are to suffer economically. Why should there be a stoppage if we are business men and if we agree to discuss our ideas of industry upon the basis of conserving business rather than destroying it?

In my opinion there is not an organization of labor in America that desires to strike simply for the pleasures resulting therefrom. If there be any, they are pursuing an erroneous course. It is reasonable to assume that men engaged in business as the employee element best understand their requirements of life, and, in the main, their demands are calculated from an existing economic situation. Now it is just possible that their demands and contentions, in so far as their requirements are concerned, are correct, but it may be that the industry can not stand the change that the demand of the employees requires. The employer may realize this; he may say so. The employees may insist that their demands are essential, and both would be correct, but the facts of the business are the best answers to both sides in controversy. It should, therefore, be the first purpose of both employer and employee to leave no escape for a comprehensive presentation of the facts, and then when this has been done, if either side presumes to engage in a contest of destruction, that side is the element that should be responsible for the error committed.

The progress of arriving at a point of understanding is encouraging to every one familiar with the development of industrial intercourse in this country. Much indeed is yet to be done, but the records indicate that there are fewer industrial conflicts in America to-day than there ever has been in the history of our country. There are more employers' and employees' organizations discussing their issues, striving to arrive at the truth, than ever before. This is exemplified in the records of the International Printing Pressmen and Assistants' Union, which possibly are no better than the records of any other international union, but at least can be used as a fair example. With a membership of approximately 36,000 people, there have been less than a hundred men affected throughout the North American continent in five years. Indeed, there have been less than a dozen men affected out of this tremendous membership, representing all classes of men, all nationalities, creeds and colors throughout the North American continent and a part of South America, in the last two years and a half. During that time approximately 20,000 people of our organization have received revisions in their wage conditions. Could there be better evidence of a reigning relationship of peace among the employers and employees of our industry?

The International Printing Pressmen and Assistants' Union has endeavored to meet the requirements of its membership. Indeed they have endeavored to meet the requirements of the industry as best they could under the circumstances. In the last few years the organization has developed its home for superannuation; it has developed its institution for the care of its members affected by tuberculosis. Or, in a word, these two institutions are endeavoring to care for and give relief to those unfortunate units of industry who in the course of their activities as tradesmen become incapacitated or contract the dreaded disease, tuberculosis. The work in connection with these two institutions evidences full respect for the great responsibilities devolving upon the workers engaged in the printing art of this country.

In addition to the humanitarian institutions, a great educational campaign has been taken up by the International Union. It has realized of its own initiative that there are incompetents and semi-incompetents engaged in the printing art, and it has said to the industry, both employer and employee: "We propose to assist in the elimination of incompetency in our business, to the end that a high standard of craftsmanship shall be given in the interest of the industry as a whole." When I say that this organization has spent nearly $200,000 in the establishment and maintenance of a trade school, with $128,000 worth of printing machinery of modern type, with all the labor-

* The substance of an address delivered by George L. Berry, president of the International Printing Pressmen and Assistants' Union, before the banquet of Pressmen's Union No. 119, of Scranton, Pennsylvania, and the employers of that city, held on Saturday, January 20.

saving devices included, you can best understand the intensity of our interest in craft improvement. I repeat in this regard that this work is as important to the employer as it is to the employee; it is of first importance to the industry as a whole. It may not be amiss to say that the educational course owned and operated by our institution is the only one enjoying that status in the world. We have met the issue of incompetency; we have resolved and proved our resolution by fact of expenditure, fact of action, that we will coöperate in the elimination of that experimental, non-producing feature of the industry that is destructive to all of the units therein. I am sorry to say that the employers of this country have looked upon this educational effort, the largest of its kind in the world, whether private or collective, as an institution primarily of the union. This is an unfortunate mistake. The employers of this country are as much obligated to assist in the furtherance of the possibilities of this system of education as are the employees, but I do not despair of the failure to secure general coöperation in this work, for I am confident that in the end we will receive that coöperation, and it will come to us as rapidly as the employers of the country and the employees realize the importance of coöperation in every instance when it has to do with the welfare of the business in which we are engaged.

The International Printing Pressmen and Assistants' Union is now operating its triplicate institutions upon its estate of over 1,000 acres of land, located at Pressmen's Home, Tennessee, and with all of its modern facilities representing an asset of over $1,000,000. This asset, this work, originates because of the belief of the membership of this organization in the permanency of the industry and of their interest in its stability and with full recognition of their duty and responsibility in the preservation of the business in which they are engaged. It breathes the purpose of coöperation; it is the most emphatic invitation to the employers of this country to join with us in the maintenance of a lasting, peaceful relationship, with the goal of coöperative interest ever before us.

It is a pleasure for me to be in the city of Scranton, where we have enjoyed an era of peacee with the employers of this wonderful city. The two organizations of the International Printing Pressmen and Assistants' Union of Scranton have demonstrated their stability and their interest in the welfare of the trade. I am in hopes they will continue to grow with the spirit of coöperation ever in mind, and I am in hopes that the employers of this city will give liberal response to every effort put forth that bespeaks for coöperation and business improvement. I am likewise hopeful that the organizations of our International Union in this city will give liberal response to any movement initiated by the employers that will cement closer the relationship of employer and employee to the common end that I have endeavored to explain upon this occasion.

PRINTERS ON THE FIRING LINE.

Photo copyrighted by Brown and Dawson, Stamford, Connecticut.

PRINTERS ON THE FIRING LINE.

The brotherhood of men, the fraternity of printers, is lost in the war fever that is destroying the best of all nations. The long lists in French, English and German papers of the heroes who have battled against each other and have passed to knowledge are woe to the living. Printing, the art that should abolish war, is made to serve the uses of war, and the man as a fighting animal with the national spirit strong in him responds to the war papers such as the *Hurrah*, reproduced on another page of this issue.

YOUTH.

Photograph by George A. Alsop, Chicago, Illinois.
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BOOKBINDING

By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1917, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Folding-Machines.

There are many different machines which fully cover all hand-folding operations, including letter or circular folding for office use.

One of these machines, rated to take sheets from 14 by 19 to 32 by 44 inches, can, with a few minor changes, be made to take sheets from 12 by 18 to 38 by 50 inches. It will make from one to five folds, delivering from 4 to 48 page forms in gangs of two or more up, right angle, oblong or parallel.

With attachments, it embraces three distinct machines: A complete right-angle book and pamphlet folder, delivering eight, twelve, sixteen, twenty-four or thirty-two pages; a complete parallel folder, delivering in gangs four, six, eight, twelve or sixteen pages, all parallel folds; an oblong folder for catalogue or oblong music folds, delivering eight, twelve or sixteen pages. Twenty-three distinct forms, ranging from six to forty-eight pages.

In addition to the forms mentioned above, a variety of other forms may be made up to run on the machine by making the last fold by hand. This is advantageous on work such as time-tables and maps where hand-folding would be slow and expensive and, for sheets of large size, inaccurate. The machine will fold the sheets accurately enough two or more up so that after the extra hand-fold is made they can be cut apart in the cutting-machine.

Work-and-Turn or "Flop Sheet" Folding-Machine.

It is customary when printing a work-and-turn, or "flop sheet," to cut the sheet in two parts on the press when the last impression is made. This requires the handling of two half sheets separately and folding each half separately. To overcome this, a machine has been placed on the market which will fold the full printed sheet by cutting it in half and turning one-half over while the first half is being folded. This may be done on either sixteen or thirty-two page forms. A single sixteen or thirty-two can also be folded by using one-half of the machine. It will also fold two separate jobs at one time by using both sides of the machine, one as a sixteen and the other as a thirty-two. It will fold the half of the full sheet on one side and a quarter of a full sheet on the other side, giving two different jobs at the same time. This, of course, requires two hand feeders. If an automatic feeder is attached, one man can run two jobs at the same time. It is very compact, taking up no more floor space than a single machine. It has automatic register at all folds. It has driven perforators at head-folds. In order to get the best results from the two machines heretofore mentioned, it is necessary to have a man who understands make-up of forms and who has enough mechanical knowledge to overcome apparent difficulties. Folding-machines, as a rule, admit of "stretching" above the size stamped on the frame by the manufacturer. It is also possible to run sheets smaller than the minimum given by the maker by means of building-up gages, or taking-off tapes. A little fish-glue and pieces of board, a cardboard, a piece of wire or an extra idler, can be made to serve for special jobs that otherwise could not be run.

Parallel folders can be added to the standard machines, to fold double sixteens or double thirty-twos.

The double-sixteen drop-roll folder will deliver two separate sixteen-page signatures or insert one in another, thus delivering one thirty-two-page signature. This machine can be had with an attachment which will deliver two separate thirty-two-page signatures. It will also deliver two eight-page signatures. Small runs of single sheets can be folded economically. A tipping attachment is furnished with these machines.

Combination Parallel and Right-Angle Folder.

This machine will fold sheets from 8 by 10 to 34 by 34 inches, or larger if wanted. It will make three parallel, or two parallel and one right angle, or two parallel and two other parallel in right angle to the first two folds. All changes and adjustments can be made while the machine is running. Speed average, 4,200 per hour, push-feed.

The quadruple book-folding machine receives a full sheet of four sixteen-page signatures, which may be folded and delivered to the packing-boxes as four separate sixteen-page signatures, or one sixteen inserted within the other, making two sections of thirty-two pages. This is a convenient machine for large-edition or publishing houses.

The tapeless folder is an innovation in folding-machine construction, as there are no tapes, knives or cams. Any weight from onion-skin to the heaviest double-coated book and cover stock may be folded.

The Model A makes thirty-three parallel and right-angle forms; the Model B will make one hundred and fifty-nine forms in the parallel, right-angle and oblong folders. The parallel folds range in size from 26 by 58 inches to 4 by 7 inches; the right-angle folds from 26 by 40 inches to 7 by 8 inches, and oblong folds from 26 by 34 to 7 by 8 inches. Five thousand sheets, 6½ by 10½ inches in size, per hour is the speed record claimed for it.

Paper-Feeding Machines.

There are different types of paper-feeding machines in operation, and claims of superiority are made for all of them. The combing-wheel operates from the top of the pile and combs or runs out the sheets until they reach the guide, when the combing-wheel is raised off the sheets and a small roller starts them into the machine. It should be adjusted so as to comb on the margin. On thin or soft paper the combing-wheel has a tendency to sink into the pile without advancing the sheet.

Another style of pile feeder feeds the sheets by means of bucklers and push-fingers. The bucklers are set at both ends, advance the sheets upward and the push-fingers shove them forward under drop rubber rollers, which at regular intervals start the sheets into the machine. Unless accurately adjusted on heavy-coated stock the bucklers break the paper.

The continuous feeder is operated by combing-wheels. As there are but a few sheets beneath the wheel, an accurate feed of thin or spongy stock is assured. The paper is placed on the feedboard while the machine is running, thus saving the piling time.

Sheet-Piling Trucks and Boards for Paper-Feeders.

The strongest argument in favor of the automatic feeding-machine over the hand feed is that it works continuously, and will carry a load of about seven thousand sheets. It dispenses with the frequent stoppages to put up small lifts common when machines are fed by hand. The sheet-piling trucks reduce the necessary stoppages by providing a system of loose piling boards, mounted upon rollers, and on which several thousand sheets can be piled at any convenient place about the room while the machine is running. The last sheet having been fed from a feeder board, that board is removed, the sheet-piling truck, with its loose board loaded with sheets, is run into position, and the pile of paper immediately rolled from the truck to its position on the feeder and the machine started.

Bundling.

Solidity of the paper is the most essential feature of a perfectly bound book. The smashing takes out the impression made by the press. The air is forced from between the folded sheets, and so allows them to be flat. A book which is not properly smashed will, after the book is trimmed, show starts, and this, too, no matter how accurate the trimming may be. It is impossible to gild a book if it is not smashed or thoroughly pressed. In rounding and backing with the machine, uniformity is well-nigh impossible. The pressing is a substitute for smashing in small establishments and should precede the sewing.

The signature press does the work of dry-pressing, smashing, bundling and padding. It eliminates operations and unnecessary machinery. Going from the folder to the gatherer in compact bundles, the sheets receive a greater pressure than could be obtained from the moment's pressure in the smasher.

The heads, which can be adjusted to any size pile, are provided with large holes in which the hand can be inserted to tie the bundles. All folded matter should be bundled, because it prevents the loss of sheets and keeps them clean, aside from the actual necessity above described for the subsequent operations.

There are many different kinds of bundling-presses, but their operation is about the same. Place beveled wooden boards on the ends, and lay the folded signatures between. A cardboard with the work-order number, the number of signatures, and the name of the bundler plainly written thereon should be placed on the top board. Close the press by power, wheel or handle and ratchet. Insert a one-half inch manila hemp rope, and tie the bundle with a slip-knot. Remove the bundle and stack away. It should not be disturbed until the book is ready for gathering.

Slitting.

Slitting is the process of separating the leaves of folded signatures preparatory to tipping-in or inserting insets. For instance, to do this to a sixteen-page signature, place the knife or sharp folder between pages 4 and 5, and 12 and 13 for the head slit; between 10 and 11, and 14 and 15 for the front slit, and separate the leaves to the back marginal fold. The slitting may be eliminated by a narrow trimming of the front and head. On pamphlets or ordinary work this method is preferable to hand-slitting, as by it considerable time is saved.

In folding heavy stock which has a tendency to buckle, slit the second or head fold before the last fold is made.

Inserting.

Insets are plates, drawings, maps, or printed tabular sheets, which are to be tipped into or placed between the folded signatures. As far as practicable, to obviate slitting, insets should be arranged to come between or in the center of folded signatures. Maps should be provided for at the end of the text. Plates, maps and all insets are tipped in to face the page designated by the legend. Plates printed on heavy paper or cardboard should be guarded. All plates which are as large as the open book should be folded in the middle and guarded. Folded signatures which are placed one in another, or in a cover, are inserted, and hence printed, as insets. The signatures of saddle-stitched pamphlets are inserted in one another and into the cover.

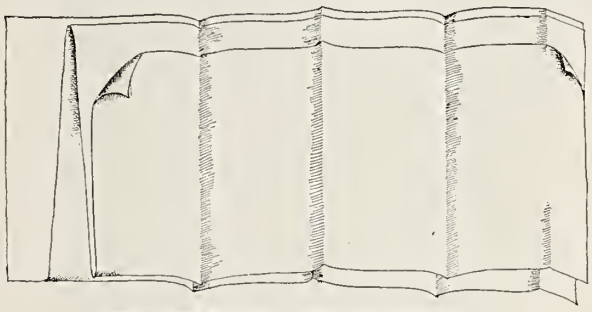
Maps.

A common method employed on all maps which are longer than the book page is to cut out about three-fourths of an inch of the binding ends of the maps, leaving uncut at the bottom a portion one-half of an inch smaller than the book page; they are then folded and tipped into the book after it is bound. If folded maps exceed one-eighth of an inch in thickness, stubs are provided by cutting strips of paper and gluing them together on the edge. On bound books they are sewed in the place of the map by means of an overcast or whip-stitch. To trim the book, fillers are inserted and the forwarding is done in the usual manner.

Many binders are of the opinion that the bottom left end of the map must be tipped into the book, presumably to enable the book to remain on the desk or table when the map is opened out. This method on side-stitched pamphlets containing one or two folds for the length necessitates tipping the map in before or after the pamphlets are trimmed.

To save the tipping on all side-stitched pamphlets containing thin maps, cut out the bottom left end of the map sufficient to clear the binding space, or about three-fourths of an inch. The distance from the head to the cut is one-fourth of an inch less than the length of the trimmed margin of the book. The first fold is close to the cut-in edge; the second, three-eighths of an inch from the head; and the third, even with the first fold; this is repeated until the entire length of the map is folded. The width is folded three-eighths of an inch inside the front trimmed margin and back to the cut-in edge; this is repeated until the entire width is folded. The map can be gathered or inserted without the danger of trimming the folds, and the unsightly tipping-in of maps in side-stitched pamphlets after the work is completed is eliminated.

A common method on side-stitched pamphlets containing a number of large maps is to trim the text after gathering, and to supply the thickness of the maps with stubs one-half to three-fourths of an inch wide on the binding end. The maps and stubs are put in place and the book stitched. This, besides being very slow, is hardly in keeping with the progress of the times. There are obsolete signatures in all binderies which can be utilized to good advantage as fillers by perforating them one-half to three-fourths of an inch from the fold and gathering in sufficient



Map Fold Showing Cutout for Tipping.

number to take up the thickness of the folded map. The books can be sewn on a sewing-machine, or stitched, and the necessity for fillers to trim and forward is obviously eliminated. After the books are bound the places provided for the maps are cleared at the perforation, leaving the regulation stub to take up the thickness. The maps are tipped on the stubs at the left end.

A saving of time is thus effected on small maps which can be inserted in side-stitched pamphlets, as well as in sewing, by substituting machine for hand work, and in forwarding by eliminating fillers and handling it as regular work.

HE NOBLY BEARS HIS LOAD.

From every newspaper office there will be a flow of warmest sympathy for the editor of the Williamsville (N. D.) *Item*. As so often happens in the troubled realm of journalism, he has brought upon himself a reprehension that will not be in the slightest degree mitigated out of consideration for the excellence of his intentions — he has offended a reader whom he was trying to please and he has the dreary consciousness that his apologies are useless.

For the printed, like the written, word remains, and wrong once done can not be wiped out. Still, *The Item's* editor has done his poor best to set himself right, and in doing so he tells the whole tragical story — thus:

"We wish to apologize to Mrs. Orlando Overlook. In our paper last week we had as a heading 'Mrs. Overlook's Big Feet.' The word we had ought to have used is a French word pronounced the same way but spelled fête. It means a celebration and is considered a very tony word."

There speaks a warm, honest heart, bowed down by sincere grief. But will Mrs. Orlando Overlook relent and forgive? It is easier to hope that than to expect it, for she has suffered the ultimate pangs, and, after all, it is but poor consolation for her to learn that her cruel wrongs were due to the search for a tony word.

There would have been a better chance of escape for this unfortunate editor if he had left the task of explanation unattempted and followed the time-honored habit of putting the blame on the compositor and the proofreader. Their lot is naturally an unhappy one, and no single increment of their responsibilities adds appreciably to the total. — *New York Times*.

THE NEW YORK CITY INDUSTRIAL EDUCATION SURVEY.

BY GEORGE STEIN.

IN these days of specialization in industry the question of industrial education as a means of broadening the technical knowledge of the worker is one that is engaging the attention of educators, employers of labor, and the workers themselves. The day is past when a boy could enter a trade after leaving school and in four or five years become a competent journeyman, able to do *all* the things that were considered essential to a well-trained mechanic of a generation ago. Machinery has supplanted the hand worker, and feeding or operating a machine has developed specialization to a point where an all-around mechanic is rarely found among the younger workers. Among printers, machinists, electricians, woodworkers, metalworkers, and other trades, specialization has been carried to a point where different scales of wages are made for various machines and occupations, some being rated as more highly skilled than others. In the pressrooms of printing-offices there is a sharp line drawn between the feeders and the pressmen. For lack of opportunity to learn, many men past forty years are still feeding cylinder

George Stein,
Printing Trades Investigator, New York City Industrial Education Survey.

presses with no hope of ever taking the next step and becoming pressmen, able to take charge of machines.

In large composing-rooms where typesetting machines are used, specialization is the rule. There we have the operator who doesn't know the case, and could not lift a handful of movable type; the handman to whom keyboards are incomprehensible puzzles. Until recently apprentices in the large shops were compelled to "steal" the trade, but, thanks to such institutions as the Hudson Guild School for Printers' Apprentices, in New York city, and the International Typographical Union Course of Instruction in Printing, some of the boys in the print-shops are put on

the right road to become competent craftsmen, able to hold up their heads with the best of the old-timers.

Specialization to-day is regarded as necessary and inevitable, and the boy or man who is doing the same thing day after day, whose proficiency at his task is a financial asset to his employer, should be given an opportunity to learn the other operations and processes for which his trade calls.

How can the necessary trade knowledge, which the regular work in the shop fails to provide, be given? Who should give it? The employer, the trades union, or the Department of Education?

The School for Printers' Apprentices in New York city is supported jointly by the Hudson Guild (a philanthropic institution), an Employing Printers' Section, the New York Newspaper Publishers' Association, and Typographical Union No. 6. The course of study has been planned by practical printers and is undoubtedly as good as can be worked out with the present equipment of the school. The one drawback is that the school is not large enough to accommodate all the apprentices who wish to attend, and to enlarge it is a financial problem not easily solved. The International Typographical Union Course of Instruction in Printing has over 7,000 students enrolled, and can accommodate an unlimited number.

The Board of Education of the City of New York will continue to maintain classes for the teaching of trades, and the printing trade is one that will always have a place in its scheme of industrial training. At present there are three classes devoted to pre-vocational training, where schoolboys between the ages of twelve and fourteen attend. The theory is that these boys will be taken into the trade as apprentices and, because of their knowledge of printing secured in the classroom, will learn the trade more easily and quickly than the errand boys, who win advancement by faithful service as general helpers in the composing-rooms. Opinions differ about this theory and it will be difficult to get down to a working basis on this question of the usefulness of pre-vocational work. Two evening schools for the teaching of printing to older boys and men are also maintained by the Board of Education.

The conflicting opinions regarding the value of pre-vocational training have been the cause of controversy between the educational authorities and trades unions of the city of New York, which resulted in the appointment of a committee and an appropriation from the city treasury for an Industrial Education Survey to gather facts and statistics and make recommendations for a reorganization of the whole system of trade instruction.

The trades being surveyed are woodworking, machinist, electrical work and printing. Six investigators have been appointed by the mayor, the two for the printing trade being Fred F. Moran, of Web Pressmen's Union No. 25, and the writer, representing Typographical Union No. 6. The various types of printing establishments will be visited and information gathered covering the ages, wages, sequence in advancement, manner of selecting help, steadiness of employment, what the worker does, knowledge and skill required, shop instruction, records of efficiency, attendance at evening schools and correspondence courses. A digest of all this information will be made and embodied in a report which will be submitted to the Board of Education. This report will make plain the needs of the industries as they affect the employer and worker, and will be the basis of a comprehensive system of trade instruction.

The consensus of opinion, so far as the investigators have been able to judge from interviews with employers, superintendents, foremen and journeymen, is that two schools be established, centrally located in Manhattan and in Brooklyn, fitted with the latest composing-room and pressroom machinery, tools and equipment, these schools to be open to boys and journeymen who are working at the printing trade. The course of instruction for the composing-room to include English (spelling, grammar, punctuation and division of words); arithmetic; mathematics, sufficient to enable compositors to read algebraic equations; hand-lettering, decorative designing, color harmony; display typography; instruction on linotype and monotype machines; imposition of forms and proofreading. A supplemental course should be established for instruction in cost-finding, estimating and business methods.

Fred F. Moran,
Investigator for Pressroom Work, New York City Industrial Education Survey.

The work of the survey will be completed by the end of May, 1917. The Board of Education will then be in possession of facts and figures concerning the printing industry. It will know the needs and requirements of the trade and, by establishing classes as outlined above, will serve the best interests of the printing industry.

GAGE FOR TESTING HEIGHT OF BLOCKS.

When the type-height gage is mislaid, or if the office does not possess one, a composing-stick makes a good substitute. Choose a brass stick with worn edges, so as not to scratch the cut. Set the measure type-height by laying a letter on its side with head to the slide, and there you are. It is obvious that the " gage " will go on the cut only about half an inch, but that is generally ample.

The stick often makes a useful gage for the machine-room instead of calipers. It can be used, for instance, on the end of a shaft, the rounded edges of which make it impossible to measure accurately with a rule. Set the stick tightly on the end of the shaft, then take off and measure across from slide to the head of the stick.—*The British Printer.*

A NEW AWAKENING IN COST-FINDING.

BY JOSEPH A. BORDEN,
Secretary, United Typothetæ and Franklin Clubs of America.

SINCE the endorsement by the Federal Trade Commission of the Standard cost-finding system of the United Typothetæ and Franklin Clubs of America, a great awakening has taken place among the printers of the United States in the subject of cost-finding. The individual printer is awakening to the fact that no business man can safely sell his product without knowing definitely just what it has cost him.

It has also come to be realized that cost systems constructed to meet the individual ideas of proprietors of printing-offices do not accomplish the results desired, for the reason that by this method there would be as many methods of cost-finding as there are printers.

The time has now arrived in the printing industry when individual opinions should be set aside and a recognized standard used.

The Standard cost system was adopted by the national organization some eight or nine years ago, and it has year by year received the endorsement of all cost congresses and national conventions of printers throughout that period.

The endorsement of the Federal Trade Commission has finally said that the Standard system is the correct method of ascertaining cost in the printing industry and has itself issued a treatise on cost-finding for manufacturers which coincides with all the details and features of the Standard system.

Each year hundreds of annual reports of the cost of production in individual plants throughout the whole country are gathered together and made up into a composite statement, which shows the total cost of labor and expense.

The result of these composite statements is to disclose the average hour-cost for hand composition, presswork, bindery work and all other operations in the printing-plants.

The printing industry is the first and only one, up to the present time, that has undertaken to gain the national averages of costs in a standard, uniform way.

A certificate is now being issued by the United Typothetæ and Franklin Clubs of America to each member who sends in his annual statement of cost of production, this certificate stating that the printer is operating by approved methods the Standard cost system. These certificates are handsomely lithographed and are framed and hung in the offices of the printers receiving them. They become a potent force in selling the product of the printer, in that the printer is able to convince his customers that the prices charged for his product are fair and reasonable.

The report gotten together for the year 1913 and compiled into the composite statement showed a total of labor and expense of $1,600,000; for the year 1914 it showed $5,604,000, while that for 1915 showed very nearly $9,000,000.

The figures are now being gathered for the year 1916 and reports are being received at national headquarters from printers in every section of the United States who are using the Standard cost system. Indications are that these reports will greatly exceed those of the preceding year.

It is often said by the printer operating a small plant that his cost is lower than that of his larger competitor, for the reason that his expense items are smaller. He does not, however, take into account that, while his more pretentious brother has a larger expense, he has naturally a larger number of hours to sell.

The fact is disclosed, therefore, from these cost records, that the cost in a small plant is generally far in excess of that found in the larger plant.

It is also often said by the small printer that the Standard cost system is intended for the large shops alone. This is not true in any sense, as the system is equally adaptable to the small, medium and large shop.

One of the great needs of standardized methods in cost accounting is shown by the fact that a group of printers who have their individualized, home-made cost systems, in discussing the hour-costs in their plants, will vary in the results obtained from twenty to fifty per cent. In other words, one printer will state that his hour-cost in the composing-room is $1; another, $1.20; another $1.40, and another $1.60, each believing that he is right.

This is all due to the fact that no two of them arrive at their hour-costs by the same process. Most of them have omitted certain elements of cost, such as depreciation, interest on investment, and the like, and they have been at variance as to what items of labor should be considered as chargeable and non-chargeable time.

Due to these varying methods, it could not be hoped to arrive at similar cost, although had each followed the Standard method they would have found that their hour-costs were very near to uniform.

Indicating the interest of the small and medium sized printer in the subject of cost-finding, it might be stated that the predominant number of members making their annual report were those operating medium-sized plants.

As confirming this latter statement, the following figures will prove interesting:

16.4 per cent	represents plants totaling an expenditure of labor and all other expenditures except stock and other outside purchases under $10,000 each.			
56.0 per cent	represents plants totaling from	$ 10,000	to	$ 50,000 each.
13.8 per cent	represents plants totaling from	50,000	to	100,000 each.
10.2 per cent	represents plants totaling from	100,000	to	200,000 each.
3.6 per cent	represents plants totaling from	200,000	to	385,000 each.
100. per cent.				

A careful study of the above percentages will show that the small and medium sized printers are awakening to their needs in regard to cost-finding and are rapidly establishing themselves as sane, safe and successful business men.

The awakening in cost-finding is not alone found to be in the larger cities where there are printers' organizations, but there are hundreds of the smaller plants in isolated sections which are equally alive to the needs of their business in this respect.

As a barometer indicating this new awakening, it might be said that there have been sent out during the past twelve months about 1,400 sets of sample cost-finding blanks, which are accompanied by a treatise explaining the operation of the system. These sets have been sent alike to members of the organization and those who are not members.

A new set of these forms is now being prepared at the national office, containing the later averages as shown by reports received within the past three years.

Besides the sample blanks referred to, there will also be printed complete specimens of the forms and treatise in special booklet form for educational purposes and the study of cost-finding problems by students in state universities and other educational institutions, as well as by the classes in cost-finding being conducted by the various divisions of the national organization throughout the country.

From these later and up-to-date reports there are also being prepared demonstration charts which will be used by lecturers in all sections of the country to create a further interest on the part of printers in this very important subject.

It is unnecessary to call attention to the marked advance in the cost of paper and other material entering into the printers' product, as this is self-evident, but there is a fact necessary to call to the attention of the printing industry, and that is that the cost of labor and various expense items are constantly advancing year by year.

As indicating these advances, the few illustrations of the cost per hour, derived from the annual composite statements showing the average cost throughout the United States, will prove interesting, as follows:

	1913.	1914.	1915.
Hand composition	$1.38	$1.47	$1.53
Linotype composition	1.79	1.87	1.95
Platen presses	.78	.85	.88
Small cylinder presses	1.24	1.37	1.45
Large cylinder presses	1.80	2.07	2.19
Cutting-machines	1.07	1.11	1.19
Ruling-machines	1.06	1.14	1.25
Forwarding and finishing	.85	.86	.92
Bindery girls (machine)	.63	.65	.67
Bindery girls (hand)	.35	.37	.41

The national office is lending every assistance to the printers of the country in their cost-finding problems, and inquiries to headquarters will receive careful attention.

High Light and Shadow.

Photographed by James Bann, the eminent wood-engraver.

PROFIT-SHARING, AN EFFORT TOWARD EFFICIENCY.

For the purpose of securing closer coördination between departments, keener interest in the welfare of the business on the part of employees, and to reward those in largest measure responsible for the success of the institution, through efficiency and attention to business, increasing numbers of business and manufacturing institutions are adopting bonus systems. In some cases it is simply a proposition of length of service, the longer the employee has been with the house, the greater his bonus.

The Springman Paper Products Company, Detroit, Michigan, has adopted a very interesting, and we should say successful, plan of profit-sharing wherein length of service plays a very small part, but by which the employee profits in proportion to his general efficiency. Briefly, the plan is as follows:

Each employee is allowed a reserve in cash equal to ten per cent of his wages for the year. At the end of the year he will be paid all of that if he has been one hundred per cent efficient throughout the year. His or her efficiency is figured by allowing credits for satisfactory work, for suggestions as to the prevention of spoilage and errors, and for punctuality. Deductions are made for tardiness, absence, carelessness, spoilage and poor or slow work. In the case of spoilage, one-half point is deducted for each dollar of value of the spoiled work, and, in addition, the cost of the job is deducted from the amount of bonus due the worker at the end of the year. It is not altogether a case of deductions, however. Under the Springman plan, the employee who has slipped is given many opportunities to make good his loss. A gain of two points for each week is considered a hundred per cent average. Allowances are made for vacation periods of two weeks without lowering the percentage of the worker, and he is allowed to be tardy one day each month without lowering his average.

The plan briefly outlined above is a comprehensive one and is explained in detail in a circular issued by the company. Other organizations, having in mind the installation of a bonus plan, would find this circular helpful in laying it out.

It is saying less than the truth to affirm that an excellent book — and the remark holds almost equally good of a Raphael as of a Milton — is like a well-chosen and well-tended fruit-tree. Its fruits are not of one season only. With the due and natural intervals, we may recur to it year after year, and it will supply the same nourishment and the same gratification, if only we ourselves return to it with the same healthful appetite.— *Coleridge.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Rotary Web Presswork," by Eugene St. John.

A book of valuable information regarding rotary web presswork is issued under the above title by the Oswald Publishing Company. Doubtless there is no one better able to handle this subject than Mr. St. John. The scope of the book may be judged by the following subject-headings: Lay of the Plates; Packing and Make-Ready; Automatic Blanket; The Tension of Web; Treatment of Damaged Rolls of Paper; Electric Detectors of Broken Webs; Folding Apparatus and Folder Troubles; Care of Tapes, Inking-rollers and Fountain; Sign Methods of Press Control; The Fudge Cylinder; The Press Foundation; Oiling and Care of the Press; Anti-offset Devices; Vacuum Sheet-cleaner; Job and Magazine Rotary Web Presses; Point System of Make-ready; Cut Overlays for the Rotary Web Press; The Development of the Web Press; The Largest Web Press Built; Rotary Photogravure Printing; Multi-Color Rotary Press; The McKee Process of Make-Ready; Rotary Web Presses of the Future; Lithographic Rotary Web Press.

This booklet contains forty-eight pages, and may be secured through The Inland Printer Company. Price, 50 cents; postage, 5 cents extra.

"Types of News Writing."

Here is a book that should prove a great help to the struggling young journalist. The author, realizing, from experience, no doubt, the trepidation with which the young reporter faces the problem of writing a story in which the possibilities are great, but in which so much depends on the matter of presentation, has given less attention to precept and more to example. The essentials of news writing are given, to be sure, briefly, and in accordance with the best established ideas of the day. Following those pages, many typical news stories are given, classified for handy reference under the heads, Fires and Accidents; Police News and Crime; Criminal and Civil Courts; Investigations, Legislation and Meetings; Speeches, Interviews and Reports; Labor Troubles and Strikes; Sports, and many other heads under which news may be classified. It should serve admirably, therefore, as a handbook to which newspaper writers may turn to find out what news to get, where to get it, and how to present it in the most effective and interesting manner.

The selection of the stories given as examples was manifestly governed by two considerations: that the news presented should be typical, rather than extraordinary, and that the story should be presented concisely and in an interesting manner. These considerations are important, since newspapers are read rapidly and the style should enable the reader to get news with the least effort and the greatest degree of entertainment.

The book advocates the style of news writing in which the essential facts are massed in the opening paragraph, and most of the stories, which are reprinted from prominent newspapers, offer illustrations of this idea. Stories of human interest are reprinted in considerable number, not essentially because of the great popularity of such stories, but because many items of news may be presented more effectively by bringing out the element of human interest.

An introduction to each chapter gives the essentials of handling the particular kind of story illustrated therein.

"Types of News Writing," by Willard Grosvenor Bleyer. Published by Houghton Mifflin Company, Boston, Massachusetts. Price, $1.40 net; postage, 10 cents extra. May be secured through The Inland Printer Company.

"The Quality of Recent American Verse."

This small volume is a critique on poets and poetry, the various papers of which it is made up being originally printed in the *Greensburg Evening Times* and *Weekly Democrat*. It has been used in several schools as a supplement to text-books on English literature. It has also served to awaken interest in recent American poetry among members of clubs devoted to literary study.

"The Quality of Recent American Verse," by Smiley Fowler. Published by The Greensburg Democrat Company, Greensburg, Indiana. Price, 50 cents. Bound in cloth.

"The Book-Lover and His Books."

This is a handsome volume, wholly in keeping with the subject and the character of its contents. It is by no means made up of the dissertations of a bookworm, but is a live, practical book which should prove especially interesting and helpful to printers. Really, it is a printer's book, the best ideas in the production of the book beautiful being expounded by the author throughout the pages of the volume, almost two hundred in number.

The subject-headings of some of the chapters give a clear insight into the valuable knowledge stored by print between the covers: Fitness in Book Design; Print as an Interpreter of Meaning; A Constructive Critic of the Book; The Book Beautiful; Types and Eyes; Parchments and Bindings, and The Clothing of the Book, indicate in a small way the value of the book to any one who is interested in books as a lover or a printer of them.

White antique stock, of a heavy weight and with deckled edges, was used, and, with the large, readable type and pleasing margins, the appearance is such as will delight any lover of fine printing. It is bound in boards and covered with good cloth and stamped in gold.

"The Book-Lover and His Books," by Harry Lyman Koopman. Published by The Boston Book Company, Boston, Massachusetts.

"Webster's Collegiate Dictionary."

This new dictionary, published by the Merriams, is a successor of the earlier Collegiates, being the third edition of that work, and is in no sense a revision of the previous editions. It is an abridgment of Webster's New International Dictionary and contains most of the essentials of the larger work, being prepared under the same editorial supervision.

The new Collegiate has a slightly larger type-page than the previous editions, enabling the publishers to make it more comprehensive. It contains 1,248 pages and 1,700 illustrations, which numbers constitute a considerable increase over the first and second editions. The vocabulary is large, 100,000 words, with definitions, being given. In the selection of this vocabulary and the information given on the words, the editors had in mind, particularly, the needs of the every-day writer, the reporter, the advertising writer and the business man, as well as the student.

The edition is printed on expensive bible paper and, without sacrificing anything of quality or durability, the thickness is reduced to less than an inch and a half. The book measures 8⅞ by 6 inches.

"Webster's Collegiate Dictionary" (Third Edition). Published by G. & C. Merriam Company, Springfield, Massachusetts. Price, bound in art canvas, $3.50; bound in full seal, $5; bound in full levant morocco, $6; postage, 15 cents extra. May be secured through The Inland Printer Company.

"How to Sell Printing."

The Oswald Publishing Company, New York city, has recently published a new book, entitled "How to Sell Printing," which printing salesmen and managers could read to advantage. The work is covered in fourteen chapters, and each chapter takes up a distinct phase of the problem of selling the product of the printing-plant.

In the chapter entitled "Building a Printing Business," printers are urged, among other things, to select their customers and told how to hold them when once they are secured. Information is also given as to the laying out of sales plans. In the chapter on "The Psychology of Selling Printing," salesmen are given the sage advice to develop in themselves the ability to listen more and talk less. Other chapters take up house-organs, how orders are secured, poor business policies, estimating, credits, adjustment of claims, causes for failure, coöperation with other printers, and many other matters of vital importance to the printing salesman and the printing-plant.

The volume is printed in a pleasing style of typography and from large type that can be read without eye-strain. It is bound in maroon cloth and stamped in gold.

"How to Sell Printing," by H. M. Basford. Published by the Oswald Publishing Company, 344 West Thirty-eighth street, New York city. Price, $1.50; postage, 15 cents extra. May be secured through The Inland Printer Company.

"Wood-Block Printing."

The MacMillan Company, 66 Fifth avenue, New York, publishes a series of technical handbooks entitled "The Artistic Craft Series." One of the latest of these is "Wood-Block Printing," by F. Morely Fletcher. This book contains over 130 pages of letterpress with line-drawings and collotype plates illustrating and describing the craft of woodcutting and color-printing based on the Japanese practice. The author shows a number of reproductions of plates cut by himself, following the Japanese method, also an original print in color on Japanese paper produced entirely by handwork.

Printers doubtless will have more than a passing interest in this book, as wood-block printing has been a practice closely associated with the craft from the earliest times. The editor of this series of handbooks states in the preface that "The old woodcuts of the fifteenth century were produced as pictures as well as for the illustrations of books; frequently they were of considerable size. Often, too, they were colored by the use of stencils, or freely by hand." This writer hints that the Japanese may have founded their methods by imitating the prints taken from Europe by missionaries. The main principles of the art were well known in Europe long before color-prints were produced in Japan. He states further: "The European art of chiaroscuro engraving is in all essentials identical with that of Japanese color-printing. . . . It seems, therefore, not vain to point out that the accidental sight of one of the Italian color-prints may have suggested the process to the Japanese."

As wood-block printing is now regarded as one of the fine-art crafts, and is taught in many institutions, this book will be of much greater interest to printers who wish to know the fundamentals of the art. The book is well printed on antique paper in clear type, it has side-heads and an excellent index. Also a page of references are cited. The book may be secured through The Inland Printer Company. Price, $2; postage, 10 cents extra.

"Fishing for Suckers."

This book is not as frivolous as its name would imply, for it is an exposé of fake advertising, indulged in, mainly through the want-ad. pages of the daily newspapers, by "get-rich-quick" fakers. The book recites the amusing experiences of an investigator who was curious to know the schemes "back of the advertisements" which appeared queer to him. It appears that he found out a good many things that would be to the financial, physical and moral advantage of the gullible and unwary, the weak and the sick, and all others who think the world is inhabited by angels in the form of human beings and believe that all are actuated by the spirit of "give rather than receive," to find out. In addition to giving timely warning to "suckers," as those are termed who have a weakness for biting on shady propositions, it should prove very interesting reading to those who are too wise to "take the hook."

The book is artistic in format and well printed on a buff dull-finished coated stock. It is attractively bound in boards, covered with an antique cover-stock.

"Fishing for Suckers." Published by George Thomas Watkins, 20 Fenno street, Roxbury, Boston, Massachusetts. Price, $1.

"To-day and Yesterday."

"To-day and Yesterday" is a book of lyrical poems "for young and old." It is nicely printed and reflects credit on the Blakely-Oswald Printing Company, Chicago, Illinois, which firm produced it.

"To-day and Yesterday," by Irving J. A. Miller. Sold by A. C. McClurg & Co., Chicago, Illinois. Price, $1.

CONVERSATIONAL DIPLOMACY.

"Who is your favorite composer?"

"Wagner," replied Mr. Cumrox.

"You must be a student of music!"

"No. I mention Wagner for the sake of relieving myself of conversational strain. If the other man doesn't like Wagner, he won't want to hear me say another word."

"And if he does?"

"He'll want to do all the talking himself."

OBITUARY

George W. Van Allen.

George W. Van Allen, who, prior to his retirement, was known all over this country and in Europe as a manufacturer and repairer of printing-presses, is dead. Mr. Van Allen was born in New York and as a young man became associated with Hoe & Company. A few years later he founded the firm of Van Allens & Boughton, manufacturers of printing-presses, and was also president of the Huber-Hodgman Printing Press Company.

Richard James Balston.

We regret to chronicle the death of Richard James Balston, head of the firm of Messrs. W. and R. Balston, Limited, Springfield Mills, Maidstone, England, makers of the famous J. Whatman's papers. Mr. Balston was in his seventy-eighth year at the time of his death and had been ill but a few weeks. J. Whatman started paper-making at Maidstone in the year 1731. The firm of Balston to-day is a direct continuation of that business.

George Thompson.

In the death of George Thompson, president of the St. Paul Dispatch-Pioneer Press, St. Paul, Minnesota, which occurred at Los Angeles, California, January 7, the newspaper publishers' fraternity lost a prominent member. Mr. Thompson had been in poor health for a number of years, and death was caused by an acute attack of asthma and heart trouble. The deceased was seventy-six years of age.

Luther D. Bradley.

The pertinent cartoons which for years have featured the first page of *The Chicago Daily News* will appear no more, much to the regret of the thousands who admired them. Luther D. Bradley, the cartoonist who drew them, died suddenly at his home in Wilmette, Illinois, December 9.

Mr. Bradley, as an artist, was mainly self-taught. By toil and hard study he raised himself from the position of a comparatively amateurish draftsman to that of a cartoonist of the first rank, and that at an age when men are supposed to begin to go down hill. It was only after a serious illness and after the European war had begun — in the past two years, in fact — that Mr. Bradley's genius reached the full stature of its power. His cartoons on the great war have made him internationally known and have been reprinted on many occasions in this country and in England. He insisted that every cartoon should carry a message, and he would not prostitute his genius by telling in line what he did not believe. His cartoons have been termed "pictured editorials."

Harry M. Wood.

Harry M. Wood, chief clerk for the United States Envelope Company, Springfield, Massachusetts, died at the Wesson Memorial Hospital in that city on January 7, at the age of fifty-nine.

Mr. Wood had been an employee of the United States Envelope Company since its organization in 1898. Previous to his identification with that company, he was for twenty years secretary of the W. H. Hill Envelope Company, and before that was employed as bookkeeper by the Whitcomb Envelope Company. Mr. Wood was, therefore, employed in the envelope business for more than forty years.

A. W. Thomson.

"'Booth' is dead." The sad intelligence of the passing of A. W. Thomson, who died at St. Vincent's Hospital, Indianapolis, Indiana, Sunday evening, December 31, will be received with deep regret by a wide circle of friends, especially among the members of the International Typographical Union.

Mr. Thomson was for years very prominent in the affairs of the union, where his interest in the welfare of the organization, his labor for the uplift of the men at the case and his genial, kindly manner earned for him the sobriquet of "Booth," suggested, no doubt, by the fact that, in his earlier years, Mr. Thomson performed before the footlights to the keen delight, we understand, of many audiences.

The chief joy of the deceased in life, especially in his later years, was in laying out plans for the education of the apprentice and better opportunities for the beginners to learn the business, with a view to an ultimate higher standard of efficiency in the craft. He was chairman of the committee on apprentices of the parent body of the organization, a committee the work of which will be appreciated more as time goes on.

Mr. Thomson's home was in Cleveland, Ohio, where for years he was a proofreader on the *Evening Press*.

Thomas P. Nichols.

Thomas P. Nichols, one of the oldest active employing printers in the United States, died at his home in Lynn, Massachusetts, Monday, January 8. At the time of his death Mr. Nichols was eighty-seven years of age, and had been active in the management of the business of the Thomas P. Nichols & Sons Company, of which firm he was senior member, until one week before his death. Old age, aggravated by a severe shock, caused the death of this veteran of the craft.

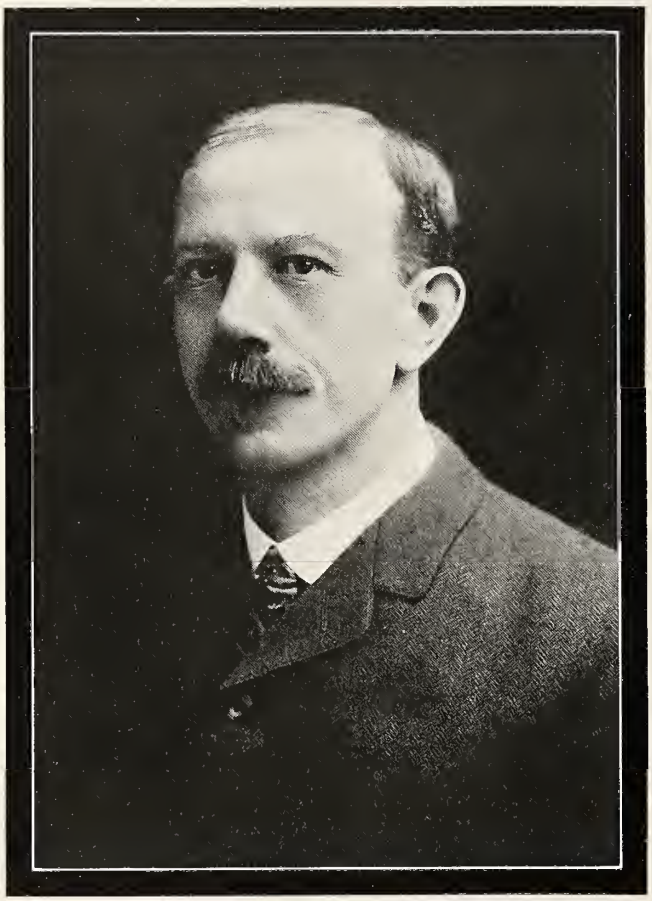
Mr. Nichols graduated from the public schools of Lynn and became apprentice to John B. Tolman, publisher of *The Washingtonian*, a representative temperance paper of the time, in 1843. After becoming a journeyman, he was employed for a time by the New England Stereotype Foundry, where he helped to put "Uncle Tom's Cabin" in type from the original manuscript of Harriet Beecher Stowe. On May 5, 1855, with Nathaniel H. Stevenson, he purchased the book and job printing business of his brother, Nathan, the firm operating under the name of Stevenson & Nichols. Mr. Stevenson withdrew from the business in 1867, in which year, with Rufus Kimball and Abel G. Courtis, Mr. Nichols established the *Lynn Transcript*. Upon the attainment of their majorities, his sons, Frank H. and Fred H., were admitted to partnership in the business, which has grown from a small beginning to one of rather large proportions.

J. A. Morgan, Pioneer Cost Expert, Is Dead

THE hands and mind that have guided the work which has placed the printing industry in the front ranks and led many printers out of darkness and into the light have been taken from us. J. A. Morgan is dead. The full effect of these words probably will be realized more forcibly as time goes on. The work he was instrumental in starting, and to which he has given unreservedly of his time and energy, will continue, but others must carry it on — he will not be here to guide it. That work, however, will go on as an ever-increasing memorial to his integrity, his fidelity, and his devotion to the industry.

It is a fitting testimonial to the greatness of the man that almost his last breath was used in advocating a further extension of the work that has meant so much to printers — the standardizing of methods of cost-finding.

Mr. Morgan was speaking before the Franklin-Typothetæ of Chicago, at its noonday luncheon in the Great Northern Hotel, on January 18, when he was stricken, death coming within a few minutes.



J. A. Morgan.

To get a full realization of the work done by Mr. Morgan, one must go back and review conditions existing in the printing industry prior to the first international cost congress, held in Chicago during October, 1909. These conditions, especially as regards the knowledge of costs of production, to a very large extent can be summed up in the one word, "chaos." It is due to the efforts of the American Printers' Cost Commission, created by that congress, in devising the Standard Uniform Cost-Finding System and placing it before the printers throughout the country, that conditions have been revolutionized. Mr. Morgan was appointed as the first chairman of the commission and retained that position until his death.

Regarding the work of the American Printers' Cost Commission, the following resolution was presented to, and unanimously adopted by, the annual convention of the United Typothetæ and Franklin Clubs of America, held in Atlantic City, New Jersey, last September:

"Few of our activities are of more interest and importance than the work of our Cost Commission. No organized effort in the history of printing has been more fruitful in tangible results than the study and dissemination of the facts and figures of costwork as expounded by this organization.

"We must not forget that this great work is carried on at the expenditure of much time and effort of our liberal and broad-minded colleagues, and therefore be it

"*Resolved*, That this association take this occasion to express its sincere appreciation of the willing and untiring service rendered by Mr. J. A. Morgan, the chairman, and the other members of the Cost Commission of the United Typothetæ and Franklin Clubs of America."

It was characteristic of Mr. Morgan that, when called upon for a talk during the third day of that first cost congress, and referred to as the one who, more than any other person, was responsible for the congress and the growing interest in cost systems, he should disclaim any credit, saying that his work was done in committee, passing the honors on to others.

That the Standard Uniform Cost-Finding System received the endorsement of the Federal Trade Commission was a source of great satisfaction to Mr. Morgan and his colleagues.

Mr. Morgan was born in Clinton, Illinois, on August 22, 1858, but had lived in Chicago practically all of his life. He received his early education in the public schools of Chicago. Leaving school he started to work for the Chicago, Burlington & Quincy Railroad, and later was with the Grand Trunk Railway.

He entered the printing business with his brother, C. H. Morgan, in 1884, remaining with the company until his death. He was married in 1890 to Miss Ella Welch, who, with one son and a brother, survives him.

His efforts in connection with the work of printers' organizations began with his entry into the Chicago Typothetæ in 1903. He became affiliated with the Ben Franklin Club of Chicago at the time it was organized, and later with the United Typothetæ and Franklin Clubs of America. He served as a member of the executive committee of this organization from the time of the amalgamation of the United Typothetæ and the Ben Franklin Clubs of America.

Funeral services were held from his late residence, 536 Englewood avenue, on Saturday afternoon, January 20, being conducted by Englewood Lodge, No. 690, A. F. & A. M., Rev. Charles M. Kessler, of the Covenant Baptist Church, participating. Interment at Mt. Hope Cemetery.

The high esteem in which he was held by his fellow printers was exemplified by the large number attending the funeral services, and by the many floral offerings.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Esleeck Manufacturing Company Elects New Officers.

At the annual meeting of the Esleeck Manufacturing Company, manufacturers of thin bond, linen, onionskin and manifold papers, held on January 6, the following were elected officers: President, A. W. Esleeck; treasurer, H. McN. Knickerbocker; vice-president, Irving N. Esleeck; secretary, William P. Perry.

Free Course in Proofreading and Typography.

The second term of the free course in proofreading and typography, conducted by the Stuyvesant Evening Trade School, Fifteenth street, near Fifth avenue, New York city, began Tuesday, January 2, 1917. The classes meet twice each week, evenings, and are made up of men and women engaged in the printing, publishing, advertising and allied lines. Arnold Levitas, a well-known authority on typography, is in charge.

S. H. Horgan with New House.

S. H. Horgan, editor of the Process Engraving Department of THE INLAND PRINTER and an authority on photoengraving, has resigned his position with F. A. Ringler & Company and joined the organization of The Ostrander-Seymour Company, of Chicago. He will represent the latter in the Eastern States, in the marketing of machinery and apparatus for photoengraving and processwork, electrotyping and stereotyping. The New York office of The Ostrander-Seymour Company is at 38 Park row, where communications designed for Mr. Horgan's attention should be addressed.

The Spickler Variable Liner.

The Spickler Liner Gauge Company, Philadelphia, Pennsylvania, announces important improvements in its variable liner and its liner gage. With the Spickler variable liner gage, exactness of slug lengths is assured. The company states that all slug sizes, from 4 to 26½ picas, and from five-point body up, may be made, including product from recessed molds. Parts that are subject to friction are hardened, and provision is made for adjusting to compensate for wear. The gage sets lines standard to the Mergenthaler Linotype Company's product, and may be applied to each mold in a battery of machines. The warped-mold problem is successfully overcome by use of this liner. Full particulars may be had on request.

Eight Columns of Matter on Paper for a Seven-Column Page.

The high cost of paper has forced many economies on publishers, many of whom are busy scratching their heads for a way to offset the siege on their exchequers and the wearing down of their bank accounts.

Some publishers are cutting down the width of the columns in their papers to twelve picas, and the margins about the page, so that they can obtain eight columns of matter to the page and on the same size of sheet or roll as used for the seven-column size.

Rousseau Gabbert & Company, Riverside, California, manufacturers of chases, have brought out a new chase which makes it possible for the publisher to effect that change, and thereby increase his advertising revenue and permit of running a smaller number of pages when business is dull.

A Free Class in Advertising for New York.

A class in advertising has been established at the Murray Hill Evening Trade School, 232 East Thirty-seventh street, New York city. The course is intended to be a practical one, and is designed particularly for the ambitious printer who is not satisfied with the daily grind of typesetting and who desires to get into a new line of work for which his past training is a help. It is also designed to help young men working in stores which advertise and for all those engaged in work closely allied to advertising.

Actual work will be done in the preparation of advertising of all forms, special stress being laid on the layout of newspaper, magazine, streetcar and poster advertising, the principles of design, color, typography and copy-writing.

Charles Francis to Lecture on Printing.

Charles Francis, the well-known New York printer, and an authority on matters pertaining to the printing business, has prepared a lecture, entitled "Fifty Years of Printing," which he will deliver at conventions and other gatherings of those interested in the graphic arts.

This lecture will be illustrated by moving pictures and stationary slides. With the films, he will explain the operation of a large plant, showing how the work is handled from receipt of the order to delivery of the finished product. The stationary slides will be utilized to throw on the screen reproductions of typographic work as done by periods for the past fifty years. The curve-line craze, the rule-twisting craze, the rage for filigree and fancy types, will be interestingly illustrated and commented upon.

Mr. Francis' wide experience, and the knowledge gained thereby, should make his lecture interesting and helpful at the same time.

Monotype Company Issues New Catalogue of Type-Faces.

The Lanston Monotype Company recently mailed to all owners of monotype machines, new loose-leaf catalogue pages, showing specimens of type-faces for which matrices are furnished, and which are to be used in the binder previously furnished by the company. The pages are admirably printed in colors, and the clear, sharp print of all the types emphasizes the meritorious qualities of monotype composition. Specimen pages, showing intricate rule and figure work, demonstrate the adaptability of the monotype to tariff work.

Banquet of Sales Staff of Columbian Colortype Company.

The second annual dinner of the sales force of the Columbian Colortype Company, Chicago, Illinois, was given in the clubroom of Kuntz-Remmler's restaurant, Saturday evening, December 30. After the dinner, talks were made by the following: J. C. Kautenburger, Harold M. Salomon, Richard Kann, Louis Shapiro and Dan O'Grady. A half-tone of the men who get the business to keep this large institution going is shown on this page.

Columbia Colortype Company's Sales Force at Second Annual Dinner.

George Schmidt, toastmaster, at head of table, in left foreground. Around table, from left to right: William McBean; John D. Scheffers; Thomas F. Haley; Louis Shapiro; D. J. O'Grady; Richard Kann; Herman Knutzen; Joseph L. Strauss, treasurer; Adolph Schmidt, president; Oscar Kahn, secretary; John A. Freeburg; Harold M. Salomon; Frank J. Gardner; Glen M. Campbell; Emil C. Nelson; Frank X. Huber; J. C. Kautenburger, general superintendent.

National Paper Trade Association Meets February 5, 6 and 7.

The fourteenth annual meeting of the National Paper Trade Association of the United States, and of its Coarse Paper and Fine Paper Divisions, will be held at the Waldorf-Astoria Hotel, New York city, Monday, Tuesday and Wednesday, February 5, 6 and 7.

An interesting program has been arranged. The first day will be given over to registration, and all are requested to register at the headquarters room immediately upon arrival. The Coarse Paper and Fine Paper Divisions will hold their sessions separately, where discussions pertinent to their respective branches will be held. On the last day of the convention, at 2 P.M., the fourteenth annual meeting of the entire association will be held in the sun parlor on the roof of the Waldorf-Astoria. The session will be closed with the annual banquet, vaudeville and dance on the evening of the seventh.

Members are privileged to invite those of their friends who are engaged in the paper business, either as manufacturers or jobbers. Tickets for the session are sold at $8 per person, and are issued only to members and their guests.

In past years, only duly accredited members were entitled to vote at meetings of the association, but the by-laws have been amended so that any member of a constituent association may vote on any question coming before the meeting.

A New System of Copyfitting.

From S. J. Deinzer & Company, 1308 Wellington avenue, Chicago, comes the announcement of a new system of copyfitting for which the following claims are made: Copyfitting and space-estimating have been simplified to such a degree that any one possessing the charts and instructions comprising this system may in a few minutes determine the exact amount of copy to write to fill any given space. It also shows the layout man, printing salesman or composing-room foreman the exact size of type that any amount of copy will make as to number of lines, etc., thus enabling them to make a close estimate of the space that will be required before the copy goes to the compositor. It provides for all irregular spaces, ovals, circles, etc. With its aid copy can be made to fit the space, or the space to fit the copy.

Mr. Deinzer, who has devised the system and owns the copyrights, has been in charge of the layout division of one of the largest catalogue-houses in the country for a number of years. He will be glad to send full particulars regarding the system, or they may be obtained by addressing Xavier V. Coleman, selling agent, 4719 Warwick avenue, Chicago.

Illustration Photographed, Engraved and Printed "from Soup to Nuts."

The standard units, "hours, minutes and seconds," are ordinarily used to indicate time. "From sunrise to sunset" gives one a fairly reliable idea, also. While "from soup to nuts," as an indication of time, is variable to a greater degree than either of the foregoing, all realize that it does not represent a very long period. It took just that long, and no longer, to take a flashlight photograph, develop the plate, make a print, make a half-tone plate from that print, print 700 post-cards from the plate and deliver them to the guests at the banquet of the Poor Richard Club, an advertising association of Philadelphia, on the evening of January 17. The stunt, it is said, "took the advertising men by storm."

The post-card was a souvenir presented jointly by Rowe Stewart, president of the club, and Gatchel & Manning, the Philadelphia engravers, who handled the work in all its details.

New Catalogue for the Intertype.

Bernard F. Chittick, who has recently returned to the Chicago branch of the Intertype Corporation, called at the office of THE INLAND PRINTER recently and presented the editorial department with a copy of the pretentious new catalogue of intertype machines. The book is printed in colors and describes in detail the various models manufactured by that company, and emphasizes, as well, the features which characterize intertype machines.

Considerable space is devoted to an explanation of the standardization of intertypes, which makes it possible to convert a single-magazine machine into a two or three magazine machine. It is stated that the expense of any one of these changes is only the differ-

ence in the cost between the two models involved, and that the work can be done in the composing-room in a very short time.

Those desirous of familiarizing themselves with the intertype should write any of the branch houses of the corporation for a copy of this new catalogue.

A New Rotogravure Press.

In a recent conversation with John F. Oltrogge, vice-president and general manager of the F. Wesel Manufacturing Company, a representative of THE INLAND PRINTER was advised that the company is now building a new rotogravure press, and will place it on the market very shortly. The press is being built to run at a minimum rate of 5,000 an hour, guaranteeing first-class work. It has patented features on it, one of which specially applies to the ductor, or blade, that regulates the ink. With this press, at its reasonable cost, it is expected that every large newspaper in the country will produce its own rotogravure work in the way of Sunday supplements and picturing the current events of the day.

A smaller press is being designed and built for the use of publishers in illustrating their books. This press, it is said, will prove a great boon to publishers. Where they now occasionally illustrate books with photogravure frontispieces, this press, because of the reduced cost, will enable them to print a larger number of illustrations, giving a similar effect.

Convention of Sinclair & Valentine Ink Salesmen.

The Sinclair & Valentine Company, manufacturers of inks and varnishes for printers and lithographers, believe in the exchange of ideas and the interchange of experiences. Once each year the salesmen of the company are called together in convention at the main office of the company in New York city for the purposes mentioned above and to promote closer harmony of interests between the house, the manufacturing plant and the salesmen. The 1916 convention, recently held, was featured by a number of interesting and instructive talks and considerable entertainment.

The speakers for the occasion were F. MacD. Sinclair, president; E. E. Sinclair, vice-president; J. S. Klein, superintendent; F. D. Van Amburg, editor of *The Silent Partner*, and others who made informal talks.

An interesting feature of the occasion was a schedule of personal interviews between President Sinclair, an expert ink salesman, and each salesman. Every one in attendance was asked to offer any suggestions that he might consider of benefit to the selling organization.

About forty representatives of the company, from all parts of the United States, were in attendance.

In their pay-envelopes for the week ending December 23, all employees of the Sinclair & Valentine Company who had been with the company for six months or longer received a notice that they would be presented with an insurance policy for $500, and that the amount would be increased by $100 each year of employment until a limit of $1,000 is reached. The company will pay all premiums on these policies as long as the men continue with it, but the policy of any one will be discontinued should he resign or be discharged for just cause.

Beck Engraving Company's Christmas Festival.

Pursuant to custom, the annual Christmas Festival of The Beck Engraving Company, of Philadelphia, was indulged in by employees, employers and guests at the Curtis Auditorium, Friday afternoon, December 23. The occasion was the annual get-together of the entire Beck organization, and it is always one of merriment and good spirit.

The Beck Minstrels, the Funmakers at the Christmas Festival of The Beck Engraving Company.

An interesting program was given, prominent in which was the first showing of the Ledger Film Delphine and Filia. The scenario and players for this moving picture were chosen by popular vote from the Beck employees. The Beck minstrels, a picture of which appears on this page, rendered some good songs in true minstrel style and engaged in witty repartee directed at those in the audience. The Beck Orchestra furnished the music for the occasion. This is the same orchestra that played for the engravers' banquet at the Bellevue-Stratford, in New York city, last June, but it has been considerably augmented since that time. It has the reputation of being one of the best amateur orchestras in Philadelphia.

Daniel Baker Joins the Monotype Staff.

The Lanston Monotype Machine Company has announced that Mr. Daniel Baker, who is too well known to the printing craft, both in the United States and Canada, to need any introduction, has accepted a position in its advertising department, where his duties will comprise editorial work and the writing of publicity literature.

That the services of Mr. Baker, who until recently was secretary of the Graphic Arts Board of Trade of Toronto, Canada, will be appreciated by users of the monotype and readers of its literature is without question, for his wide experience as a consulting printer, cost expert and developer of estimating, accounting and efficiency

systems particularly fits him for his new duties with the Monotype Company.

Mr. Baker's versatile pen has helped to make the columns of the various trade journals not only interesting to read, but helpful in actual shop practice and office management. While superintendent of one of the well-known plants in the East, his wide experience and natural ability brought him into close touch with printers' organizations. Desiring to devote his time entirely to organization work, he accepted a position with the United Typothetæ and Franklin Clubs of America as assistant secretary, where his ability was manifest throughout the whole organization.

Change of Ownership of "The New Prague Times."

Announcement is made of a recent change in the ownership of *The New Prague Times*, New Prague, Minnesota. J. J. Leonard has sold his half-interest to Arthur J. Suel. The firm-name remains the Times Publishing Company and is now owned by John J. and Arthur J. Suel. The new member of the firm has been in the employ of the paper for the past three years, doing most of the editorial work. He is the youngest member of the Minnesota Editorial Association.

Octogenarian Typos Meet and Discuss the "Good Old Times."

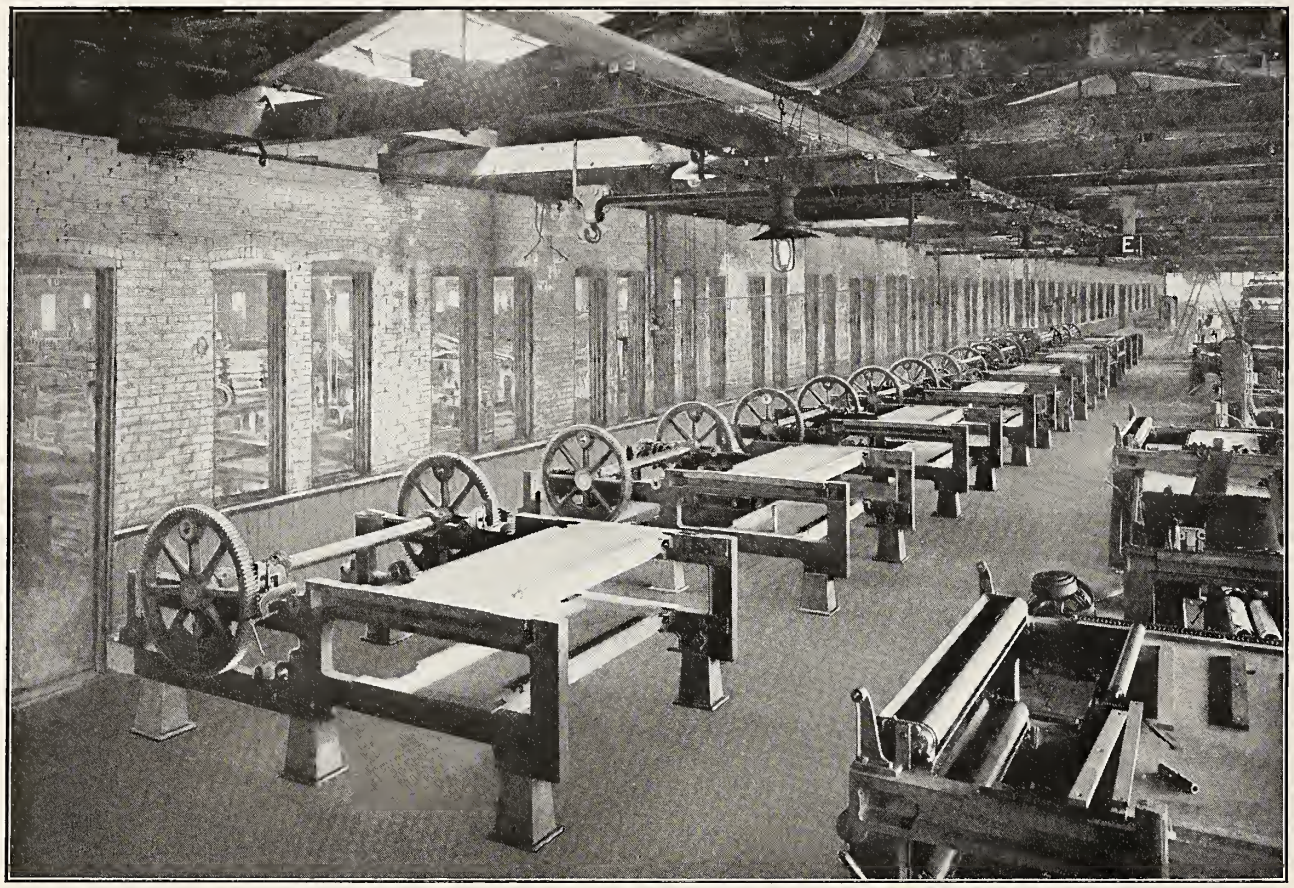
In a recent issue of *The Scottdale Observer*, Scottdale, Pennsylvania, we find the interesting news that Irwin Walthour, of the *Greensburg Tribune* force, who celebrated his eighty-second anniversary in September, called on George Row, active on the force of the *Observer*, and who passed the eighty-fourth mile-stone in October. The paper does not divulge any of the conversation between these "full-fledged, genuine, real" old-timers, but we will wager every detail of the "good old days" was gone over thoroughly. The *Observer* is of the opinion that its Mr. Row is the oldest printer in active service in the country, and he has already the distinction of being the oldest in the State of Pennsylvania. THE INLAND PRINTER does not recall any who have his record beaten, but if a distinction, yes, honor, is being given Mr. Row to which he is not entitled, the rightful owner of that distinction should step forward and claim his own.

The year 1839 seems a very long time ago, but in that year Mr. Row began to delve into the mysteries of the art preservative in the office of the *Greensburg Republikaner*, edited and owned by his father.

To work at the trade at the age of eighty-four in the same town in which he began to learn the trade is a record that will stand for some time, we are sure.

Duplex Printing-Press Company Increases Facilities.

The large illustration which appears on this page is not that of an auto-



New Erecting-Room of Duplex Printing Press Company, Battle Creek, Michigan.

mobile factory which turns out thousands upon thousands of automatic buggies a year. It is the new erecting-room of the Duplex Printing Press Company, Battle Creek, Michigan, designed and fitted especially to handle the flood of orders already received, and still coming in, for the New Series Model A, flat-bed perfecting press, which is manufactured by that company. Prosperity is indicated, and the fact that the press gives satisfaction manifested, by the long row of these presses in process of construction shown in this one room.

The Model A is a simplification of the regular and well-known flat-bed press, designed to take care of the work of the small daily and the larger

weekly papers, and to be sold at a price within the reach of the publishers of such papers.

President I. K. Stone advises THE INLAND PRINTER that more than twenty-five orders were placed for this machine before one was built, the buyers making their decision upon examination of the blue-print and description.

A New Bronzing-Machine.

Herman Ohl, Jr., 443 East One Hundred and Eighty-sixth street, New York city, has taken out patent papers

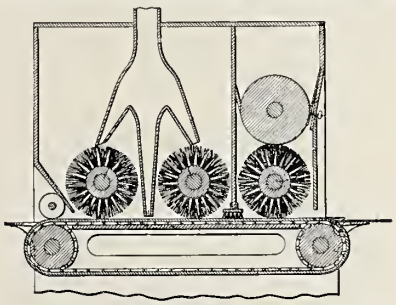


Diagram of a New Bronzing-Machine Invented by Herman Ohl, Jr.

on a new bronzing-machine which, according to information furnished THE INLAND PRINTER, can be attached to any tape-delivery cylinder press, or which can be operated independently. He will be very glad to furnish details of its construction and operation to all who desire such information.

"Ezeflo" Metals for Composing-Machines and Stereotyping.

Barnhart Brothers & Spindler have recently issued a folder to advertise the line of metals prepared by their metal department and sold by all their branch houses. The folder is made up of valuable information for those who use metals in the printing industry. It might be well for those interested to write the branch nearest them for a copy of the folder, as well as any other information they may require on the subject. The manufacturers state that the metals are free from all foreign substances, flow freely at a low temperature, cast solid, and are of the quality and hardness that will produce a clean-cut, long-wearing slug, type or plate.

Banquet to Employees of "Brenham Banner," Brenham, Texas.

Following its custom of five years, the management of the *Brenham Banner*, Brenham, Texas, gave a complimentary dinner to its employees during the recent holiday season. After the dinner an interesting program, made up of short talks by representatives of the different departments, from "front office" down to carrier boys, and musical numbers, was enjoyed by all. A Christmas tree, prominently placed in one corner of the banquet hall, added zest and interest to the occasion.

In his talk, Business Manager George Neu spoke of the good work done by the force during the year past, and made the interesting announcement that in the future all employees who have been with the house for a period of one year or more will be given a vacation on full pay.

This modern idea of coöperation between employer and employee is gaining new adherents every year.

Oldest Cooper-Hewitt Lamp Still Fit for Service.

After having been in constant use for eleven years, eight months and seven days, the oldest type of Cooper-Hewitt lamp in existence, while still fit for further service, has been returned to the manufacturer by Dr. E. L. Elmendorf, the celebrated traveler and lecturer. The "oldest living graduate" is shown in the accompanying illustration. It was returned with the original tubes, both of which are still in good working order, the vacuum being intact, though the glass was slightly discolored from use.

The work of the lamp has been in connection with the making of lantern-slides from photographic negatives, enlarging and reducing negatives, making small and large positives on glass or on paper, and for illuminating flowers, copies, maps, machinery; in fact, everything that Doctor Elmendorf wanted to photograph indoors. Since the lamp was installed he has given up entirely the use of sunlight for indoor photography. Moreover, whenever there was any very close work to be done in his machine-shop, like milling sprockets and spiral gears for motion-picture camera or projector, it was found that better work could be done for longer periods of time without eye-fatigue when the Cooper-Hewitt lamp was used; and by diffusing the light through the finest gauze the micrometer scales on the instruments of precision employed were very distinct and easily read without the use of a magnifying glass.

This outfit was in constant use during the entire period above stated, except during the summer months when the doctor was traveling. In the fall it was used on the average of fourteen hours a day; during the winter and spring from six to twelve hours a day, irregularly, depending upon the amount of time Doctor Elmendorf could spare from his lecture work.

Only once during its period of use has the lamp gone out, and that was during a storm when the studio was struck by lightning. However, as the lamp was protected by five-ampere fuses it was not injured, and after new fuses were put in and the current turned on it worked as well as before.

The new "M" shaped tube furnished to replace the "Veteran" is made especially for photographic enlarging. Its shape enables the light to be concentrated behind the negative, and with two sheets of ground glass gives perfect diffusion for negatives up to 8 by 10 inches in size.

For years the ideal, a window of artificial light, has been sought for photographic-enlarging work. One that has a steady light without a flicker or variation; one that could be used without condensing lenses or many dense mediums to get diffusion.

The Oldest Type of Cooper-Hewitt Lamp in Existence and Still Fit for Service.

As is generally known, the light from a Cooper-Hewitt lamp is particularly well adapted for photographic work, so that there need be no guessing about the exposure a plate of known speed should have. This fact, Doctor Elmendorf claims, has saved him at least two years' time out of the past twelve years of work, besides saving many thousands of plates that he lost when guessing at the time of exposure.

Philadelphia Craftsmen Elect Officers.

The regular monthly meeting of the Philadelphia Club of Printing House Craftsmen, which took place at the Hotel Bingham on Thursday evening, January 11, was of unusual interest.

Charles W. Smith,
President, Philadelphia Club of Printing House Craftsmen.

Charles W. Smith, superintendent of the Keystone Type Foundry's printing department, was reëlected president; John A. Harbison, superintendent of the William F. Fell Company, vice-president; Norman E. Hopkins, of the Beck Engraving Company, recording secretary, and Ray Miller, of the Curtis Publishing Company, was elected treasurer.

The next meeting of the craftsmen, Thursday evening, February 8, will be the eighth anniversary celebration of the club. There will be a special dinner, unique decorations, and the entertainment will be of the highest order. Delegations are expected from the New York and Baltimore Clubs of Printing House Craftsmen.

Big New Year Celebration by Employees of "The New York Evening Post."

As the last form goes to press for the year, the employees of *The New York Evening Post* engage in a celebration that is probably without a counterpart. The 1916 celebration, according to reports, was bigger and better than ever, and took place Saturday evening, December 30. As the big presses were grinding out the "last edition," men and women from all departments gathered in the composing-room, where bedlam broke loose. After the riot, and on behalf of the management, Oswald Garrison Villard presented all employees of the mechanical departments with a life-insurance policy, and the gratitude of the workers was voiced by George Babbage, an old composing-room employee, in a response in which he stated that the gift was appreciated all the more because the increased cost of living made it difficult for one to lay by something for a rainy day. On behalf of the employees, he presented to Mr. Villard an engrossed resolution of thanks. It was, in fact, a veritable love-feast all around, and demonstrates the spirit of unity and fellowship which pervades the *Evening Post* establishment. An interesting musical program was also given.

News Items from The United Typothetæ and Franklin Clubs.

The January meeting of the officers and Executive Council was held at national headquarters in Chicago, January 19 and 20. At these meetings the activities of the organization are discussed and the planning of future efforts directed. Many topics of importance to the printing and allied trades were gone over, and will be reported at a later date.

Secretary Joseph A. Borden addressed the printers of St. Paul and Minneapolis about the middle of January. The printers' supply men also heard Mr. Borden tell of the coöperative plan of activity of the national organization.

W. Van Hinkle, of headquarters' staff, is on an extended trip through the Southern States. He will stop at Little Rock, Nashville, Chattanooga, Knoxville, Birmingham and Atlanta and assist the printers with their organization.

F. W. Fillmore, chief cost accountant, visited in several cities in the Middle West during the month of January, supervising the cost-accounting work being done by the national organization accounting staff.

Cost Accountant T. W. McGlaughlin is assisting the printers of Duluth, Minnesota, in installing the Standard cost-finding system in their plants. In one of the plants of the members of the national organization he is doing advanced costwork in connection with the firm's accounting.

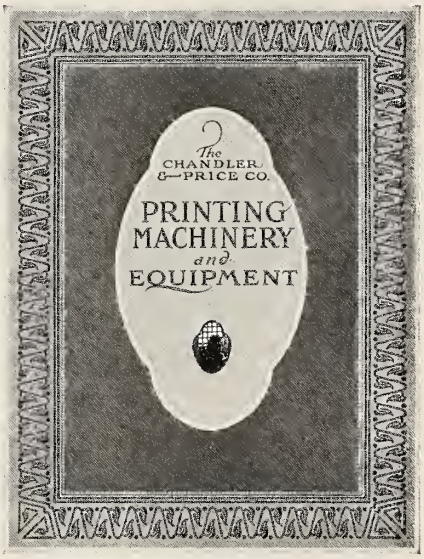
Eastern Representative C. A. Pearson is meeting with much success on the organization's three-year plan of activity, which he is presenting to the allied industries in the Eastern States.

R. C. Jappe, cost accountant, is rapidly progressing with the installation of cost systems in the plants of many of the Kansas City members. The genuine interest being manifested and the close coöperation afforded is a great help in the work.

The estimating department at headquarters has been rendering a valuable aid to many of its members in that its estimates, in numerous cases, help decide disputes that arise between customer and printer, where it is charged that the price is too high. These estimates, coming from the national office, help the member adjust the difficulties that might otherwise tend to destroy the customer's confidence. This feature of service is well worth investigation by non-members of the organization.

A New and Handsome Catalogue of Chandler & Price Presses.

THE INLAND PRINTER has received the latest catalogue of The Chandler & Price line of platen presses and equipment. It is an excellent example of high-grade printing and, being so well printed, is in itself a good advertisement for the presses. It was printed entirely on machines manufactured by that company. The cover-design is reproduced on this page and gives a good insight into the character



Cover-Design of New Catalogue Issued by The Chandler & Price Co.

of the whole work. It was printed in two browns, yellow and black, on white stock, and represents an interesting and effective combination. Those contemplating the purchase of job-presses should write for this catalogue, using their business stationery for the correspondence. Address The Chandler & Price Company, Cleveland, Ohio, or any branch of the American Type Founders Company.

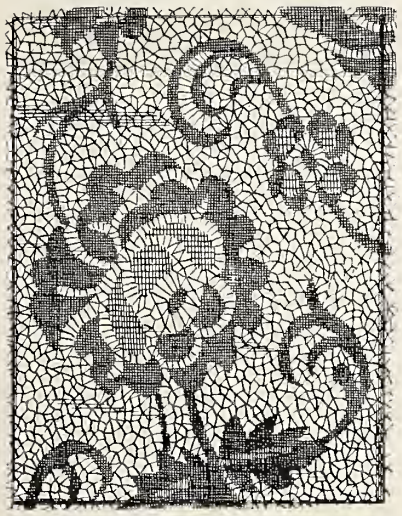
RECENT PATENTS

SUMMARIZED BY ALBERT SCHEIBLE, M.E.

As usual, a wide range of activity in the line of new developments is reflected by the recently issued patents relating to the graphic arts, of which the more striking ones have been summarized for us by a well known Chicago patent attorney. Unless otherwise noted, the numbers are those of the United States patents to which the abstracts relate.

Impression-Plates Simulating Lace, etc.

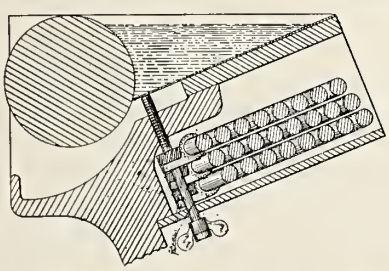
To imitate laces, designs of leather or the like, Samuel Geisman, of New York city, first lays the lace on a block of metal coated with a layer of wax,



then places over the lace a die having a design formed of numerous raised projections. This die is pressed down to force the lace into the wax, after which the surface of the wax is electroplated and backed. Patent No. 1,203,529.

Ink-Fountain Adjusting Means.

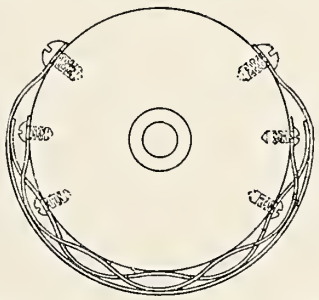
The inclined bottom of an ink fountain for a printing-press has a flexible



knife bearing against the ink-supply roller. This knife is supported by a row of screws which may be adjusted independently, so that the supply of ink to different parts of the roller can readily be adjusted according to the requirements as indicated by the prints. Patent No. 1,202,531, assigned by C. R. Kaddeland to the Whitlock Printing Press Manufacturing Company, of Derby, Connecticut.

Intaglio-Plate Wiper.

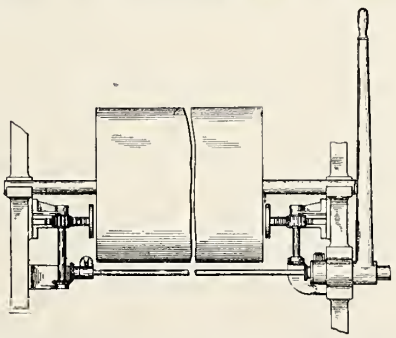
In this wiping-pad for intaglio dies and plates, the wiping paper is wrapped around a plate spaced from a



roller by a series of corrugated springs staggered with respect to each other. A. H. Lockington, of Bristol, and S. O. Needham, of Quorn, England. British Patent 9,658.

Centering Paper Rolls.

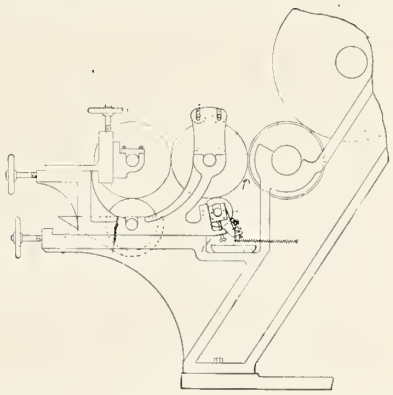
When a fresh roll of paper is placed on the press, the weight of the roll is utilized for centering the roll, there



being gage-plates which move simultaneously from opposite ends of the roll. Patent No. 1,208,419, assigned by Walser and Dresser to the Goss Printing Press Company, of Chicago.

Color-Transfer Set.

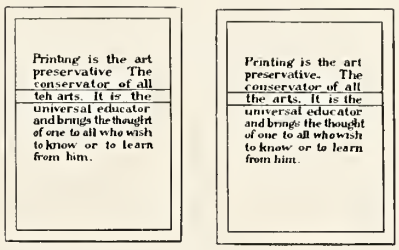
A doctor roll bears against the last delivery roll of a constant color transmission set and wipes the ink from it after color has been applied to the



printing roll and before fresh color is applied by the controlling roll. Eugene E. La Rose, Schuylerville, New York. Patent No. 1,203,017.

Making Printing-Plates.

Instead of dividing the galleys into page forms and making stereotype or electrotype plates from the type comprising each form, George R. Cornwall, of Rye, New York, makes the

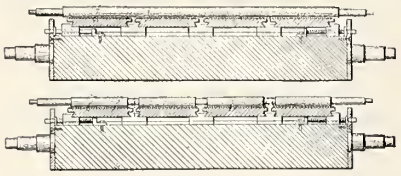


plates from copy printed or typewritten in column width on thin and highly transparent paper. The copy, which must be printed in a densely opaque ink or else rendered opaque by a bronze powder, is cut into page lengths and pasted on a transparent backing, such as celluloid. New lines are substituted for any incorrect ones, as shown in the illustration, after

which the matter is reproduced by transmitted light in the making of the printing-plate. Patent No. 1,207,506.

Plate-Printing Machine.

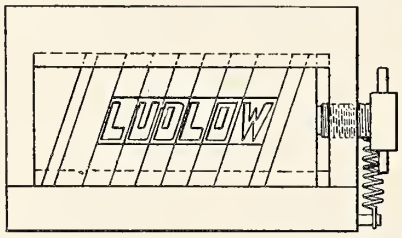
For planographic or lithographic presses in which a number of pages, spaced by margins, are to be printed at once and in which it may be desir-



able to change some of the plates quickly, Walter C. Scott, of Plainfield, New Jersey, uses a cylindrical roller only for the dampening. For the inking, he uses a roller reduced in size at the parts corresponding to the margins between the plates. Patent No. 1,206,929.

Casting Diagonal Type Bars.

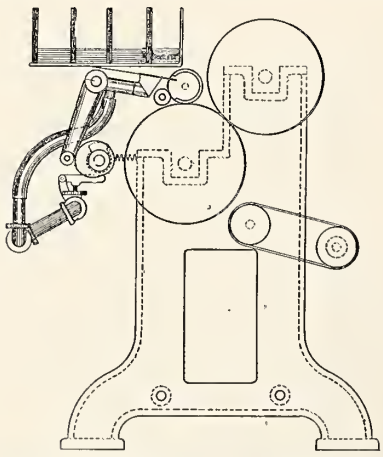
For casting lines of type in which the characters shall be inclined, as in italics, William A. Reade uses matrix



bars made on a slant and suitably clamped in a special holder. Patent No. 1,207,622, assigned to the Ludlow Typograph Company, of Cleveland.

Pneumatic Press Feeder.

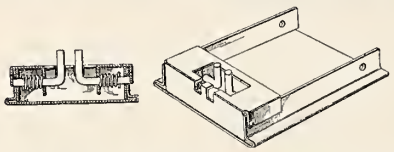
In printing paper bags or the like, James Duvall, of Camas, Washington, draws the bottom bag from the pile by



suction and pinches one edge of it between a slotted feed-roll and an idler roll. Patent No. 1,207,149.

Printer's Galley.

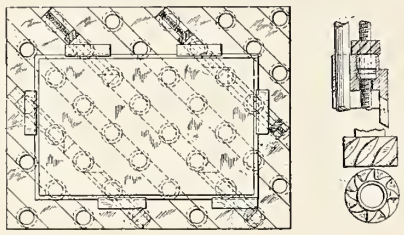
Besides providing springs for locking the end of the galley in any desired position, Alfred S. Orchard constructs this end so as to overhang the sides



of the galley and keep the sides from spreading, the body being also made of sheet metal. Patent No. 1,209,328, assigned to the Keystone Type Foundry of Philadelphia.

Printing-Plate Holder.

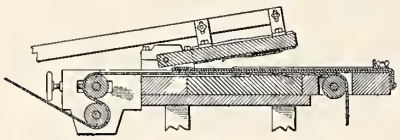
A holder in which the register hooks include gears having teeth cut diagonally of the axis of the gear. Patent

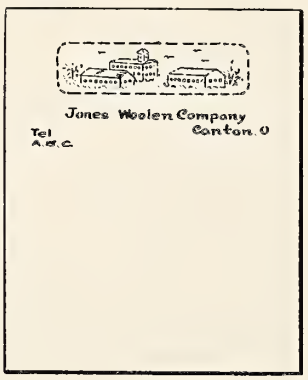


No. 1,208,721, assigned by C. F. Rockstroh, Jr., to the F. Wesel Manufacturing Company, of Brooklyn.

Intaglio-Plate Printing.

To obtain clear prints of both the illustrations and the reading-matter in intaglio printing, John E. Woodbury, of Worcester, Massachusetts,

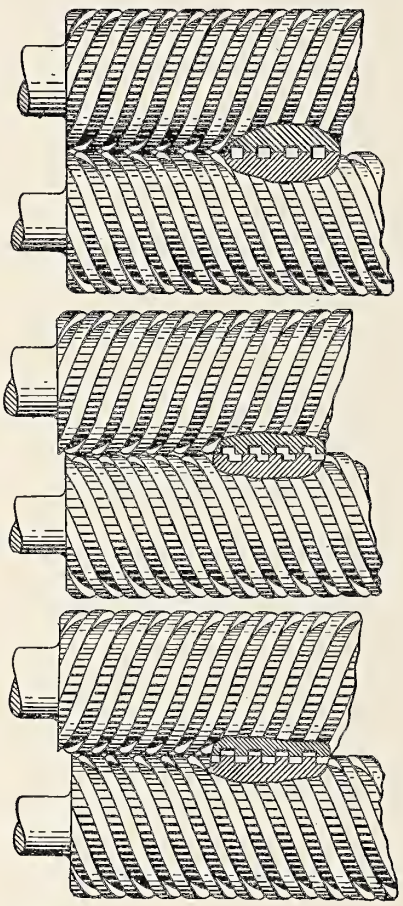




uses a dampened belt for moistening those portions of the sheet which are to receive the illustrative parts of the plate. The rest of the sheet, including the portion which is to receive the reading-matter, is kept dry, and any excess of moisture is removed from the sheet before the imprint is made on the latter. Thus, one cut shows the moistened area on the portion of a letter-head which is to receive illustrations. Patent No. 1,209,098.

Method of Distributing Ink.

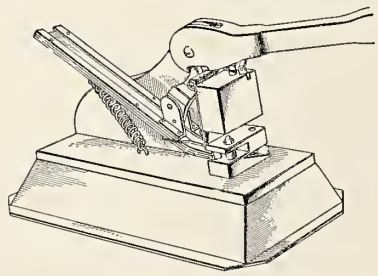
The same inventor, according to a patent applied for in 1910, uses ductor rollers having interrupted contact surfaces, and shifts these rollers as shown



in our cut for changing from maximum to medium and to minimum ink distribution. Patent No. 1,207,258.

Eyeletting Machine.

A hand machine which automatically feeds the eyelets into position



and which may also be used merely as a punch, is described in this patent by Charles A. Kutcher, of Sheridan, Wyoming. Patent No. 1,208,581.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

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IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

FOR QUICK SALE — New, up-to-date job-printing plant in live city of 50,000 in northern Ohio, in prosperous farming and busy industrial district; neat and systematic plant doing $12,000 business and growing; individual motors; getting Typothetæ prices from thorough, yet simple, cost system; sell for $6,000 (inventory); nothing for good-will; cash or equivalent; reasons for selling that convince; a bargain — so talk business. F 223.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank-books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1917, are invited.

Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Bldg., Omaha, Neb., and will be submitted at the first meeting in 1917 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World. Omaha, Neb. October 1, 1916.

FOR SALE — At less than cost, NEW 4-cylinder, 5-jobber (Colts) fully equipped bindery, monotype and Potter proof press in composing-room; life lease on building in heart of city of 80,000 very near Chicago; a wonderful bargain. Write A. M. BARR, 724 J. M. S. Bldg., South Bend, Ind.

FOR SALE — Rewinding and slitting business, with a large stock of paper and a good line of customers; good reason for selling. Address 452 Genesee st., Utica, N. Y.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; $3,500; reason — age of owner. F 130.

OWING TO DEATH must sell small printing-plant doing fair business; investigate. F 311.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

ROLL-FEED ROTARY PRESS with slitters, and adjustable feed and cut-off; sheet 24 by 28 to 2 by 28, speed 2,000 to 3,000 per hour; this machine can be used for many jobs of special printing. Send for circular. Large stock of 2-rev. and drum cylinders; large Autopress; 25 by 38 inch Brown job folder; ⅝ to ½ inch Boston wire-stitchers; 28-inch power punch; paper-cutters, jobbers and special machinery. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOLDER BARGAIN — Brown job folder, sheet range 6 by 7 to 19 by 25, folds 4, 8, 12, 16 and 32 page forms, has 5 sets folding-rolls, makes ordinary letter fold; splendid machine for plant desiring to install a folder, or for larger plant having a quantity of work within its range; in good-as-new condition; cost $750, and will sell at a sacrifice HYDE BROTHERS, Printers, Marietta, Ohio.

FOR SALE — Equipment of splendid one-camera engraving plant; this includes Royle machinery, 17 by 17 Levy camera with stand, Cooke lens and 11 by 14 Levy screens; a real bargain for cash. G. A. BETTS, care Capper Engraving Co., Topeka, Kan.

COTTRELL new series with fly and curtain delivery, size of bed 38 by 55; press being in very good condition, to be sold at a bargain. TWENTIETH CENTURY PUBLISHING CO., Inc., 504-510 Ludlow st., Philadelphia, Pa.

REBUILT PRESSES: Huber, 46 by 62, block bearing; Huber, 39 by 52, crank movement; Colt's Armory, 13 by 19 inside chase; Gordon Old Style, 10 by 15, 7 by 11. C. FRANK BOUGHTON, 17-23 Rose st., New York.

LINOTYPE — Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with 1 magazine, liners, ejector blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE — Style E Harris offset press with automatic sheet and envelope feed; complete with "A-C" Kimble motor; very low price for prompt sale. THE J. W. BURKE COMPANY, Macon, Ga.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18 and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

FOR SALE — Monotype equipment, consisting of 2 keyboards and 2 casters; will sell separately if desired; bargain prices. WALKER, EVANS & COGSWELL CO., Charleston, S. C.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — 00000 Miehle, 42 by 65 bed, 4-roller, 2-revolution, comparatively new and in first-class condition. GREELEY PRINTERY of St. Louis, St. Louis, Mo.

FOR SALE — One Brown folding-machine with Dexter feeder attached; range, 21 by 29 to 40 by 60. OTTO PUBLISHING CO., 4438 Elmbank av., St. Louis, Mo.

LINOTYPE — Model No. 1, Serial No. 2449; 1 magazine, mold, liners, ejector blades, assortment two-letter matrices. MURDOCH-KERR CO., Pittsburgh, Pa.

LINOTYPE — Model No. 4, Serial No. 11680; magazine, matrices, spacebands, liners and blades. WINSTON PRINTING CO., Winston-Salem, N. C.

LINOTYPE — Model No. 3, Serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

FOR SALE — One Seybold Duplex trimmer; range, 3 by 6 to 12 by 18. OTTO PUBLISHING CO., 4438 Elmbank av., St. Louis, Mo.

FOR SALE — Copies of THE INLAND PRINTER for 15 cents; some bound volumes. J. A. BERGER, 4119 Lincoln av., Chicago.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

LINOTYPE — Model No. 5, Serial No. 10412; magazine, matrices, etc. CON. P. CURRAN PTG. CO., St. Louis, Mo.

FOR SALE — A 3-Gordon plant, on North Side, Chicago; not a run-down place; reason — age of owner. F 315.

FOR SALE — One 48-inch Holyoke cutter. OTTO PUBLISHING CO., 4438 Elmbank av., St. Louis, Mo.

HELP WANTED.

Composing-Room.

WE HAVE A POSITION for a clever, adaptable compositor for work in connection with a service department in a large printing and lithographing plant; knowledge of types, effective display, proper balance and color values essential; must be a Canadian; no age limit, providing you can deliver the goods; address, stating qualifications, what money is expected and samples of work. THE MORTIMER COMPANY, LIMITED, Ottawa, Canada.

COMPOSITOR WANTED — Experienced in make-up on book and magazine work; accustomed to monotype composition; an excellent permanent position for first-class man; references. W. F. HUMPHREY, Geneva, N. Y.

WANTED — First-class non-union linotype operator who is also a first-class make-up and hand compositor. Apply, with references, to the QUEEN CITY PRINTING CO., Charlotte, N. C.

Instructor.

OPPORTUNITY TO TEACH — Requirements: College graduate or equivalent, 3 years' practical experience in printing business; subjects: English, practical mathematics. Apply to Director, NEWTON VOCATIONAL SCHOOL, Newtonville, Mass. State salary expected.

Managers and Superintendents.

WORKING FOREMAN with tasty ideas for Gordon shop specializing in commercial work; some knowledge of presswork necessary; must be neat workman and neat in appearance; union; permanent position; state full particulars in first letter. THE KEYSTONE PRESS, Streator, Ill.

FOREMAN WANTED — Chicago specialty-printing concern wants high-class man to take complete charge of plant; must be experienced in high-grade embossing, as well as colorwork; state in reply past experience and salary expected. F 333.

FOREMAN OF COMPOSING-ROOM WANTED — General line of commercial printing and bookwork; strictly first-class man only, and familiar with modern methods. Apply at once. McCOWAT-MERCER PRINTING CO., Jackson, Tenn.

Miscellaneous.

WANTED — Estimating, bookkeeping, making up charges for billing, superintending — all interest us (one of Chicago's largest and fine plants); one who combines experience in any two of these, and with good record, address F 323.

Proofroom.

PROOFREADER — Big shop, small city; steady employment. F 318.

Salesmen.

WANTED — Creative printing salesman for well-established catalogue-building establishment; a big opportunity for a clean, straightforward man of experience and ideas. THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

Solicitor.

WANTED — Young advertising solicitor and copy producer who has had 3 years' newspaper experience or over; prefer young man who has made good in daily-newspaper work in a city under 100,000, and who desires to come to a larger daily paper; must be of good address and appearance, and of the best of habits; a progressive, ambitious and energetic man will receive good salary and rapid advancement; give full particulars in first letter. F 312.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (special), 9 hours daily, 6 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

MISCELLANEOUS.

WE ARE PREPARED to publish, buy and finance weekly and monthly publications of merit and established circulation. RED WING PRINTING CO., Red Wing, Minn.

THIRTEEN CENTS per pound for old type if shipped at once, in exchange for new material. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

SITUATIONS WANTED.

Bindery.

WANTED — Position as bindery foreman by practical, all-around man; 18 years' experience on blank-books and edition work; can figure on work, etc., and handle help to advantage; no objection to working foremanship. F 325.

PAPER-RULER, union, 15 years' experience, steady and sober; can estimate work and take charge if necessary; also have experience on automatic feeder; only a steady position will be considered. F 319.

Composing-Room.

UNION PRINTER — Age 44, married, over 20 years' all-around experience, including foremanship, composition (book and job), stonework, proofreading, estimating, etc., wants executive position in first-class plant; now employed as foreman in small city, but capable of filling better position; state salary. F 321.

FOREMAN MACHINIST-OPERATOR, thoroughly experienced all models linotypes, also first-class job and ad. compositor, now foreman and machinist-operator on morning daily, desires day situation; union; married; steady; will go any place; Western States or Canada preferred. F 332.

SITUATION WANTED as foreman or as ad., make-up or job man; 8 years' experience in the newspaper and job printing business; prefer extreme North or in the mountains; union, temperate, references; $20 to start, with promise of advancement. F 320.

JOB COMPOSITOR, 28 years old, seeks a position in a well-equipped, exclusive job-printing plant in the Eastern States; I have had some experience on stonework and would like to get more experience in this line; union; at present employed. F 329.

MONOTYPE KEYBOARD OPERATOR, at present employed part time on machine and part on floor, desires steady position on machine; all-around printer; 27; married; references; temperate; reliable. F 296.

COMPOSING-ROOM FOREMAN, married man of 30, steady, reliable, wishes to take charge in New York city or vicinity; has held similar position; references. F 310.

Engravers.

I HAVE A NEW photoplanographic offset process which entirely eliminates transferring, saving both time and material; the largest offset plates can be handled with speed and accuraey, and the results are equal to the best photolitho work; I would like to correspond with some firm having a photolitho department or any other that might wish to use this process; I am a practical man and can lay out, operate and take complete charge of this department. F 324.

Managers and Superintendents.

SUPERINTENDENT-FOREMAN — Desires position as superintendent or foreman firm doing high-grade booklet and catalogue printing; connected with high-grade printing and engraving plants for years; fine layout and builder fine booklets, and produce at minimum cost; familiar with colorwork, up-to-date methods, good executive; reputation keeping plant moving and making money in composing-room; married; perfectly reliable; age 40. F 326.

PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium-sized printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical, A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits. F 210.

SUPERINTENDENT, not over 40 years of age, familiar with color-printing, offset, high-class composition, hand and machine, binding, die-stamping, on highest grade of work; must be competent estimator, layout man and diplomatic in handling of help; a position offering every desirable opportunity with one of the oldest advertising and printing houses in New England; references will be required. F 313.

MANAGER, possessing business and executive ability, originality and aggresiveness, seeks position to take entire charge of plant with view to producing best work at a profit; man of middle age and having had 27 years' actual experience with type, ink, paper and presses; Western States preferred; salary, $3,000. Address, with full particulars, J. GEARY FOULK, 82 Pearl st., Springfield, Mass.

Megill's Patent
SPRING TONGUE GAUGE PINS

QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES

VISE GRIP
Send for booklet this and other styles.

SUPERINTENDENT — Practical, efficient and economical; experienced in all departments; capable of taking entire charge of plant if necessary; thorough estimator and solicitor if required; desires connection with first-class house; can accept on short notice; state terms and requirements in first answer; best references as to character and ability, and reason for change. F 330.

SUPERINTENDENT desires position with progressive concern; *practical man* on high-grade color process, half-tone and color work; estimating, buying and planning; experienced also on offset and lithograph printing; ability to take entire charge of combination plant; location — preferably Pacific Coast. F 254.

COMPOSING-ROOM FOREMAN — Designing superintendent, thorough printer, 18 years' high-class composition, catalogue, publication, color work; advertising literature; 10 years foreman; ability to handle men; good systematizer; union. F 317.

MANAGER — Constructive, practical printer with ability and ideas seeks opportunity with plant capable of development; training includes both sales and production. F 328.

Office.

ACCURATE ESTIMATOR, cost accountant, experience office management, advertising, selling; 15 years with large plants all lines printing, binding and bank lithography; salary $40; will go anywhere to good concern; no contract required, will make good any position. F 101.

Pressroom.

SITUATION WANTED by sober, reliable, above-the-average cylinder pressman with thorough experience on half-tone, color process, catalogue and commercial work as working foreman in small to medium size shop; non-union; age 35. F 309.

COMPETENT CYLINDER AND JOB PRESSMAN, efficient and coöperative; can cut stock and do ordinary bindery work; capable of taking charge of medium-sized pressroom; 14 years' experience; union. F 322.

FIRST-CLASS cylinder and platen pressman; first-class cut man, also color man; at present employed; has charge; standard wages expected. F 331.

CYLINDER PRESSMAN wishes steady situation in Middle Western States; experienced on the better class of work; references; union. F 42.

Proofroom.

PROOFREADER, high-grade, 7 years' experience printer and reader in first-class shops doing book and magazine work, wants position as foreman or reader where ability is required; science and language education; union. F 316.

WANTED TO PURCHASE.

WILL PAY CASH for 4 or 5 linotype magazines in good condition, for No. 5 machines only. KNIGHT PRINTING CO., Fargo, N. D.

WANTED — A good, secondhand electrotype cabinet; state capacity and cash price. F 314.

THE F. C. DAMM CO., 701 S. LaSalle st., Chicago, pays cash for used linotype machines.

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PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77.

Job Printing-Presses.

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BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

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KEYSTONE TYPE FOUNDRY — See Typefounders.

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Paper-Macerating Machine and Card Local Ticket Machinery.

BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

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The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

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Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

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KEYSTONE TYPE FOUNDRY — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So. Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus.

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Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

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KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

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BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

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Printing Machinery, Secondhand.

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AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

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THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 805 Temple bldg., Chicago.

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A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

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THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago; 38 Park row, New York.

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AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

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PERSONS' logotypes are an economical machine substitute. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

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The "New Era" Multi-Process Press

Fastest Flat Bed and Platen Press on the Market

Can be assembled to print in any number of colors on one or both sides of stock. Uses type or flat plates. Automatic Roll Feed. Great variety of operations. Once through the press completes job. Ask us to-day for literature and samples.

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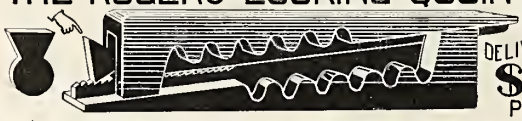

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Save heaps of time and trouble on hand-fed Gordons and Miller feeders.

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Reorders mean satisfaction. Send for descriptive folders and partial list of users.

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Send for quotations and "SLEDGE HAMMER TEST" descriptive circular. It tells the story.

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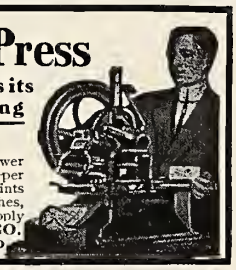
has demonstrated to many purchasers its profitable operation on card printing



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tie up large presses on small work. Install our hand or power Automatic Self-Feeding Card Printing Press. It prints 100 per minute, 6,000 per hour, perfect register for color work. Prints cards in sizes ½ x 2 inches up to and including 3½ x 5½ inches, and from 2-ply up. Let us send you our free booklet No. 5. Supply houses, get our trade discounts. **S. B. FEUERSTEIN & CO. Patentees & Mfrs., 542 W. Jackson Blvd., Chicago**

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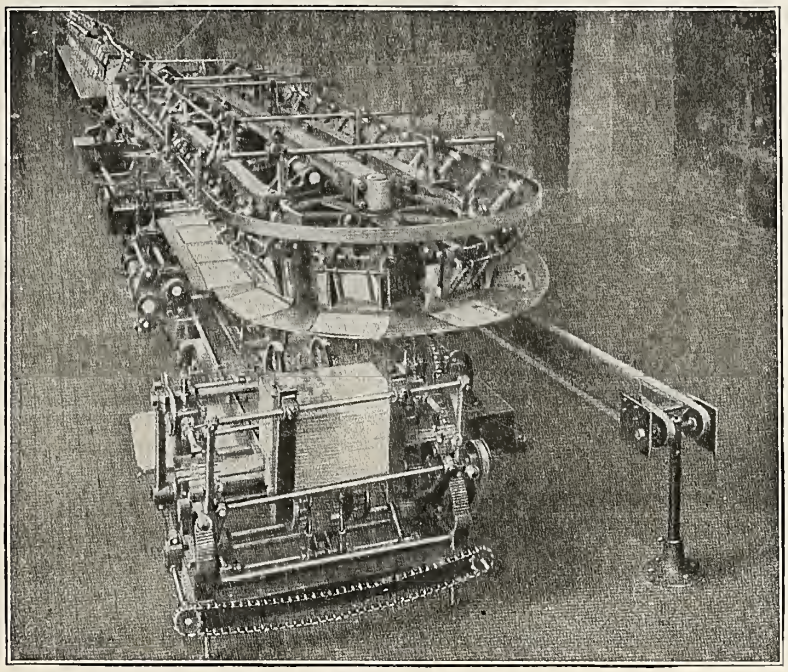

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Gather, Stitch, and Cover, or Wireless Bind Books While in Continuous Motion

They have no equal for accuracy, durability and product.

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If you want to reduce production cost and know your books are correct, write us.

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WE have made a new departure in Cover advertising. We have produced original catalog and booklet cover designs for many different lines of business. We have printed up actual covers as samples so that you can show bank work to a banker, shoe work to a shoe man, a clothing design to a clothing man, etc.

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Hammermill Paper

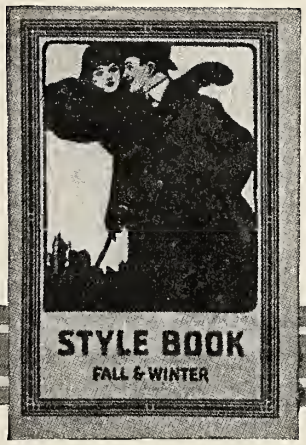
Samples

of Practical Samples of Cover

customer will pay for, the kind of work you can sell at a profit.

We have a wonderful cover. It is the strongest low-priced cover on the market. It isn't merely a good cover, it is the RIGHT cover to use for a big percentage of the catalogs and booklets you print. It has the Hammermill quality that always goes with the Hammermill name. It is the utility cover, practical and profitable for the printer. If you want practical samples of it to show your customers, samples that will help you sell more printing, send for the Hammermill Cover Salesman's Sample Portfolio.

Company, Erie, Penn.



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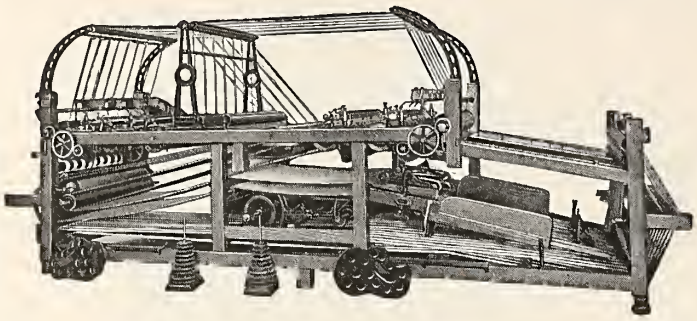

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Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

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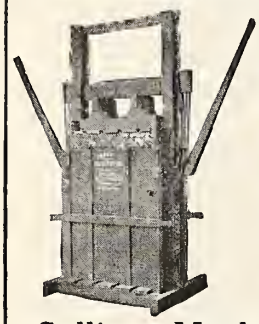

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Also all Supplies for Printing Form Letters

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ECONOMY QUADS
SAVE 25 PER CENT

In Weight
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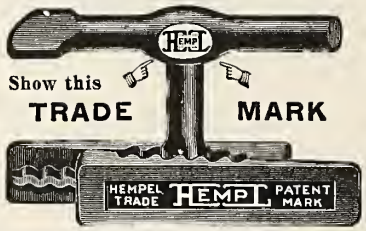
Except the "Monarch" Quoins



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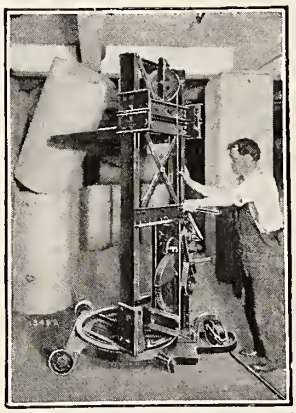

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In the storeroom or warehouse call for a

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Lifts and stacks heavy cases or rolls of paper quickly and safely. No friction. No heavy labor. No lost motion. Saves valuable floor space. Prevents accidents.

The Revolvator may be used for stacking cases, boxes, crates, bales, rolls, barrels, hogsheads, etc.

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Linotype, Monotype, Stereotype Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.

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WETTER Numbering Machines

Are offered for your consideration on their productive capacity and lasting qualities. Under the severe pressure necessary to crush the fiber of hard paper and have the ciphers print plainly, they make a good impression, and on this basis they are the best value obtainable.

We have Models to suit all requirements from $5 up

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Every time a feeder climbs down from his press to get a new "lift" of stock, the press stops. Quite often it stops longer than is really necessary, as experience has shown, while he passes the time of day with some neighbor feeder. With a

ROUSE
PAPER LIFT

he does not need to climb down—the stock is above the feedboard almost within his reach.

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Since 1881

FOR thirty-six years The Ullman-Philpott Company has given the trade "Inks that Print" and print well.

The efforts of a seasoned, well-trained chemical staff have guided manufacturing skill thru present-day conditions and insured the trade of absolute dependence on the quality and uniformity of all inks under the Ullman-Philpott label.

The Ullman-Philpott Co.
Established 1881
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Save in Make-Ready

Avoid the delays incident to planing cuts down that are too high after the form is on the press. Send them through the

TYPE-HI PLANER

before the form is made up. *Reduces cost of make-ready 75 per cent.*

Thirty Days' Free Trial.

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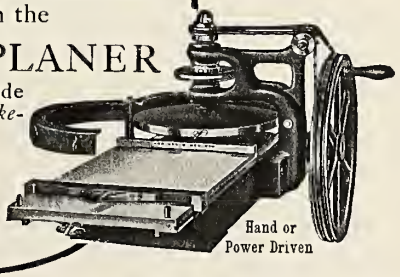

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Cutting Machines

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OSWEGO, N.Y. *Write*

Treated Tissues

Manifold Train Orders, Transparent Stereotype, Manifolding Papers, 4½ lb. to 10 lb. Basis, 20 x 30. Carbon Papers for all purposes.

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Established 1869

THE PRODUCTIMETER

in printing plants all over the country is counting production with never-failing accuracy.

Send for one on 30 days' free trial. Attachments for any platen press.

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ADD TO YOUR PROFITS

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Write for particulars to

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Manufacturers of Direct and Alternating Current Variable Speed Motors for all kinds of printing presses. Constant Speed Motors for paper cutters, etc.

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Engravers to the Trade Exclusively

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New and Rebuilt Printing Machinery

Printers' Supplies Job Presses Folding Machines
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Works: Brooklyn, N. Y. *New York Office:* Pulitzer Building

Avoid delay when needing repairs by sending orders direct to office.

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NATIONAL MACHINE CO.

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HARTFORD, CONNECTICUT

Riteway Numbering Machines

With Quick Set Gauges $60.00

Anybody that has use for a hand numbering machine can afford to buy a Riteway, as it is possible to produce more work accurately than with any other single head machine built.

It is not a paging machine, but just right for checks, blanks, orders, tags, etc. 2 years' guarantee.

RITEWAY MACHINE WORKS
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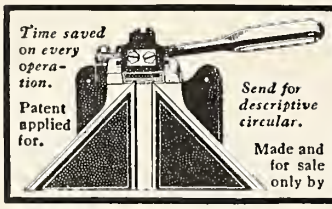

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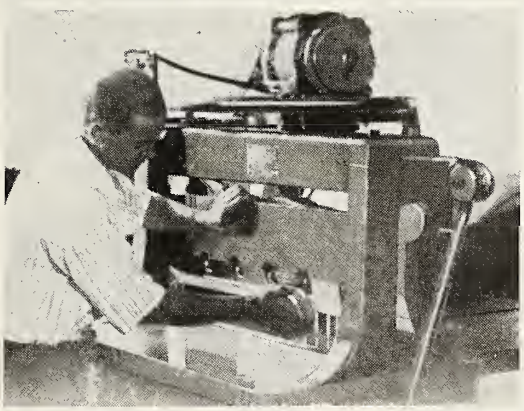

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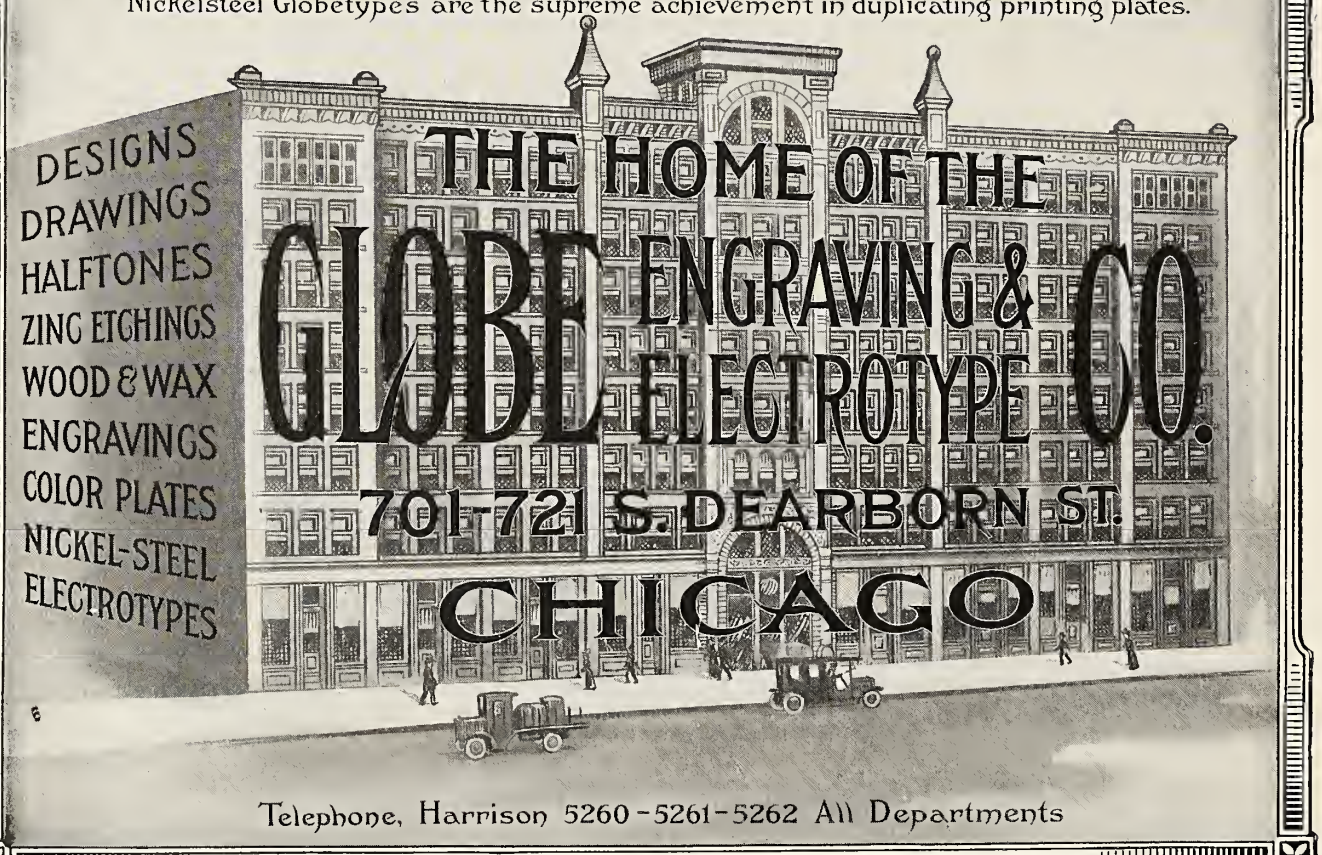

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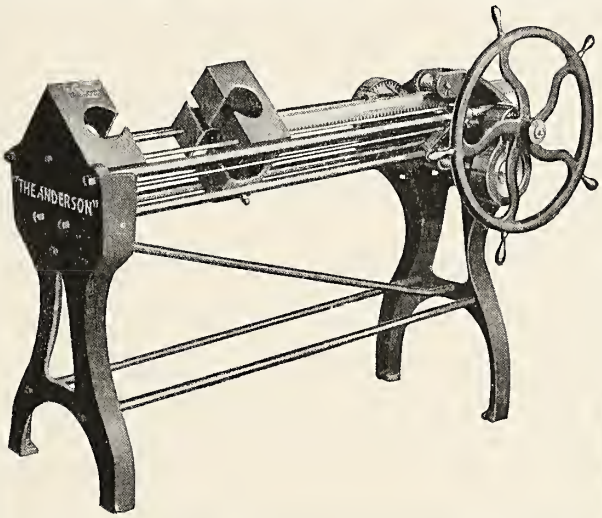

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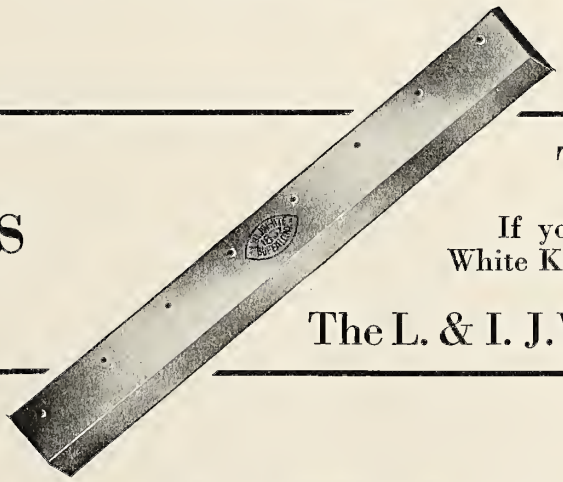

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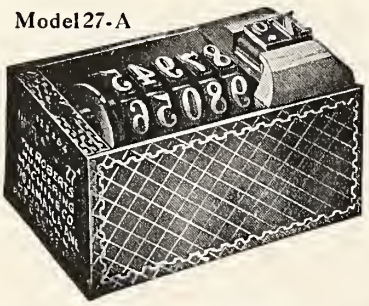

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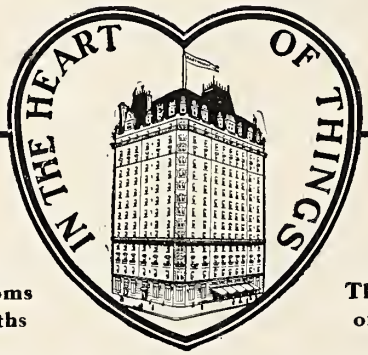

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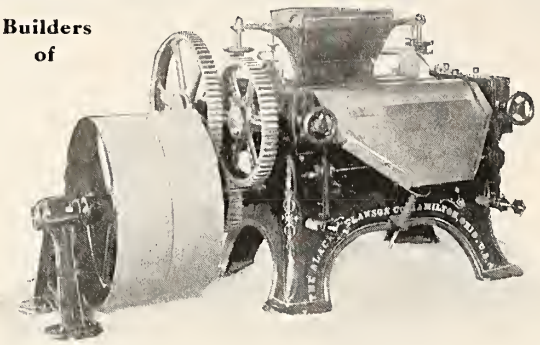

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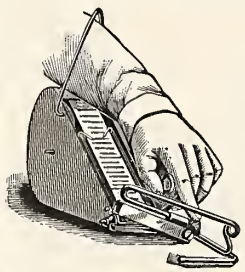

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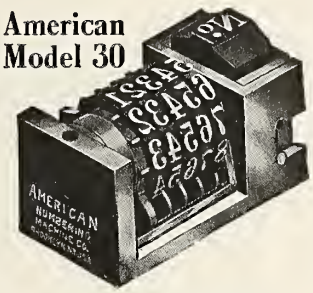

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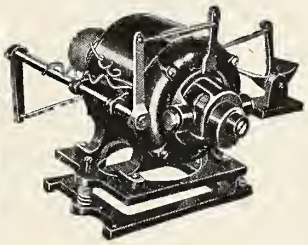

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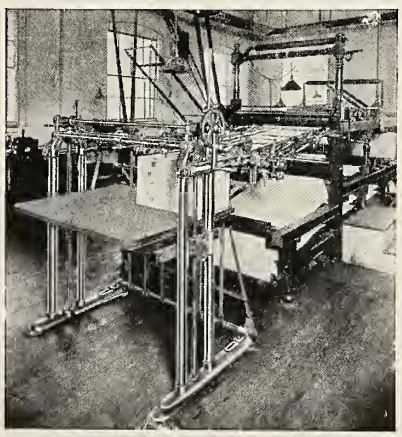

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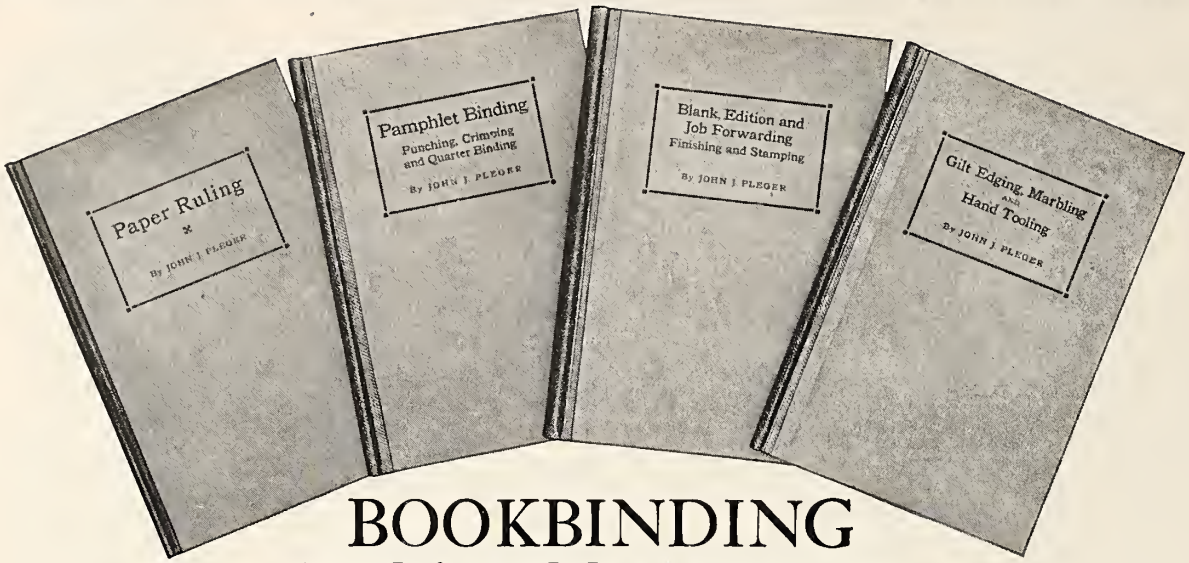

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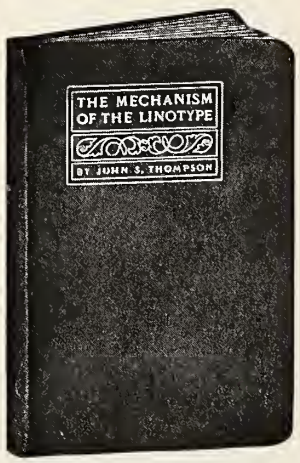

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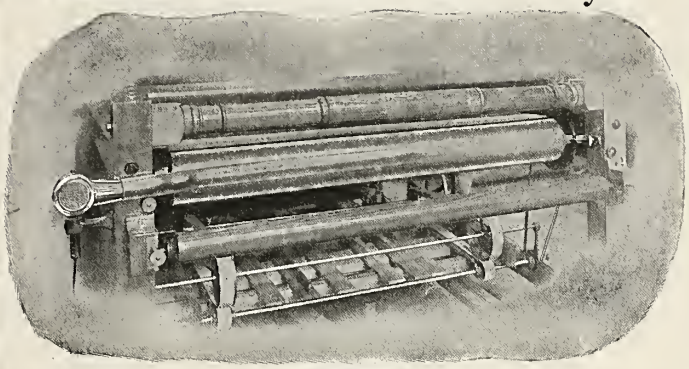

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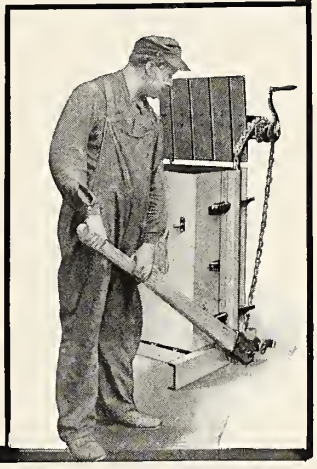

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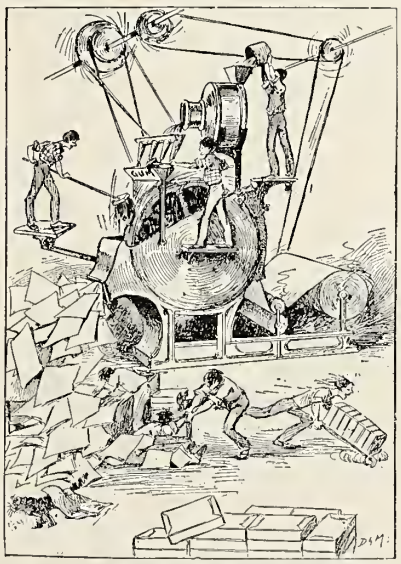

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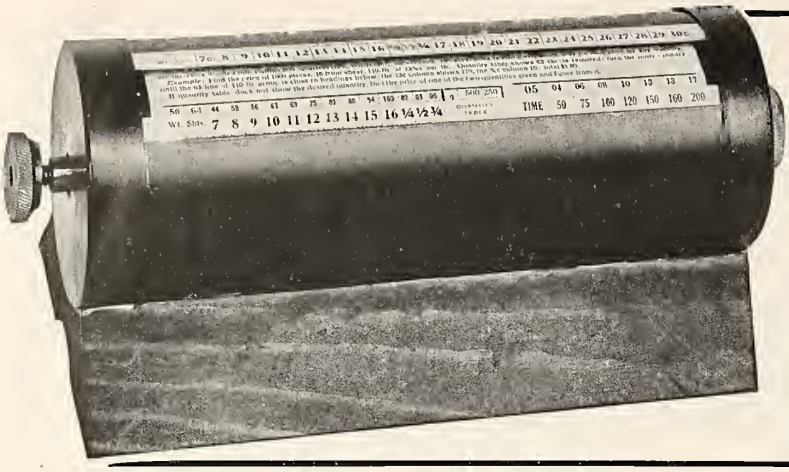

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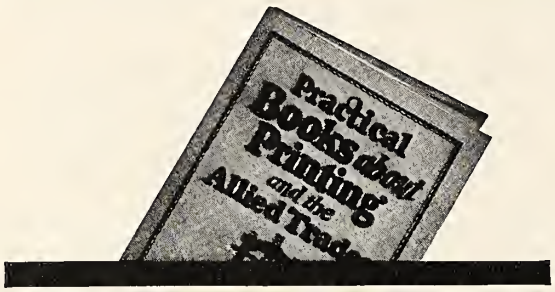

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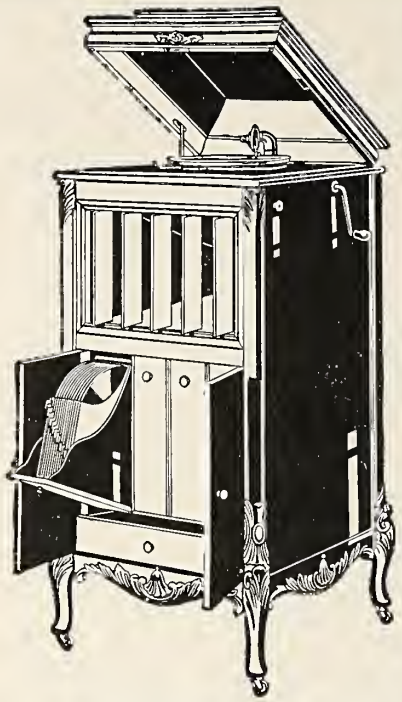

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Lessons in imposition so simple second-year apprentice should understand them.

Courteously treated by instructors.

When I first thought of taking the I. T. U. Course in Printing, I inquired about it of several members of the Union and very few approved of it (because they knew little about it). One man who started the Course and who most likely did not have that "stick-to-it" grit in him, condemned the Course. This discouraged me, but shortly after this period I became acquainted with a member who had completed the Course and, to my surprise, I observed that he was getting up the neatest looking jobs in the office. This man recommended it to me and a week later I started the Course. It was difficult, but, with the "simple-to-understand" lesson sheets with which you have provided me, I soon found an easy start.

Three months after taking the Course my wages were raised to $3.00 over the scale. This happened 3 years ago. At present I am receiving $32.00 per week as head stone and layout man.

Before taking the Course, I often wondered why the foreman marked my proofs as to the proper spacing of display lines, the reason for which I have since been taught through this valuable Course. I have improved 100 per cent in the past three years as a compositor in every branch of the trade.

Enclosed you will find Lesson No. 37, which is the last lesson of the Course and takes up imposition for folding machines, and I am glad to state that Lessons Nos. 35, 36 and 37 on imposition are so simple that any two-year apprentice will find them easy to understand. Every compositor *should* know how to impose a form.

You are at liberty to use the contents in whole or part for advertising purposes.

Thanking you for the courtesy you have shown me while taking the Course, also will recommend the Course to every compositor I come in contact with.

Yours truly,

1885 Myrtle Ave.,
Evergreen, L. I.

GUSTAVE BURKLE.

You can profit as did this man if you will set apart a small amount of time each week for study. The cost in money is trifling when compared to the benefits obtained. Full particulars in a handsome book which is sent free upon request to

THE I. T. U. COMMISSION

632 SHERMAN STREET, CHICAGO

Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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NATIONAL BANK BOND

Why regularly Stocked by so many Printers

BUTLER·BRANDS PAPER THE BEST

Many printers have found that it makes for economy to standardize their paper requirements. Formerly they carried little dabs of many different kinds of paper; now they carry liberal stocks of a carefully selected assortment of recognized standard qualities.

National Bank Bond is the featured Writing Paper of many printers because it represents exceptional value. From experience these printers know that it is a paper that can be depended upon to uphold their reputations for doing quality work. It is moderate in price—and this because it is made in such enormous quantities.

Just pick up a sheet of National Bank Bond and you will say that it is the cleanest looking, best made paper you ever saw at the price. You have White and a nice line of colors in a big list of sizes and weights to choose from. Envelopes to match carried in stock. Better send for samples now.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co.....Milwaukee, Wis.
Missouri-Interstate Paper Co., Kansas City, Mo.
Mississippi Valley Paper Co.....St. Louis, Mo.
Southwestern Paper Co.....Dallas, Texas
Southwestern Paper Co.....Houston, Texas
Pacific Coast Paper Co.....San Francisco, Cal.
Sierra Paper Co.....Los Angeles, Cal.
Central Michigan Paper Co., Grand Rapids, Mich.
Mutual Paper Co.....Seattle, Wash.
Commercial Paper & Card Co..New York City
American Type Founders Co....Spokane, Wash.
National Paper & Type Co.(export only)..
New York City
National Paper & Type Co.....Havana, Cuba
National Paper & Type Co.....
City of Mexico, Mexico
National Paper & Type Co...Monterey, Mexico
National Paper & Type Co., Guadalajara, Mexico
National Paper & Type Co.....
Buenos Aires, Argentine Republic

J·W·BUTLER PAPER COMPANY

ESTABLISHED 1844 CHICAGO

We Can Save You Money On Your Bond Paper

THE COST of fine rag stock bonds has been forced so high by the shortage of raw materials that printers must find some substitutes that will be conservative in price without sacrificing essential quality.

We are fortunate in being able to supply the trade with a bond paper that is a happy compromise between the all-rag stocks and the all-sulphite sheets. This is our justly famous

Temple Bond

It is a combination of rag and sulphite and it has a hard writing surface, very smooth and uniform. The sheet is strong and clear and pure white. It has the *feel* and the *crackle* characteristic of the finer bond papers.

Discriminating printers find that this sheet offers the solution to their bond-paper problem as it is especially adapted for letter-heads and general office forms and it possesses all the essentials necessary to dignified and effective commercial correspondence.

The price is very little higher than that of sulphite bonds.

Temple Bond is carried in stock at all our branches and warehouses in white and five bright tints and in sizes and weights to meet the requirements of all markets. White envelopes in stock. Ruled headings and colored envelopes furnished on short notice.

Write for samples and prices and for the current issue of "Paragrafs," our little magazine about paper.

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO

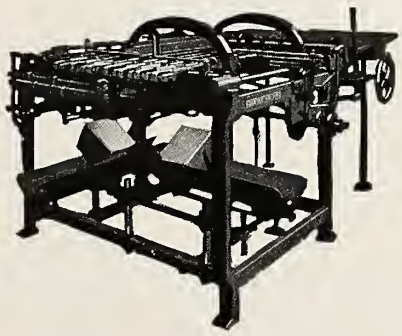
BIRMINGHAM DETROIT ATLANTA

BAY STATE DIVISION—BOSTON
SMITH, DIXON DIVISION—BALTIMORE

New York Office—Fifth Ave. Bldg. Chicago Office—People's Gas Bldg.

"It Grew with my Business and made my Business Grow"

DEXTER FOLDER Nº 189



Get This Instructive Booklet

YOU WOULD LISTEN if some one told you how to equip your plant so that its capacity could be increased as your needs require, without tying up your capital unnecessarily.

We can tell you how to accomplish this with your jobbing folders. And all it will cost is a two-cent stamp to ask for our new booklet describing the unit system of constructing our No. 189 type folder.

It shows in picture and text just how you can start with the basic unit and add any or all of *six additional* units whenever the nature of your business justifies.

It is an interesting booklet whether or not you may be in the market just now for a folding machine. It contains information about folding which you will need if you are going to profit from the enormous demand for printing now sweeping the country.

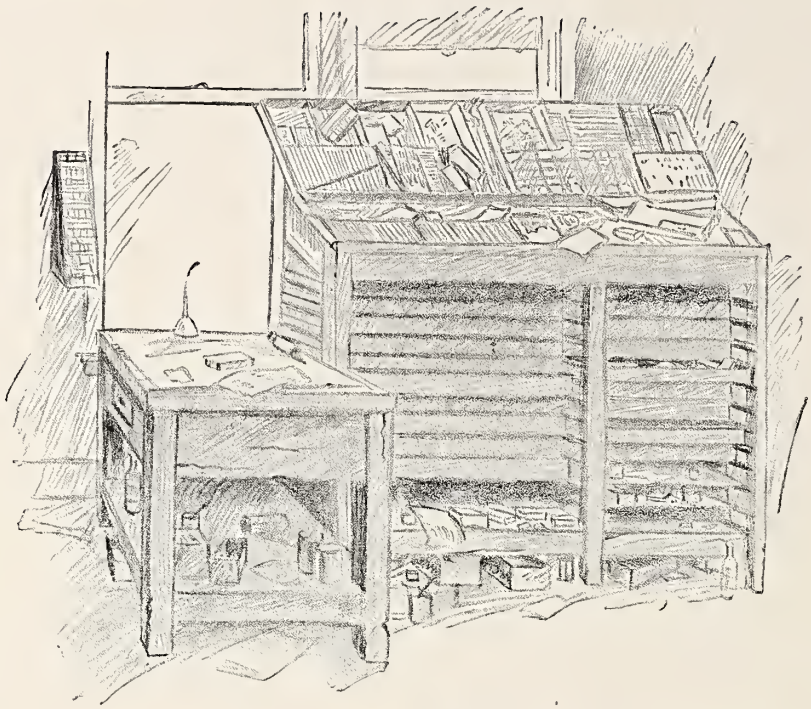
Why deprive yourself of this helpful booklet?

Please write for it on your business stationery.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

New York Chicago Philadelphia Detroit Boston
Atlanta Dallas San Francisco Toronto



A Place for Everything *and* Everything in its Place

The illustration was made by one of our artists and is true to life. It is needless to say that the owner of the shop where this sketch was made is not driving an automobile and probably never will do so.

Many plants which appear on the surface infinitely better than the illustration are still wofully inefficient. Compositors can not find material when they want it, or it probably is located at such disadvantage that 25% of the compositor's time is spent walking back and forth—walking for material that modern equipment would put within arm's reach.

If you are not supplied with modern labor-saving Composing-Room Equipment, walk into your plant and with a critical eye watch the waste of time. You will then realize how it has been possible for us to save from 10 to 25% in plants that we have re-equipped with Modern Efficiency Outfits.

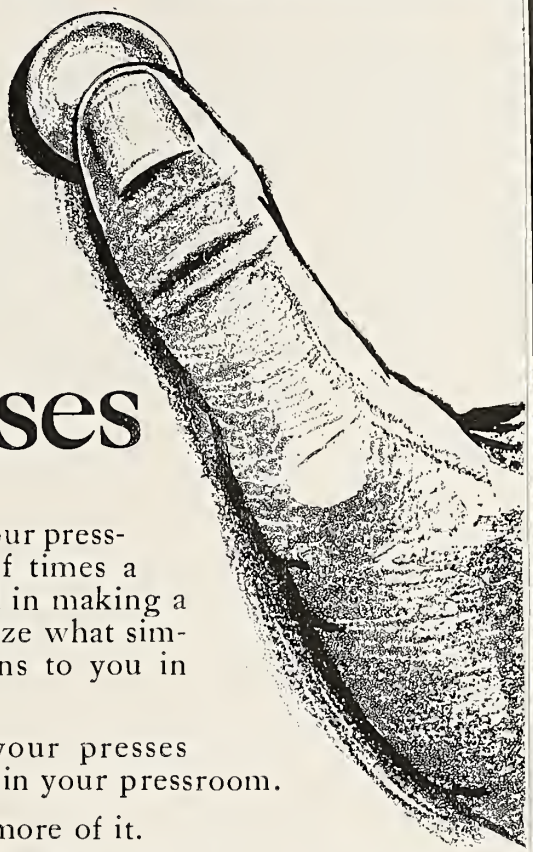
You need this saving now. To delay means loss of profits, so write right now.

The Hamilton Manufacturing Company

Hamilton Equipments are Carried in Stock and Sold by all Prominent Type Founders and Dealers Everywhere

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

Push-Button Control for Printing Presses



TYPE E
PUSH-BUTTON STATION
One of ten different types of control stations for **I-C** Automatic Starters.

The next time you are in your pressroom count the number of times a press is started and stopped in making a job ready and you will realize what simplified press control means to you in dollars and cents.

Push-button control of your presses means increased efficiency in your pressroom.

It means better work and more of it.

It means quick make-ready, less spoilage and more freedom from trouble with your electrical equipment than you have ever known.

With this type of control the starting, stopping and inching of the press becomes as simple as switching an electric light on and off.

The safety of your employees (and consequently your freedom from damage suits) is insured by a lock-out device that prevents the press being started by accident or carelessness.

There are lots of other good points about Push-Button Control that you ought to know about. Get posted now and you will understand why some of the biggest printing plants in the country are specifying Push-Button Control on all new presses installed.

THE EXPERT ADVICE

of our Engineering Department on any question involving the control of motor-driven printing presses or other electrically operated printers' machinery is freely at your disposal. Avail yourself of our experience whenever we can be of service to you.

The whole subject (and a mighty interesting subject it is to employing printers) is very comprehensively treated in a booklet we have just issued.

With paper at its present price we don't want to waste any copies of this booklet, but if you'll just say "I'm interested" we'll be glad to drop one in the mail addressed to you.

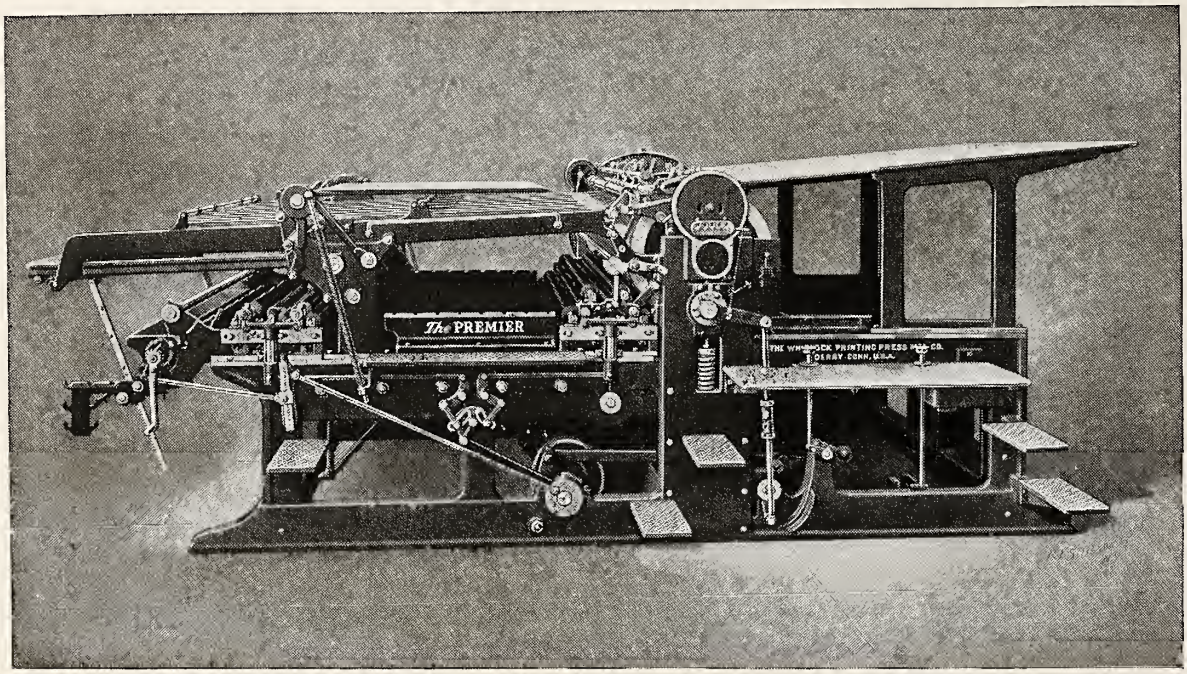
Industrial Controller Co.

Beecher and Greenbush Streets, Milwaukee, Wisconsin

The pressman who never before saw *The* PREMIER will be thoroughly conversant with it after running it for a week or two. It has no involved devices and no eccentricities to confuse and annoy. Its simplicity makes it easy to handle.

The impression, once set, is and remains unyielding—so that the slightest patch in the make-ready shows up clearly in the form.
The Distribution is regulable by the least of operations.
The Delivery is almost instantly changeable and fool-proof.
The Registering Devices are simple, sensitive to minute adjustment, and stable.

No other Two-Revolution press is so self-contained and so responsive to the slightest manipulation.



The PREMIER

Is the Best of All the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING PRESS MFG. CO.

OF DERBY, CONN.

NEW YORK: 1102 Aeolian Building, 33 West 42d St. CHICAGO: 318 Fisher Building, 343 South Dearborn St.
BOSTON: 510 Weld Building, 176 Federal St.

AGENCIES

Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver—AMERICAN TYPE FOUNDERS CO. Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave. Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St., Canada West. Montreal, P. Q.—GEO. M. STEWART, ESQ., 92 McGill St., Canada East. Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces. Melbourne and Sydney, Australia—ALEX. COWAN & SONS, Ltd., Australasia.

Total cost for Folding, Trimming & Stacking 10½¢ per M Circulars.

HERE'S a record of performance that is not phenomenal for the Model B "Cleveland," but it could not be duplicated, nor even approximated, on any other folding machine. The results obtained on the 124,000 run referred to in the following letter, are *typical* of the *exceptional service* and *minimum folding costs* which are rendered *only* by the *"Cleveland"* Folder:

The Calvert-Hatch Company
Printers-Designers
Cleveland

Dec. 4, 1916.

The Cleveland Folding Machine Co.,
Cleveland, Ohio.

Gentlemen:

You will no doubt be interested in the enclosed Daily Production Report on Chinamel circulars. In one day we folded, trimmed and stacked at one operation 124,000 circulars at a total cost of 10½¢ per thousand. This output not only surprised us, but we were able to cut the circulars at the same time, thus eliminating the cutting time which would have been a very slow and troublesome operation at best, owing to the fact that there are four thicknesses of paper at one end of the folder and only one thickness at the other.

The circulars were folded and trimmed more accurately than if they had been cut and folded singly.

The easy accomplishment of problems that ordinarily are hard is one reason why we are enthusiastic admirers of your Model B Cleveland Folder.

Sincerely yours,

THE CALVERT-HATCH COMPANY

President.

Your folding costs can be lowered, and consequently your profits increased with a "Cleveland"—the ideal folding machine for *all your work,* making 159 different folds.

Shall we send you the Book of Cleveland Folders? It will interest you!

The CLEVELAND FOLDING MACHINE COMPANY

Main Office and Factory: CLEVELAND

PRINTING CRAFTS BUILDING
NEW YORK

THE BOURSE
PHILADELPHIA

532 S. CLARK STREET
CHICAGO

A Strathmore Paper expresses the luxury of McCallum silk Hosiery

THAT dainty booklet, "*You Just Know She Wears Them*," published by the McCallum Hosiery Company, is printed on Strathmore Quality Papers.

There is something about the soft, exquisite texture of these Strathmore Papers that is in keeping with the *femininity* of silk hose and the *luxuriousness* of McCallum Silk Hose.

McCallum found the papers that say his say.

"Paper Does Express" is the name of a graphic demonstration of Strathmore Expressiveness. "Selective Mailings" is another Strathmore publication with an important selling message for every printer and printing salesman. Both booklets are free upon request.

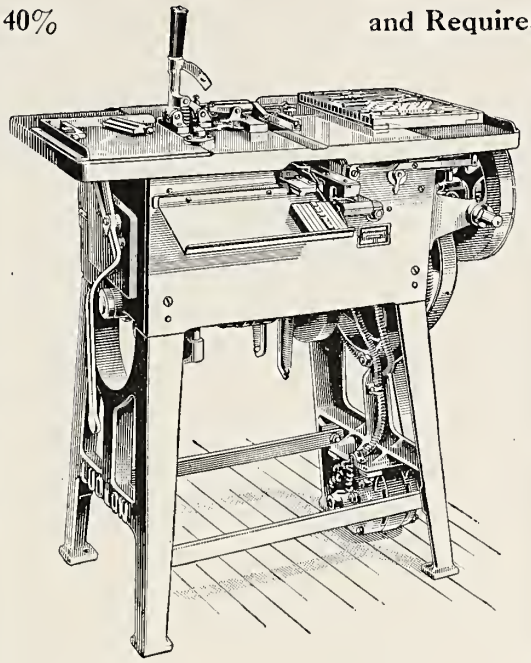
Strathmore Paper Co., Mittineague, Mass., U. S. A.

Strathmore Quality Papers

It Reduces Floor Space 40% and Requires 90% Less Type Metal

A Few Users of The Ludlow Typograph

Daily Evening Item, Lynn, Mass.
Laidlaw-Smith Co., Newark, N. J.
Gutenberg Press, New York City
Post, Chicago
American Wall Paper Co., Chicago
Continental National Bank, Chicago
News, Chicago
W. F. Hall Printing Co., Chicago
Montgomery Ward & Co., Chicago
Peterson Linotyping Co., Chicago
Post, Cincinnati, O.
The Husted Co., Cleveland, O.



A Few Users of The Ludlow Typograph

Martin Printing Co., Cleveland, O.
Postal Supply & Mfg. Co., Cleveland, O.
Press, Cleveland, O.
E. T. Miller Co., Columbus, O.
News-Bee, Toledo, O.
News, Indianapolis, Ind.
Kelley Typesetting Co., Topeka, Kan.
Journal, Milwaukee, Wis.
Daily News, San Francisco, Cal.
Oregonian, Portland, Oregon
News, Oklahoma City, Okla.
Daily Province, Vancouver, B. C.

The Ludlow Typograph

Offers an improved and economical method of producing composition in large faces up to 42-point on slugs.

Job Printers
Periodical Publishers
Specialty Printers
Calendar Printers
Poster Printers
Label Printers

and others who use display type in large quantities owe it to the best interests of their business to investigate the merits of the Ludlow Typograph. Ludlow slugs print better than type—are more economical to produce and to handle—your type bills can be reduced 90%.

Ask for the Proof

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

NEW ORLEANS
549 Baronne Street

CHICAGO
1100 So. Wabash Avenue

SAN FRANCISCO
646 Sacramento Street

TORONTO: Canadian Linotype, Limited, 35 Lombard Street

The Selling Power of Good Printing

There is an essential link which connects the buyer and the seller—that is good Printing.

Experience proves a well printed catalogue, folder or booklet influences business far in excess of its slightly increased cost over a poorly executed piece of literature.

It presents your message to potential buyers of your product; it paves the way for sales; it has selling power.

THE INLAND PRINTER is an illustration of our point, a product of our superior workmanship.

The Henry O. Shepard Company

632 Sherman Street, Chicago

A representative will be glad to call on you and demonstrate how well Shepard Printing can represent you and your business.

The Job Printer is Coming to His Own

The Monotype has broken the fetters that held the job composing-room in the unprofitable class. The creator of the Non-Distribution System, the Monotype, has at one sweep cut out almost all the non-productive time in the composing-room and rendered possible economy of production and a profit on every job.

A Thousand Job Printers Using Monotypes

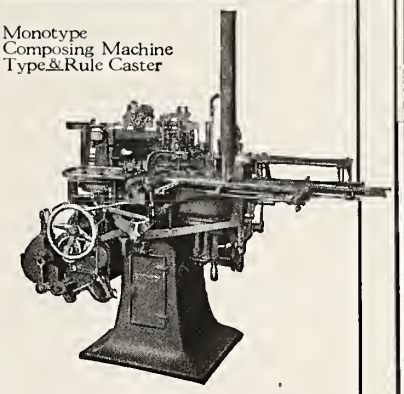
are getting New Type and Rules, Leads, and Slugs for every job; thereby not only cutting composing-room costs, but also increasing profits in the press-room by eliminating the worst half of the make-ready and thus giving a larger output of a better quality.

LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

NEW YORK: World Building
BOSTON: Wentworth Building
CHICAGO: Rand-McNally Building
TORONTO: Lumsden Building

130

Monotype
Composing Machine
Type & Rule Caster



Listen to What They Say

Charles Francis Press, New York City: "When we put in your type-casting equipment we thought it would be in use occasionally. We have changed our plan because we find it economical to cast new type for everything, and it is now constantly in use. It is saving its cost in make-ready on press."

Wright & Potter Printing Co., Boston, Mass.: "Your Non-Distribution System reduces to the minimum the non-productive work of a composing-room."

Excelsior Printing Co., Chicago, Ill.: "We distribute nothing smaller than 42-point, and the saving thus achieved is very substantial."

Metropolitan Life Ins. Co., New York City: "I believe that our saving in make-ready alone pays for the time in casting of type two or three times over."

Springfield Publishing Co., Springfield, Ohio: "We have found it economical to eliminate distribution entirely, and we set every job in new type."

South Publishing Press, New York City: "Distribution is a large item of expense that has been wiped off our books. Saving in make-ready on the press and excellence in quality of product are two of the incidental advantages of using new type on every job."

George F. Lasher, Philadelphia: "Your Type & Rule Caster is an exceedingly valuable adjunct to our composing-room, reducing the cost of composition through the abundance of new material provided and also by saving in the item of distribution."

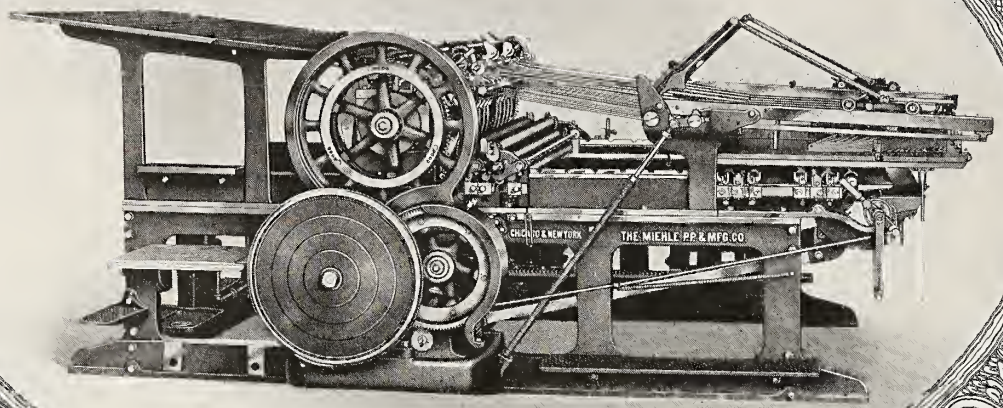
C. W. Knowles Co., Cincinnati, Ohio: "Our Non-Distribution storage system has been in use now for three years. The best evidence we have of the economy of Non-Distribution is the reduced cost of the productive hand hour now as compared with records before the installation of the system."

Heywood Manufacturing Co., Minneapolis, Minn.: "We do not see how we could get along without the Monotype. Your much talked of Non-Distribution System is a big time-saver."

Hugh Stephens Printing Co., Jefferson City, Mo.: "Our experience with your Non-Distribution System has been a most satisfactory one. We have reduced our hand composition cost about 20 per cent."

Arthur Thompson & Co., Baltimore, Md.: "Experience has taught us that the Non-Distribution System with the Monotype is a very profitable one. Our press make-ready has almost entirely disappeared. The Monotype and Non-Distribution System in the 'Quality' job shop is not an experiment—it is a necessity."

The Miehle



Balance

There is nothing one-sided about the Miehle.

Its most striking feature is the perfect balance of the press in every part, making a harmonious whole that has never been equaled in efficiency, economy, durability.

MIEHLE PRINTING PRESS & MFG. CO.

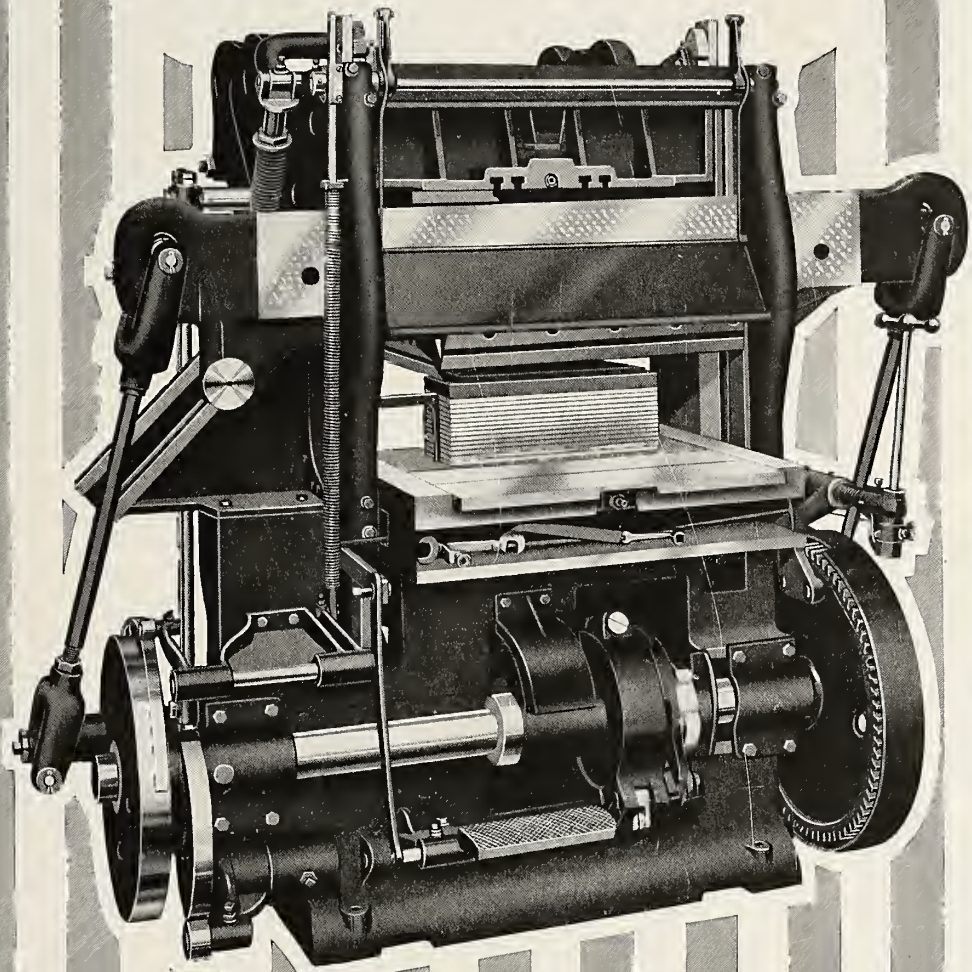
Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

CHICAGO, ILL., 1218 Monadnock Block — DALLAS, TEX. - 411 Juanita Bldg. — SAN FRANCISCO, CAL., 401 Williams Bldg.
NEW YORK, N.Y., 2840 Woolworth Bldg. — BOSTON, MASS. - 176 Federal St. — ATLANTA, GA., Dodson Printers Supply Co.
PHILADELPHIA, PA., Commonwealth Trust Bldg. — DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

THE SEYBOLD "DAYTON" THREE KNIFE BOOK TRIMMER



THIS machine has made good. Actual performance has proven our claims for it. It is profitable for long and short runs alike. Easily and quickly set for various jobs. Wide range of sizes. Ask us what it is doing in other plants. Full particulars and demonstration upon request.

The Seybold Machine Company

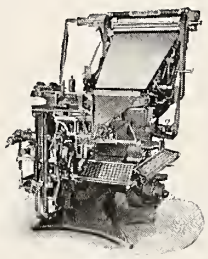
Main Office and Factory, Dayton, Ohio, U. S. A.

BRANCHES AND AGENCIES:

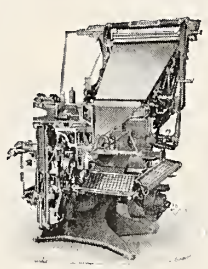
NEW YORK	THE SEYBOLD MACHINE CO., E. P. Lawson	151-163 W. 26th St.	
CHICAGO	THE SEYBOLD MACHINE CO., C. N. Stevens	112-114 W. Harrison St.	
ATLANTA	J. H. Schroeter & Bro.	TORONTO	The J. L. Morrison Co.
LONDON	Smyth-Horne, Ltd.	WINNIPEG	Toronto Type Foundry Co., Ltd.

E. Lawrence Fell

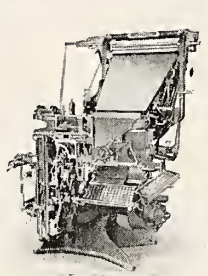
Is a Man Who Makes Haste Slowly



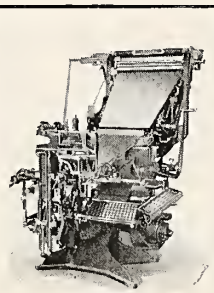
Model C



Model C



Model C



Model C

12 Magazines—
All Perfectly Interchangeable

For three years Mr. Fell listened to suggestions about the renovation of his machine composition plant.

What he heard of the Intertype aroused his interest, but that was all.

Then Came Our Exhibit in Philadelphia

of a

Model C Intertype

Mr. Fell saw it. He seemed somewhat surprised and considerably impressed.

He called a conference of his practical men. We got the order.

Four Model C Intertypes

Are Now Running in the

Franklin Printing Company

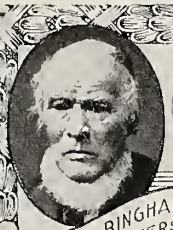
Philadelphia

Replacing Four Model I's

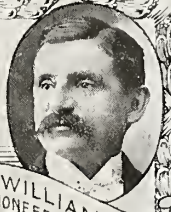
INTERTYPE

CORPORATION

NEW YORK	CHICAGO	NEW ORLEANS	SAN FRANCISCO
World Bldg.	Old Colony Bldg.	539 Carondelet St.	86 Third St.

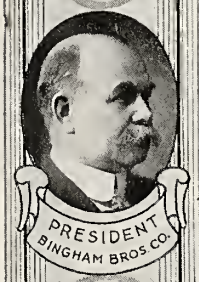


1849 1870



A Complete
Roller Organization

FOR the first time in the history of the printing and lithographing industries, firms producing both kinds of work can procure their rollers from one roller house. Bingham Brothers Company, established 1849, manufacturers of Printers' Rollers, have purchased the business and good-will of William Gay, established 1870, manufacturers of Lithographic Rollers. Both firms were pioneers in their line, and are well known for the high quality of their product and the efficiency of their service.



THE OFFICERS OF THE COMPANY ARE

CHARLES BINGHAM, *President*
and
FREDERICK L. BINGHAM, *Secretary and Treasurer*
FREDERICK C. GAY, *is Manager*
of the
Lithographic Department
and
EDWARD J. GAY, *is Superintendent*
of this department

Bingham Brothers Company

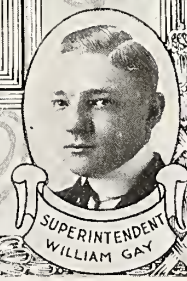
Successors to WILLIAM GAY
ROLLER MAKERS

New York (*Main Office*), 406 Pearl St. Rochester, 89 Allen St.
Philadelphia, 521 Cherry St. Baltimore, 131 Colvin St.

"MACHINE CAST" PRINTERS' ROLLERS
TRADE MARK
ESTABLISHED 1849

Allied with BINGHAM & RUNGE CO., Cleveland, E. 12th St. and Power Ave.

1917



Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

Of Interest to the Printer

WHITING'S BUSINESS ANNOUNCEMENTS

[*Whiting Papers of the various grades have been known to the printer as the highest standard of quality for the past sixty years*]

WE take pleasure in announcing a new departure in the creation of a line of business announcements. This in itself would not seem out of the ordinary, but with our past experience in catering to the printer's needs and with years of experience in meeting the wants of the Fine Stationer and Jeweler with papers of the highest standard of quality for correspondence and wedding purposes, we have combined this knowledge and evolved a line of paper and cards comprising these high quality papers of various grades put up in compact cabinet form, neatly covered in gray and printed with title and number, particularly adapted to the printer's needs.

HIGHEST STANDARD OF QUALITY

Moderate in price, meeting all requirements for Business Announcements, Removal Notices, Circulars, Wedding Invitations, etc.

Write to-day for sample-book, price list and discounts.
Distributing points: 14th St. and 7th Ave., New York;
610 S. Federal St., Chicago; 726 Arch St., Philadelphia.

WHITING PAPER COMPANY

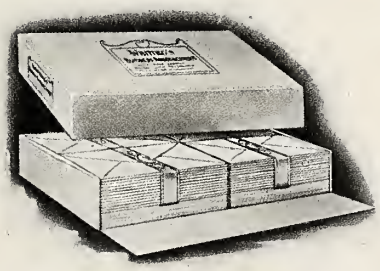
Makers of High-Grade Papers

NEW YORK, CHICAGO, PHILADELPHIA

MILLS AT HOLYOKE, MASS.

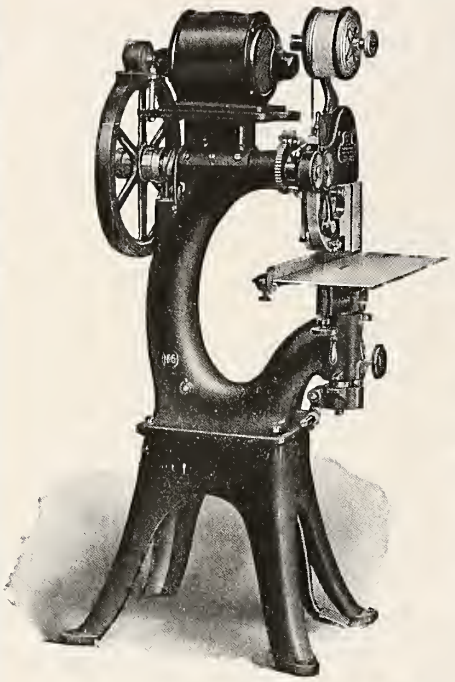
A SAMPLE-BOOK

has been prepared, which will be furnished the printer upon application, containing a wide range of styles, tints and qualities suitable for business and social work. A price list from which a liberal discount is allowed accompanies the book, and each item can be ordered by number. *We carry in stock* every number represented in the sample-book and can therefore make immediate delivery.



THE CABINET

which contains note-paper and envelopes is put up 108 sheets and 100 envelopes, and the Cabinet containing cards, 110 cards and 100 envelopes. Many numbers are staple and can be carried in stock to advantage by the printer. These books and stock will be distributed from our New York office or through any one of our branches most convenient to your locality where large and complete stocks are carried.



PERFECTION No. 6

THE Stitcher for General Utility

By general utility we mean a machine adaptable to every need of the average shop.

A machine that can *instantly* be regulated to any desired thickness within its wide range of capacity — two sheets to 7-8 inch.

A machine that will take round wire 20 to 28 gauge, or any combination of flat wire between and including these sizes, and a machine that can not be put out of order by ignorance or mistreatment.

There are many exclusive features characteristic of every **Perfection** Model. This is why they have met with such a great popular demand for the past 30 years.

These exclusive features and other interesting details are described and illustrated in an attractive booklet we would like to send you. Ask for a copy to-day.

THE J. L. MORRISON COMPANY, Inc.

NEW YORK CITY
151-153-155 W. 26th Street

CHICAGO
116 W. Harrison Street
Phone, Harrison 6045

NIAGARA FALLS, N. Y.
Home Office and Factory

Westinghouse

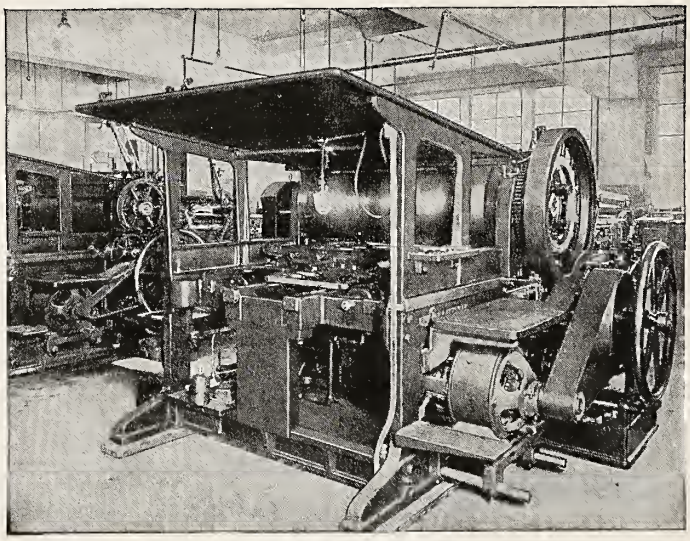
Individual Motor Drive

will increase your producing capacity.

You can place your presses, cutters, stitchers and other machines where most convenient for consecutive work.

The absence of line shaft and belting gives a cleaner, brighter shop. There is no oil dropping from hanger bearings to spoil your paper-stock.

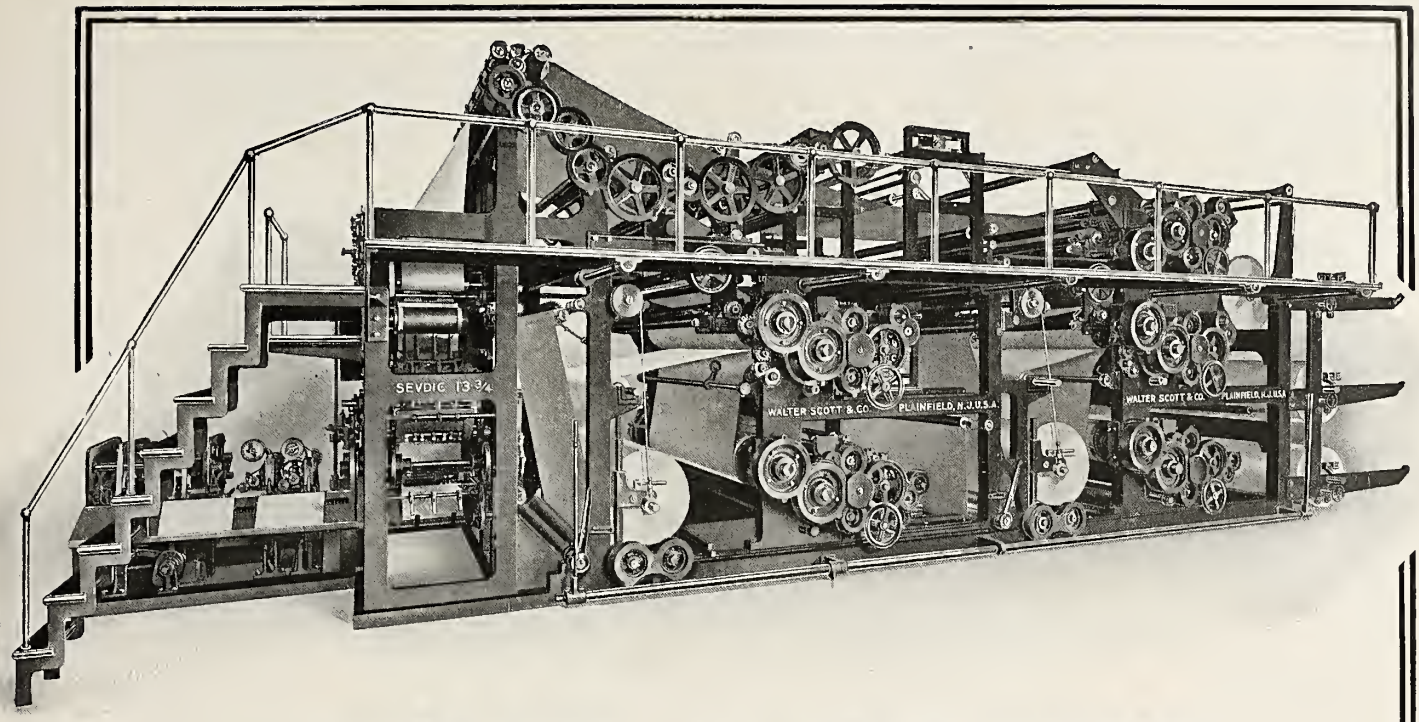
Send for Booklet 3185.



Motor-Driven Presses.

Westinghouse Electric & Manufacturing Co.

East Pittsburgh, Pennsylvania. **Sales Offices in all Large American Cities**



THE SCOTT

Two-Roll Magazine Rotary Press

has been turning out millions of copies of farm papers a month in a satisfactory manner. The publications have never been late or missed a mail.

It Is the Only Magazine Press

that will print and fold an eighty-page magazine, then put a cover on same previously printed on other machines, and bring the product out on a saddle wire-stitcher.

This Machine Will Print and Fold

any combination up to eighty pages. It is equipped with color cylinders for printing an extra color on one half of the pages if desired.

If Interested in Magazine Printing

it will certainly be profitable for you to confer with us, and it will be a pleasure for us to co-operate and assist in solving your printing problems.

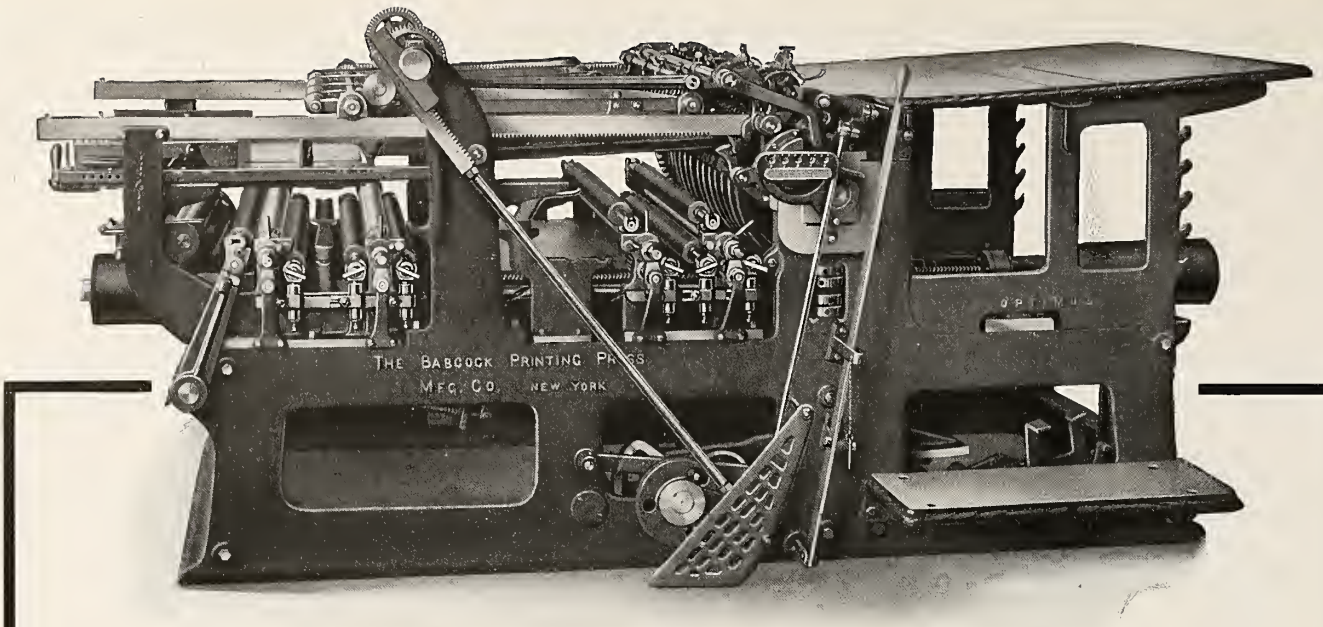
WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway, at 42d St. CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN



The Babcock Optimus

two and three roller, two-revolution presses cover the field efficiently and completely for all classes of work which can be printed on a sheet 25″ x 38″ or smaller

They Are Built in Three Sizes

THE No. 35 OPTIMUS, a two-roller press with diagonal table rollers, prints any size form up to 21″ x 31″ on a 23″ x 34″ sheet, at any speed up to 3,000 impressions per hour.

THE No. 41 OPTIMUS, a two-roller press with our spiral-driven table rollers, prints any size form up to 23″ x 37″ on a 25″ x 38″ sheet, at any speed up to 2,800 impressions per hour.

THE No. 43 OPTIMUS, a three-roller press with our spiral-driven table rollers, prints any size form up to 23″ x 37″ on a 25″ x 38″ sheet, at any speed up to 2,500 impressions per hour.

EVERY TIME-SAVING CONVENIENCE, EVERY PRINCIPLE OF EFFICIENCY, EVERY DEGREE OF THOROUGHNESS found in the large OPTIMUS presses is built into these small presses, so far as is practicable on a small machine.

HOW CAN ANY PRINTER, having nothing but large two-revolution presses, HOPE TO COMPETE, in these days of high costs, WITH HIS NEIGHBOR WHO IS EQUIPPED WITH AN OPTIMUS PONY?

NO PRINTING ESTABLISHMENT can to-day afford to be without one or more of these small, efficient machines.

Our Best Advertisements Are Not Printed—They Print

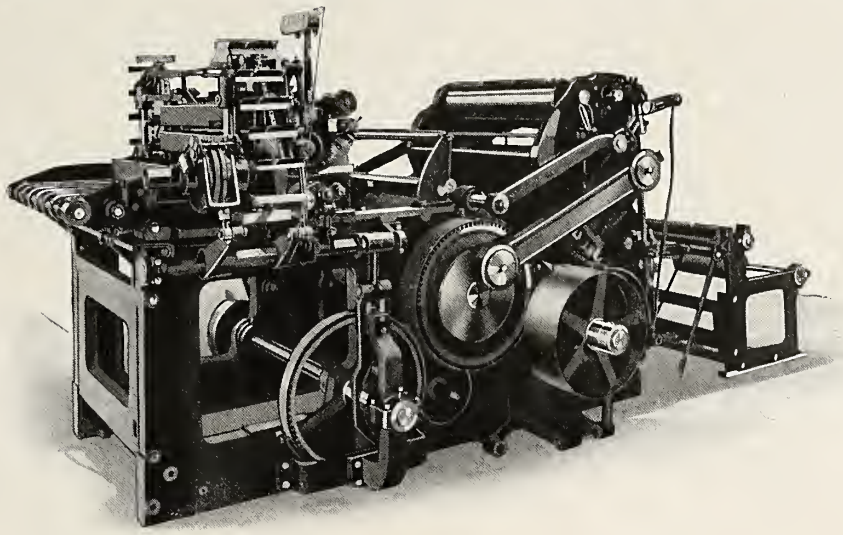
The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

YOUR INDIVIDUAL JOB

can be finished completely in one operation on a Kidder
On this press the product is cut-to-size, counted and piled

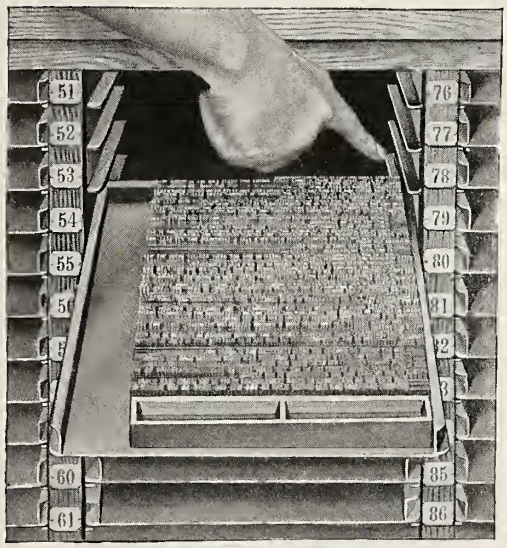


KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

Protect Your Standing Forms



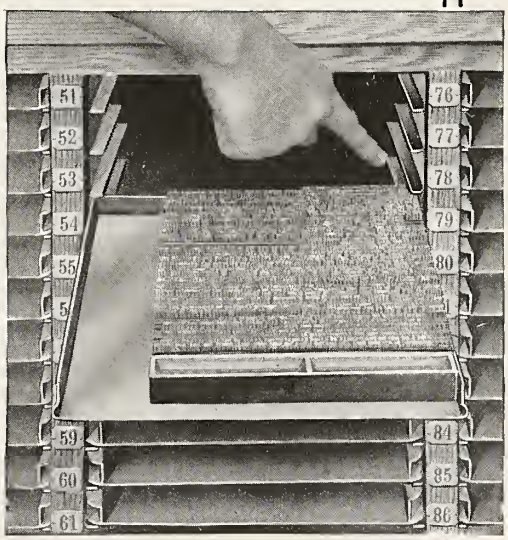
Rigid-Rim Steel Galley in cabinet.

THE CHALLENGE RIGID-RIM STEEL GALLEY will *protect* the face of your standing forms from injury on steel runs of cabinet. See the "point" in illustration at left.

The ordinary galley will allow the face of your standing forms to *become injured* through contact with the steel runs of cabinet. See the "point" in illustration at right.

The difference in cost is so trifling compared with the great difference in service rendered, that you can not afford to consider any other than the CHALLENGE RIGID-RIM when ordering galleys for *storage purposes.* Further — the CHALLENGE RIGID-RIM is an ideal *all-purpose galley*—just as satisfactory in a practical way as the expensive brass galley.

You *pay* for CHALLENGE RIGID-RIM GALLEYS whether you *buy* them or not. Send in your order to-day. *Sold and guaranteed by typefounders and dealers in all principal cities.*



Ordinary Galley in cabinet.

The Challenge Machinery Co.

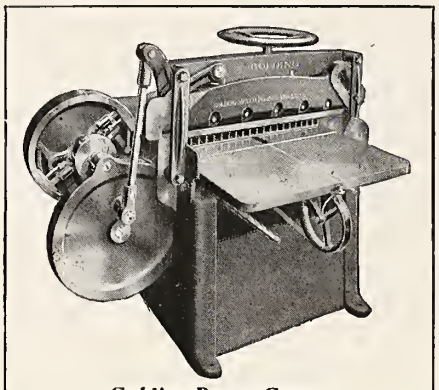
Grand Haven, Michigan

124 So. Fifth Ave., Chicago 154 Nassau St., New York City

GOLDING CUTTERS

Have Distinctive Features For

Economy, Convenience and Ease of Operation



Golding Power Cutter

Golding 26-inch Lever Cutter

DOUBLE-SHEAR CUT overcomes any tendency of the knife to draw the paper; makes easy the operation; gives more uniformity and smoothness of cut.

ROLLER BEARING assures easy operation on Lever Cutters up to size 34-inch. It makes a saving of power on Power Cutters.

GAGE LOCK. This is attached directly to the back gage, locking the same positively in cutting large quantities to an exact size. In cutting small lots it is unnecessary to use the lock, as the front band clamp holds securely.

BAND GAGE is positive-acting, accurate, and is the quickest and easiest method of setting the back gage to size of cut. The graduated band is always in view with figures large and readable.

The BED is heavily ribbed. All cutters are thoroughly tested on the hardest of cutting stock.

In addition to the regular Power and Lever Cutters, we make a line of Automatic Clamping Cutters of high character at low price. *Write for Cutter Catalogue.*

Golding Mfg. Company

FRANKLIN, MASS.

NEW YORK OFFICE: 38 Park Row CHICAGO OFFICE: Rand McNally Bldg.

Additional Products: Golding Jobbers, Pearl Presses, Card Cutters, Hot Embossers, and various tools for printers.

The Moderate Price of the "Tatum" Round Cornering Machine Leaves No Excuse for Your Being Without It.

Add a "TATUM" Round Cornering Machine to your bindery equipment and you will have a big advantage over your competitors. You can cut down the cost of production and at the same time improve the product.

57 YEARS OF KNOWING HOW

This worthy addition to "The Line of True Merit" is a combination of maximum efficiency and minimum cost. The machine is self-contained, fitted with adjustable gauges and an automatic clamp, leaving both hands free to handle the stock. You have a choice of three styles of blades, as shown by corners A, B, C, of panel.

The Sam'l C. Tatum Co.

Main Office and Factory:
Cincinnati, Ohio
U. S. A.

New York Office:
54-60
Lafayette Street

Makers of the "True Line of Merit"

Specialty Printing Means Real Profits and Steady Business

Under ordinary conditions and with the usual equipment, one printer is just as capable as another. The volume of business in the average plant is generally regulated by how *little* profit the management is satisfied with.

But the printer who specializes has a decided advantage over the average. He knows how to do a certain line of work better, and he has the facilities and equipment that enable him to carry out his ideas to the best possible advantage to himself and his customers.

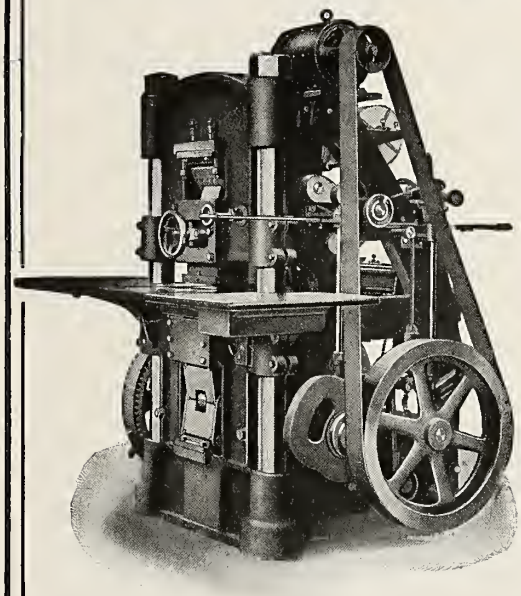
When you have selected* a line to specialize in you will naturally want the best equipment to produce the work.

We are "specialists" in building machines for specialty printing, and we can install a press in your plant that will enable you to enter the specialty field, and will make it possible for you to build up a business from which competition is practically eliminated.

**Write and ask us about some of the lines you can profitably specialize in. You incur no obligation by doing so. Do it to-day.*

MEISEL PRESS MFG. COMPANY, 946 Dorchester Ave., Boston, Mass.

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York

SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

First Showing of This New Type Face

BASKERVILLE ROMAN

72 Point — 3 A $8 30 4 a $5 50 $13 80

HUNDREDS
Buying Manor

36 Point — 4 A $2 45 8 a $2 55 $5 00

REMODELS EMPORIUM
Showing Household Designer

30 Point — 5 A $2 15 9 a $2 10 $4 25

REMEMBERING HIS FRIEND
Her Beautiful Decorations Admired

24 Point — 9 A $2 15 16 a $2 00 $4 15

COLORS HARMONIZE WITH BUILDING
Accept Satisfactory Designs With Conservative Plans

18 Point No. 2 — 13 A $1 90 24 a $2 15 $4 05

SPECIAL ELECTRICAL EQUIPMENT COMPLETED
Furnished With Lighting, Heating, and Power Equipments

18 Point No. 1 — 16 A $2 05 30 a $2 05 $4 10

PRINTING EXHIBITION IN DISTINGUISHED QUAKER TOWN
Exhibiting Modern Printing Plant With Practical Cut-Cost Equipment

SMALL CAPS FROM SIX POINT TO EIGHTEEN POINT, FONTED SEPARATELY, SOLD AT A UNIFORM PRICE OF FIFTY CENTS A FONT

Made by AMERICAN TYPE

BASKERVILLE ROMAN

60 Point — 3 A $6 10 5 a $4 40 $10 50

REPRODUCED
Capture Elephant

48 Point — 4 A $4 15 6 a $3 50 $7 65

HONEST FRIENDS
Enjoys Fine Company

14 Point — 20 A $1 85 39 a $1 95 $3 80

SHOWING TYPOGRAPHIC DISPLAYS
Books intended for continuous reading should be set in legible type no smaller than ten point

12 Point — 23 A $1 65 46 a $1 75 $3 40

THE PRINTING INDUSTRY OF THE FUTURE
Modern printers are realizing more and more that the chaste and practical type faces are best $1234567890

10 Point — 27 A $1 50 55 a $1 60 $3 10

MAKING USE OF THE VALUABLE STOCK OFF-CUTS
In any shop the off-cuts from stock are a valuable item, but under usual conditions not much benefit is derived from this by-product

8 Point — 30 A $1 45 58 a $1 40 $2 85

SOME OF THE MINOR DIFFICULTIES OF THE PUBLISHERS
Suppose the high cost of print-paper should force publishers to install a cost system whereby, as manufacturers of advertising space, they may determine its cost of production. Suppose it puts a stop to the orgy of circulation-getting

6 Point — 37 A $1 20 75 a $1 30 $2 50

SAVING TIME IN STOCKROOM IS ESSENTIAL TO ALL MODERN PRINTING PLANTS
System should be the watchword in the stockroom as well as in the other departments of the printing plant, and yet in many stockrooms system is little thought of. In well-regulated establishments it is the custom to have the stockroom plentifully supplied with ordinary materials which are being used in the pressroom, and it is also the system to have certain stock cut to a standard size $1234567890

THE BASKERVILLE ITALIC

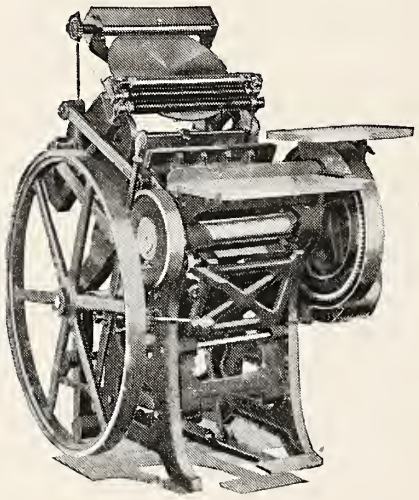
Baskerville Italic is made in seven useful sizes, from six point to eighteen point. This paragraph shows the eighteen point number one size, which is the smaller of the two eighteen point sizes made. These special characters with each font:

A B D E G M
N P R Y &

FOUNDERS COMPANY

Announcement of Prizes

Chandler & Price Contest



ON October 1 the Chandler & Price Co. announced prizes of $200.00 to be divided among printers submitting the best articles on successful operation of Gordon press shops and departments. After a careful study of each of the manuscripts submitted, the judges have announced the following awards:

First prize, $100. Julian Wetzel, 129 W. Maryland St., Indianapolis, Ind.

Second prize, $50. Thomas V. McGowan, Grand Island, Nebraska.

Third prize, $25. Herman S. Austin, Presque Isle, Me.

Five merit awards, $5 each. To Frank Kavanaugh, Atchison, Kan.; W. B. Knight, Waco, Texas; C. W. Raney, 981 Kney St , Memphis, Tenn.; Tom Shiras, Mountain Home, Ark.; Lovie M. Tedford, 708 Buckingham Place, Chicago, Ill.

The judges of this contest were John Clyde Oswald, editor American Printer; H. Hillman, editor The Inland Printer; R. A. Loomis, secretary International Association of Teachers of Printing.

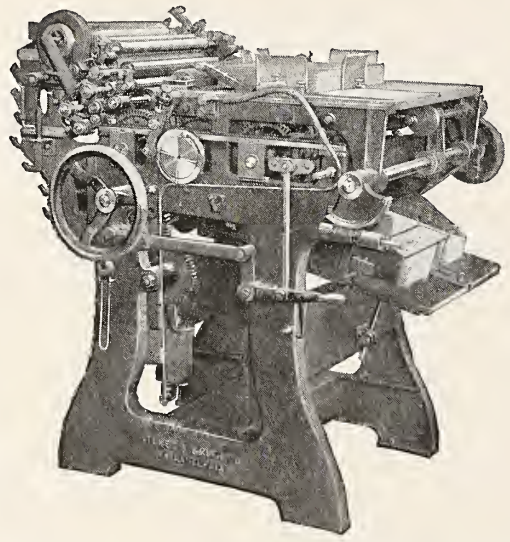
The material in all of these articles contains so much of value to printers, that it will no doubt be used later in compiling a book for general distribution.

THE CHANDLER & PRICE CO.

Agencies and Dealers in Principal Cities — **Cleveland, Ohio**

HIGH-SPEED PRINTING

with better work and bigger profits



Doing the job quicker—thereby reducing overhead—this is one of *many* advantages of the S. & S. Press.

The S. & S. Press combines speed, simplicity and convenience with a high grade of work.

It can be operated easily, economically. For long runs of small jobs that are frequently done at a loss it affords many advantages worth investigating.

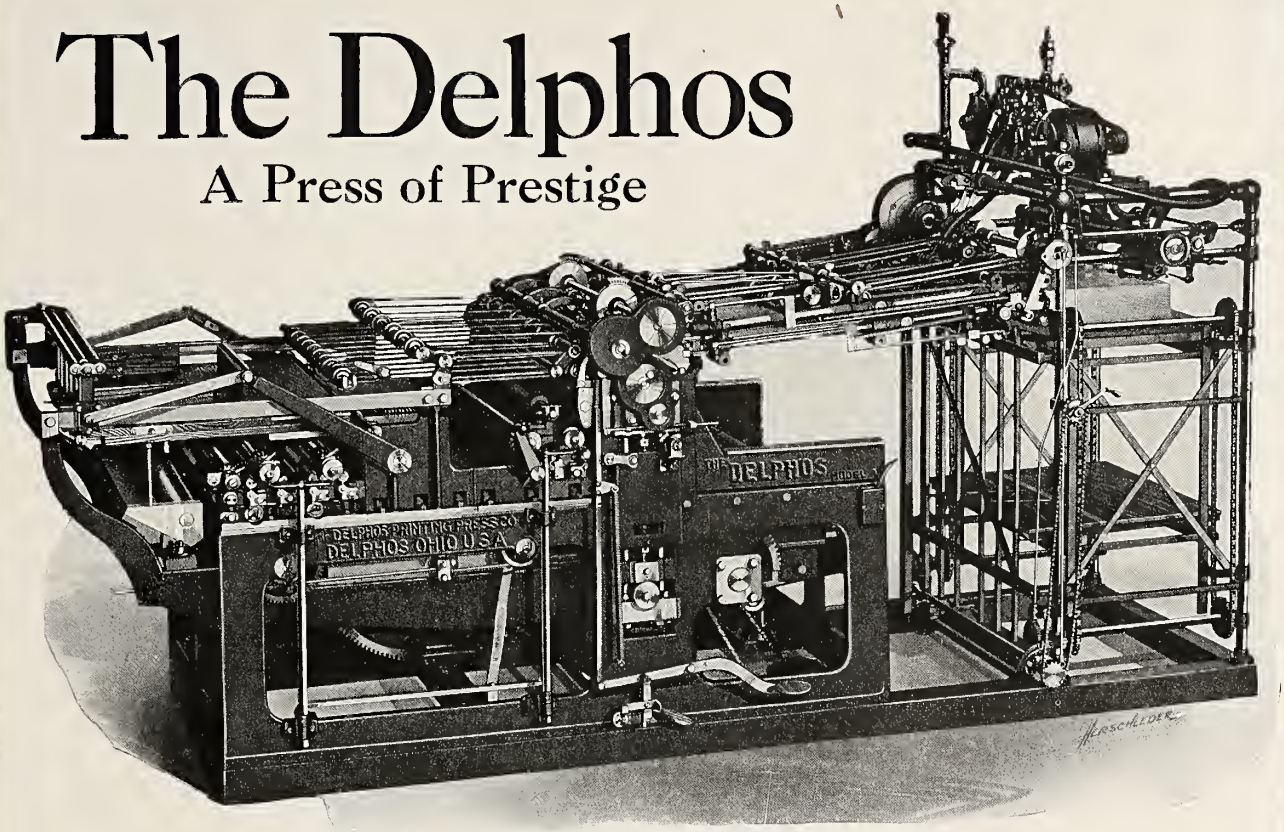
If you are interested in profitable, low operating cost, sturdiness, smooth running, write to-day for catalog and information. There is no obligation.

Stokes & Smith Company

Northeast Boulevard, Philadelphia, Pa.
London Office, 23 Goswell Road

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

ONE of the very best authorities on efficient printing-plant management states that 10% production increase justifies any printer to throw out old equipment and replace it with new. That being true, what will 30% production increase, without added operating expense, on all sheets of folio, royal, double cap and 19 x 25 book papers mean to you?

We have shown all buyers of Delphos presses an increase of at least 30% over the product of hand-fed presses, in some instances as much as 100%, not only on individual jobs but as average production for periods of three months, six months, and a year. We can do the same for you.

"THE DELPHOS" SURELY MEANS PROFIT AND SATISFACTION TO YOU. WRITE FOR CIRCULARS

The Delphos Printing Press Co.

DELPHOS, OHIO

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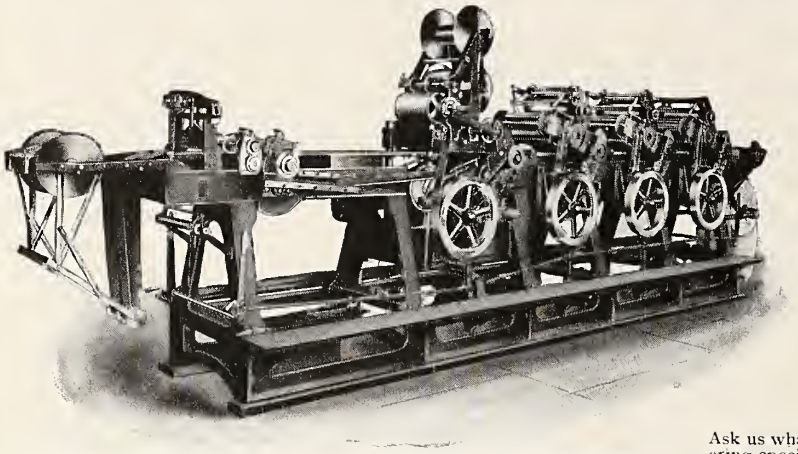

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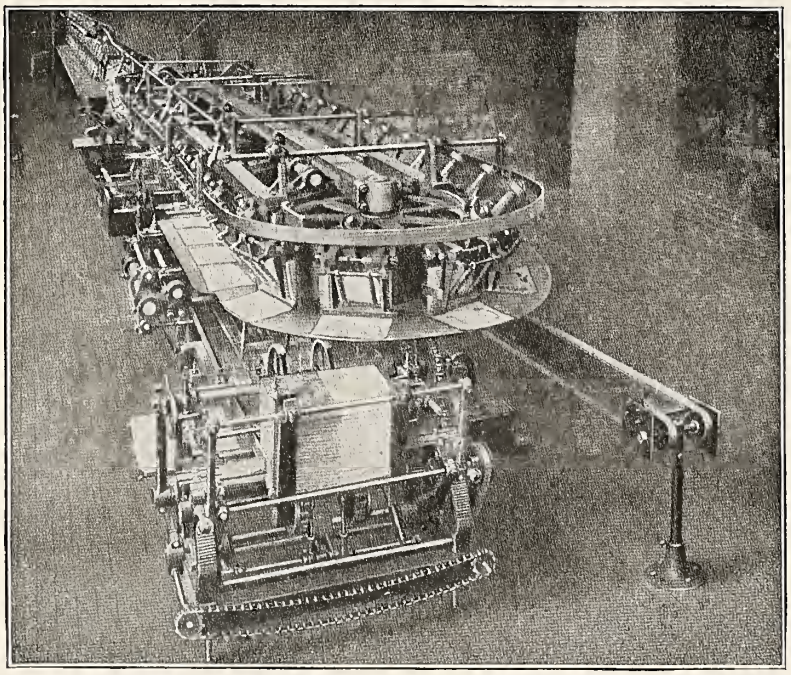

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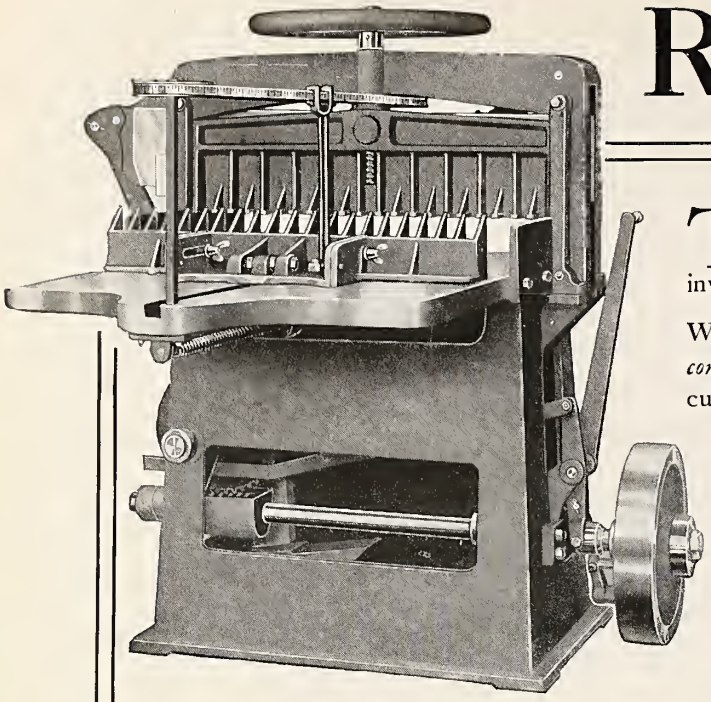

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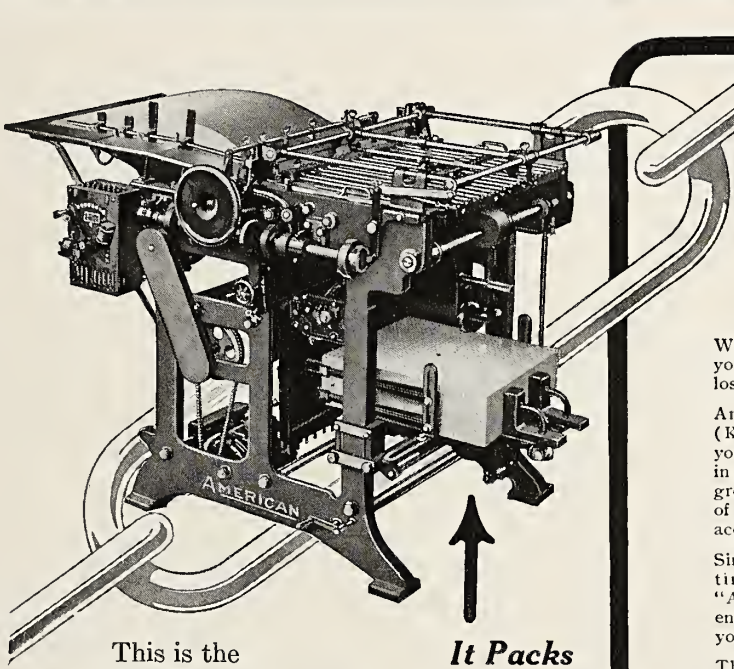

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The "American" is to folding what the linotype is to composition.

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THE AMERICAN FOLDING MACHINE CO.
WARREN,
OHIO

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

Vol. 58 MARCH, 1917 No. 6

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

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The INLAND PRINTER

Vol. 58 MARCH, 1917 No. 6

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FROM THE OFFICE MAN'S DIARY

By C. H. ARMSTRONG

A LITTLE man with pale eyes and large glasses edged up to the counter. From his pocket he took a letter and a scratchy drawing, apparently done with a fountain pen, and showing a deckle-edged sun radiating vigorous but irregular rays of Sanford's purple writing. Referring to the letter at intervals of a few seconds, he said:

"My wife wants a book printed, and she wishes to know if it will be necessary to have a cut made to print this design."

He was assured that the services of the engraver would have to be engaged before the sun could be made to shine.

"Well, then," he said, "she wants a book about the style of the one you printed for Mrs. So-and-So. She liked that paper very much. Now," and he advanced with great boldness to the real heart of his mission, "I wish you would tell me what it will cost to print one hundred copies of a similar book containing thirteen short stories."

He beamed upon us expectantly, as if confident that the desired information was already trembling on our lips.

"How long are the stories?"

"Oh, do you have to know that? Why, my wife has the manuscript. They're all short stories, but I don't know just how many words there are in them."

"How many pages do you think it will make?" Of course, he expected us to tell him that, but we thought it better to place the burden of proof on his shoulders.

"I don't know. That will make a difference in the price, will it? Well, I presume I had better wait until my wife comes down town and let her bring the manuscript to you," he said, with a tone in which were mingled mournful regret at his disappointment and a touch of resentment for our incompetence.

A tall man was waiting. We guessed him as an amateur in the fake advertising game—and won.

"How much will you charge me," he began, in an austere tone, "for one thousand cards about five by seven?"

"What kind of a card do you want?"

"Something fairly good in a white card—yes, that will do nicely."

"What is to be printed upon it?"

"Oh, just an average number of words."

"Have you a copy of the matter that is to be printed?"

"No, I haven't written it yet, but it will be about the average amount for a card of that size."

"Well, I'm sorry, but I don't see how we can give you a price unless we can see the copy for the job so that we can tell how much time would be required to set the type. You see," we patiently explained, "sometimes a job like that requires an hour to set and sometimes it will take from four to five hours."

"Can't you tell me *about* what it will cost?"

"Not without having something more definite on which to base an estimate."

"Very well. Good-day!" and he exhibited a marked inclination to slam the door as he went out.

"My wife wants a book printed."

Peace for a few minutes. Then, enter a committee.

"We would like to get your price for printing a program book for the annual picnic of our Barrel Makers' Union. There will be sixteen pages and a cover, about the size of this 'dummy.'"

Suspicion flitted through the salesman's mind. Where did they get that word and who supplied the "dummy"?

"How many copies?"

"Five hundred — and we will want them next Tuesday."

"What kind of paper do you want this printed on — something pretty good, I presume?"

"Yes, it must be a first-class job. We will not accept it unless it is."

"How is this?" and we brought out a sample of machine-finish book, worth five cents a pound.

"Well, I guess that's all right," said the spokesman. "Doesn't seem very good, though."

"Here's another that's better," and we exhibited a heavier sheet of ten-cent coated book.

"That's a little better," chorused the committee. "But," said the head of the group, "either one will do," as if it really was an insignificant detail to be shoved aside for more weighty matters. "Now, can you give us your bid? We'd like to have you get the job, but we will have to let it to the lowest bidder, so figure it closely."

"Oh, this goes to the lowest man, eh?"

"Yes. We were instructed to get seven or eight bids."

"Hm-m-m. I see." (Business of pondering seriously for a minute and looking through their dummy, wherein were penciled the names of several printers.) "We'd certainly like to handle this for you, boys, but to be frank with you, the Cuttem Printing Company around the corner has made somewhat of a specialty of this kind of work and will probably make you a better price on this particular job than any one else on your list. If I were you, I would see them about it."

"What kind of a card do you want?"

It worked. They took it kindly, thanked us, and moved on to help complete the ruin of the Cuttem Company.

A charming young lady appeared, with a businesslike air, and asked a price on twenty-five hundred booklets to announce the fall opening of a certain semi-public organization. She submitted a sample booklet to show what she wanted, and specifications were soon agreed upon.

After making a careful estimate, and checking it over to see that no error was made and no unnecessary charge included—all the more carefully done because we knew that a very low price would be expected—$48.50 was quoted; a price which would allow a fifteen per cent margin if everything went well with the job.

An expression of dismay appeared on her face. "Indeed, we can't pay anything like that. Our committee told us that thirty dollars was the limit we could spend for this, and they didn't want us to go over twenty-five dollars. Isn't there some other paper you could use that would make it cost less?"

Of course, the total cost of the stock did not anywhere near equal the amount of reduction she desired, but being eager to please the lady, the estimator racked his brain for some method of reducing the price. A cheaper stock was agreed upon. That helped a little. Then a useless flap on the cover was cut off and it was decided to trim the booklet flush instead of making it with an extension cover. When the paring was completed, a new price was made of $37.

Then, enter a committee.

"Well, we'll take it up with the committee and let you know. We want you to do the work for us because we want to be sure of getting a good job," etc.

"Indeed, we can't pay anything like that."

Next morning the young lady did "let us know." She called us up and with much satisfaction evident in her voice, said: "I'm sorry, but we can't let you have that order. I found a printer who would make

it just as we wanted it, with the flap on the cover, and with a better paper inside than you offered us, for thirty dollars. He wanted forty dollars, but I told him that thirty dollars was our limit, and so he said he would take it at that figure."

And then she rubbed salt in the wound by sweetly uttering that time-worn consolation, "We'll have some more work a little later that we will want you to do for us."

Moral.—There isn't any.

THE MAKING OF A NEWSPAPER PRESS*

No. 3—By LOUIS A. SCHMIDT

IN a sextuple press, when the printing units are arranged one in front of another, or one on top of another, making the machine three decks high, and the formers stand in front of the printing units, papers up to twelve pages with all pages inset can be printed on both formers without the use of so-called turning-bars. If, however, papers up to twenty-four pages with all pages inset are to be produced, three sets of turning-bars are required—that is, each of the three full or four-page-wide webs must be slit in the center and one half transferred to the other side. This is accomplished by means of turning-bars. These bars should be reversible, so that the paper can be transferred from the rear to the front or from the front to the rear. Compensators also have to be provided so as to get the paper to register correctly, and the turning-bars should be provided with a side adjustment arranged to operate from the outside of the frame. Instead of placing the folder on the end of the printing units, it may be placed between the printing units; however, this means that the paper rolls will not all be on one end of the press, which is more or less detrimental, particularly if a small crew is to be employed.

The folder can also be placed on the side of the press, in which case all the webs must turn over a bar and a so-called straight run of the paper is not possible. Before the webs are associated at the roller over the former, paste must be applied if the pages are to be pasted together. Of late, however, the majority of papers are not pasted. Some publishers paste the so-called "dinky" or two-page sheets only.

The so-called former is one of the most ingenious and still one of the simplest parts of a web printing-press; it gives the web the first longitudinal fold and consists of a solid triangle of iron which stands at an angle of about sixty degrees tangent to the roller over the former.

The roller over the former is provided with slitters to sever the web lengthwise before it goes down the former. A double-width press has two formers, one alongside the other. When running a double or four-plate-wide paper, the web is slit between the formers, and if a so-called tabloid or magazine size is required the webs are also slit in the center of the former.

On top of the roller, over the former, propellers must be provided to drag or pull the webs along. These propellers can be made of either rubber or leather; of late, brass with a knurled surface is substituted and gives very favorable results. Care must be taken that these propellers are parallel to the roller over the former, so as to pull the web straight and not shift it to one side, which would happen if the propellers were not in line with the roller. The roller over the former has a milled or corrugated surface; it must be well supported by center bearings so it can not sag. The surface speed should be about three per cent faster than the speed of the paper in the press.

In a double-width press with two formers standing alongside each other, both formers must be arranged so they can be shifted sideways and also so they can be raised or lowered. The side adjustment is necessary to suit the dif-

* Copyrighted, 1917, by Louis A. Schmidt, mechanical engineer with R. Hoe & Co., New York.

ferent widths of papers, while the up-and-down adjustment is required to insure a good inset fold. This depends, however, on the quality of the paper and the number of webs. Good paper will stand a better fold, while poor paper is likely to tear, and the formers must, therefore, be lowered.

Below the formers are a pair of so-called leading-in or forming rollers, and below these are the nipping-rollers. These latter rollers pull the webs over the former and are arranged with milled collars which nip the webs in front and rear—that is, in the center and outside margins. The space between these collars can be filled up with pulleys slightly smaller in diameter. The nipping-rollers are positively driven by gears, and the surface speed should be about five per cent faster than that of the paper. They must also be adjustable so they can be closed in or set apart to suit the number of webs which have to pass through them. One of the nipping-rollers runs in spring-seated bearings so as to permit lumps of paper, which may occur when the paper or webs are threaded through the press, to pass through. The adjustment of the nipping-rollers must be such that either the front or rear end can have more bite or nip.

Usually the rear or the end near the back of the former is set slightly closer than the front end near the former point or nose. This depends on the quality of paper used, as poor paper is likely to tear on the nose of the former. The adjustment of the nipping-rollers should be so arranged that either end can be accurately operated from the front and outside of the folder.

From the nipping-rollers the webs or papers are led to the folding and cutting cylinders. The cutting-cylinder is usually arranged as a combination cutting and collecting cylinder, and in this case the circumference of the cylinder is equal to the length of a page, or the diameter is one-half of the diameter of the type-cylinder; it should, however, be one-thirty-second inch smaller than one-half of the type-cylinder.

The cutting and collecting cylinder is provided with the knife which cuts the papers to the proper length, and also with movable pins. In a sextuple, or, in fact, in any machine with two formers and two deliveries, it is preferable to arrange one former with a combination cutting and collecting cylinder and the other former with a cutting-cylinder only, which can have double the diameter of the combination cylinder and two knives instead of one.

The folding-cylinder should, theoretically, have the same diameter as the type-cylinder, but it should practically be about one-eighth inch larger, particularly if the papers are to be collected on the collecting-cylinder. The enlarged cylinder has a longer circumference, and when collecting will draw the papers away from the knife and prevent cutting clippings. To do away with these clippings is also the reason that the collecting-cylinder is made slightly smaller than one-half of the type-cylinder. Another way to overcome the cutting of clippings is to make a recess about one inch wide and five-sixteenths inch deep in the collecting-cylinder, and a bar about three-fourths inch wide and one-fourth inch deep on the surface of the folding-cylinder. This bar tucks the paper into the recess, thereby drawing it away from the knife and preventing clippings.

In the folding-cylinders there are cutting-rubbers which are of various construction but should be so designed that the rubber can quickly be changed in case it gives out during the run of the edition. The folding-cylinders are also provided with two sets of movable pins and two sets of folding devices. The pins carry the paper, after it has been cut, around the folding-cylinder and must be withdrawn when the folding-blade starts to push the paper between the folding-rollers. The pins are operated preferably by a closed cam. There must be a certain relation between the cut and the folding-off point so as to insure an even fold. This relation, however, changes with the speed of the machine, and the folding-cylinder should, therefore, be so constructed that this relation can be changed to suit the speed at which the press is to run.

As stated before, the combination cutting and collecting cylinder is provided with movable

pins. The number and location of these pins, as well as of those in the folding-cylinder, depend on the width of the page; usually four to six pins make up one set, one about five-eighths inch away from either end of the page and the others equally divided between.

The pins in the collecting-cylinder are operated by a closed cam in such a manner that they project out of the cylinder during one revolution and during the next revolution remain in the cylinder; this, however, is the case only when cylinder-collected products are desired. If no cylinder collecting is to be done, the pins are silenced, this being accomplished by locking the pin cam to the cylinder and disconnecting the gear which drives the cam.

When cylinder-collected products are desired, one set of the pins in the folding-cylinder must be silenced.

The paper webs coming through the nipping-rollers are taken by the pins in the collecting-cylinder and drawn around the cylinder. After one revolution these pins withdraw and the pins in the folding-cylinder come out, push through the new webs and also pick up the webs or papers from the collecting-cylinder. The pins in the folding-cylinder take the two papers or sections along until the folding-blade starts to push them between the folding-rollers, when the pins withdraw. All cylinder-collected products have the same number of pages in each section.

In printing-presses with two or more formers the papers can also be collected transversely, and in this case the two sections can be composed of the same or of a different number of pages.

The transverse collecting is accomplished by running both webs down the formers and through the nipping-rollers in the usual way, but then leading both webs to one of the folding and cutting cylinders. Proper care must be taken to register the webs correctly, and the pair of folding and cutting cylinders, as well as the respective delivery which is not in use, should also be arranged so that they can be silenced.

Two formers will produce two sections, three formers three sections, four formers four sections, and so on. A product composed of four sections can also be produced from only two formers by transverse collecting of two sections and then collecting these two sections again on the collecting-cylinder, making a four-section paper in all.

The maximum paper which can be produced from, we will say, an octuple press is a sixty-four-page paper, and it has been proposed to produce this composed of four collected sixteen-page sections. While there may be no mechanical objection to doing this, there is one great drawback, and that is the impossibility of printing the latest news. We will assume that a paper has an edition of 150,000 and its plant consists of two octuple presses. The average net output of sixty-four-page papers for one press is approximately 12,500 papers per hour. To produce 150,000 sixty-four-page papers would, therefore, require at least six hours, and this means that only that news will appear which was received up to the time of starting to print the sixty-four-page papers, six hours before the edition is run off.

To get the latest news in the paper it is preferable to run the sixty-four pages in sections. Forty-eight pages, containing the reading-matter, advertisements and so forth, can be run off leisurely, while the last sixteen-page section containing the latest news would be run off last. One octuple can produce about 50,000 sixteen-page papers net per hour, and it will, therefore, take the two octuples only one and one-half hours to run off the 150,000 copies. This means a gain of at least four hours, which is a very important consideration with any metropolitan newspaper.

Folding any newspaper containing even fourteen pages in two sections has a great advantage for the publishers, as there are four outside pages and four center pages. The latter can be used for double-page advertisements, and all will command better prices for the advertising than inside pages. It is also an advantage from the pressman's point of view, as a transversely collected paper can be run without the use of turning-bars, which insures better running of the press and less waste.

CREDITS AND COLLECTIONS FOR THE PRINTER-PUBLISHER

By R. E. HAYNES

A VERY important part of the country printer-publisher's business is the department of credits and collections. Not many men in this business carry on a strictly cash enterprise, although the number of those who demand cash in advance for subscriptions is rapidly increasing. In the advertising and jobwork departments, the extension of credit often seems to be a matter of necessity, but great improvement could be made in most offices in this respect.

To be upon the safe side in the advertising department, the publisher must exercise judgment in giving space to any new enterprise which may start business in his town, and before the account grows to any size he should look up the past record of the person or persons responsible. Caution is especially necessary in extending credit to those who have had no previous business experience, for no matter how capable a man may be as a workman, foreman or salesman, it does not follow that he will always be able to meet his bills promptly and in full. That is the supreme test.

Transient advertisers should be made to pay in advance. This rule should be followed at all times, as this class of business is the greatest risk which comes to the office. The publisher should also have courage to demand a higher rate than is charged regular patrons and should insist on payment at the time the copy is received, as the transient dealer has only to close up his shop and vanish to avoid payment.

Cheap clothing and jewelry dealers, also "one-night-stand" theatrical companies, seem to be particularly dangerous classes. The publisher will do well to shun all kinds of business from such parties, *unless paid strictly in advance.*

Another kind of advertising which is the cause of much annoyance on account of difficult collections, is the classified department and reading notices. When such advertising is taken in at the office, the copy should be read over carefully and estimated. Unless the advertisement is to be run for a considerable time, cash payment should be asked at once. If the advertisement is received by mail or telephone and the amount is small, it is a problem how to handle the collections.

It does not pay to spend much time, money or stationery in sending statements for small amounts, and it is also a nuisance to be compelled to place such accounts on the regular advertising records. Of course where the advertiser has a ledger account, either for jobwork or advertising, the small sum can easily be added thereto, or in the case of real-estate dealers or others who use reading notices frequently, a running account may be opened.

Where no such account can be handled conveniently in these ways, a small indexed book may be used, entering the name of the advertiser, followed by the number of lines inserted and date of issue. On the first of each month a statement should be mailed to each advertiser whose business has been received during the month, and a check-mark placed after the charge to indicate that such has been done. It does not pay to send these statements repeatedly, for the actually slow account will soon eat up the original amount in postage.

Where such advertising comes from regular subscribers, it is not policy to urge payment too close on small amounts, but it is a better plan to add the sum to the regular subscription account, so it may be paid when the subscriber comes in to "settle up."

In order to make these small advertisements worth putting upon the books, it is best to make a minimum rate of 15 cents or 20 cents and take no advertising for less. This policy assures an amount worth booking when necessary, and

a reduction may be made on two or more insertions if the first insertion does not amount to the minimum at the regular rate per line.

The extension of credit to foreign advertisers and advertising agencies is a subject upon which most publishers need especial coaching, for right here it seems that much of the profit derived from other sources is lost through lack of ordinary good judgment. There is just one rule, and that is, quote the regular rate, less a discount of twenty or twenty-five per cent for handling the business.

After such an arrangement has been made with an agency, look up its rating and see if it is able to pay promptly each month or quarter. No matter how well the advertiser is rated, it is the agency to which the publisher must look for his pay, and unless a satisfactory rating is given (or bank references are provided) no attempt should be made to handle the business.

Some concerns, being unable to give good ratings, proceed to ship plates and instructions to the publisher in hopes that he will "take a chance." If the scheme works, the publisher runs the advertisement for a few weeks and then bills the agency. Failing to get a remittance, he takes up the matter with the advertiser direct and is disgusted to learn that the agent has received his pay in full (for service rendered by the publisher, by the way), but that he (the agent) is without financial standing and accounts against him are not collectable. Generally one such experience is enough for any publisher, but there are others who learn slowly and some not at all.

The handling of credits in the job end of the business is not quite so complicated in some ways as in the advertising department, although, as in the advertising end, there are certain lines of business which are especially poor risks. In this class should be placed work done for *committees,* also charity affairs and transient advertising-scheme promoters.

While the work for scheme managers may be accepted on a substantial deposit, with balance on delivery, yet for the work ordered by committees or officers of local clubs or societies, it is usually impossible to ask advance payment. In many such cases the generosity of the printer is often enlisted and a cost price given on the work. When the affair is over, the committee finds the funds are not what were expected and the printer is lucky if he gets a fifty-fifty deal. There is seldom any come-back on such jobs, either, for if the printer insists on the committee making up the amount, he is sure to lose one or more subscribers and also start many tongues wagging adversely about his business methods.

Another suspicious customer is the stranger who orders high-class work or jobs involving large outlay for labor or stock, and who seems indifferent about the price quoted. When the work is completed there is usually a hold-up on the payment or it is refused entirely, on account of an alleged mistake in printing or delivery.

Job printing for cheap "fly-by-night" concerns, such as have been referred to in an earlier paragraph on advertising, is equally poor business and seldom shows a profit, as these people have nothing to lose by leaving town in order to avoid payment of accumulated bills. Such firms also have a habit of changing managers so quickly that a collector has about as much chance as a soft snowball in the residential portion of Erebus!

Again there are certain forms of printing which are objectionable and not strictly legitimate, such as raffle-tickets, door-prize tickets, etc., and if a printer handles work of this kind he can not use legal means to collect payment if same is deferred.

Last, but not least, may be considered the collection of newspaper subscriptions. Here again the matter of credit extension enters largely, for although the cash-in-advance plan is admittedly the most desirable, yet for some reasons it is impracticable for many publishers to put it in force.

After an experience of nearly eighteen years on a paper having 2,500 circulation, the writer feels certain that a method has at last been established which is as satisfactory as any. The date of expiration is printed upon the label of each paper sent in the packages and on the "singles"

as well, and on the first of each month a special record is made in a book kept for the purpose, showing those subscriptions which expire the coming month. At the same time a colored slip is inserted in the copy of the paper, upon which is printed a statement showing that the paper will be one year in arrears and stop automatically at that time unless the account is paid.

This appears to call for considerable work, but after the system is in use for a year the subscribers learn its significance and the number of slips needed each month greatly decreases. The paper is stopped promptly if the money is not forthcoming, and a circular letter is sent explaining why this was necessary according to the postal rules. An envelope is enclosed and payment by mail is solicited. *Oftentimes this letter produces the back subscription and one in advance as well.*

The accounts that are not brought in by this method are listed alphabetically under the various postoffices, and small statements prepared from them and filed away for the use of a regularly employed collector who goes over the entire territory once each year, in the summer or fall. It will be found that certain names will appear a second time, but these should be cut off promptly, as it does not pay to encourage such habits with slack subscribers.

These methods and suggestions have built up a substantial business here and would seem well worth trying elsewhere.

SOME "CAPITAL" HINTS

By LEWIS HOCHHEIMER

FROM the standpoint of appearance of printed copy few things are of greater importance than correctness and propriety in capitalization. To those familiar with the subject in its larger aspects, two extremes here present themselves. With our brethren of the Vaterland the use of upper and lower case letters is almost wholly regulated by fixed, definite rules, understood and followed by all who lay claim to a knowledge of writing. There is not much greater chance of going astray or varying in the use of these letters in one's copy than there is of confusion as to the proper distribution in their respective cases of the two kinds of type. In Germany these things are, so to speak, *vorgeschrieben* (prescribed, enacted), and to depart from established usage is *verboten* (prohibited), if not by positive law, at least under penalty of offending against good form. With us there is more than freedom in this regard. There is a degree of license that may be likened to the state of things spoken of in Holy Writ, prevailing in the days when "there was no king in Israel and every man did that which was right in his own eyes."

This article is not intended to urge the importation of the German *reglement,* but to advocate observance of those rules, founded in reason and principle and adapted to the genius of our language, adherence to which would insure greater neatness and good appearance in the output of our presses. In point of technique that work is unsurpassed, and it is justly entitled to freedom from the handicap so often imposed upon intelligent and skilful effort by bad material in the shape of copy the parts of which are not properly "assembled." An attempt will here be made to present, in a practical, helpful way, some suggestions in connection with the rules and requirements of good usage in this regard—things so often honored more in breach than in observance.

To begin with what the Germans significantly call the *Hauptwort* (head or chief word), the noun, which in this connection is the most important thing to be considered—we have all learned that proper names are capitalized. It is characteristic of the whole nature of a somewhat elusive and wayward subject that we find in this connection the comment of The Inland

Printer Vest Pocket Manual, that "this is a universally accepted rule, but its application produces many different results, arising in the varied understanding of the term 'proper name.'" This requirement as to the capitalization of proper names, which constitutes the chief rule on the whole subject, may be broadly stated to cover all words that form a proper name. It includes the whole phrase or combination of words forming one name, with three exceptions, to be hereafter noted. It covers abbreviations of such words and extends to the capitalization of words not in themselves proper names when used in connection with other words to form a proper name, or when used separately in themselves to designate some particular person or object. Taking such words as the President of the United States, the House of Representatives, the Supreme Court of the United States, the Hague, the Monumental City, the Merchants' and Miners' Transportation Company, Bunker Hill Monument, Grant's Tomb, the Inland Printer Manual, we are at once put on the track of a number of things.

Firstly, it appears that every word designating a particular person, place or thing, whether by name or title, or by fanciful or popular appellation, is capitalized.

Secondly, it is seen that connectives (conjunctions, prepositions) when used in a name are not capitalized.

Thirdly we find that the definite article ordinarily is lower-cased, not being considered part of the name. But, when a name appears in what may be called elliptical form, as when we speak of The Hague [Duchy], The Atlantic [Ocean], this word should be capitalized. To give another illustration: the Maryland Hotel is written with the article in small letters; but if a hostelry is known as The Maryland (hotel, house or the like being indicated by the use of the article), the word in such connection should be capitalized. On the other hand, if a city is called the Hub, there is then no ellipsis, nothing understood or implied by the use of the article, and hence no reason for a capital. Another distinction here suggesting itself is that between such words as the Johnson House, meaning a hotel of that name, and the Johnson house, meaning the dwelling of the Johnsons (the word house in the latter example not having a proper significance).

The requirement that the whole name should be capitalized applies to geographic names and the like. The Atlantic Ocean, Mississippi River, Rocky Mountains, Allegany County, City of New York, Fifth Avenue, Broad Street, should all be capitalized. In this regard even the modest lane and humble alley must not be belittled. An apparent exception, that may be noted on the authority of the Inland Printer Manual, is that of a designation having mere descriptive significance, as the river Rhine.

All abbreviations of proper nouns are of course capitalized. The upward tendency, which is strong with us, is sometimes evinced by capitalizing abbreviations of certain common nouns. In the case of titles and degrees following surnames this is plainly indicated. We should write Esq., M. D., LL. D., F. R. S., and so forth. The abbreviations Jr. and Sr. should also be written large, and, according to a suggestion that makes for neatness, there should be no comma between the proper name and the addition. Less obvious is there any reason for the almost invariable custom of writing clock time A. M., M. and P. M. It would, however, seem pedantic to criticize what is really an error, but looks so well in print as this mode of writing. According to what is probably universal usage, certain other abbreviations of common nouns are capitalized, to wit, those of compass directions, postscript, manuscript or manuscripts. These should be written closed up (without period or space between letters), thus: SE., NNW., PS., MS., MSS.

Special notice should be taken of certain nouns which often give rise to confusion as to the proper mode of writing. This reference is to what the Inland Printer Manual aptly distinguishes as the "particular" and the "common" use of these words. When we speak of the presiding officer of a particular judicial tribunal, we properly write of him as, say, the Chief

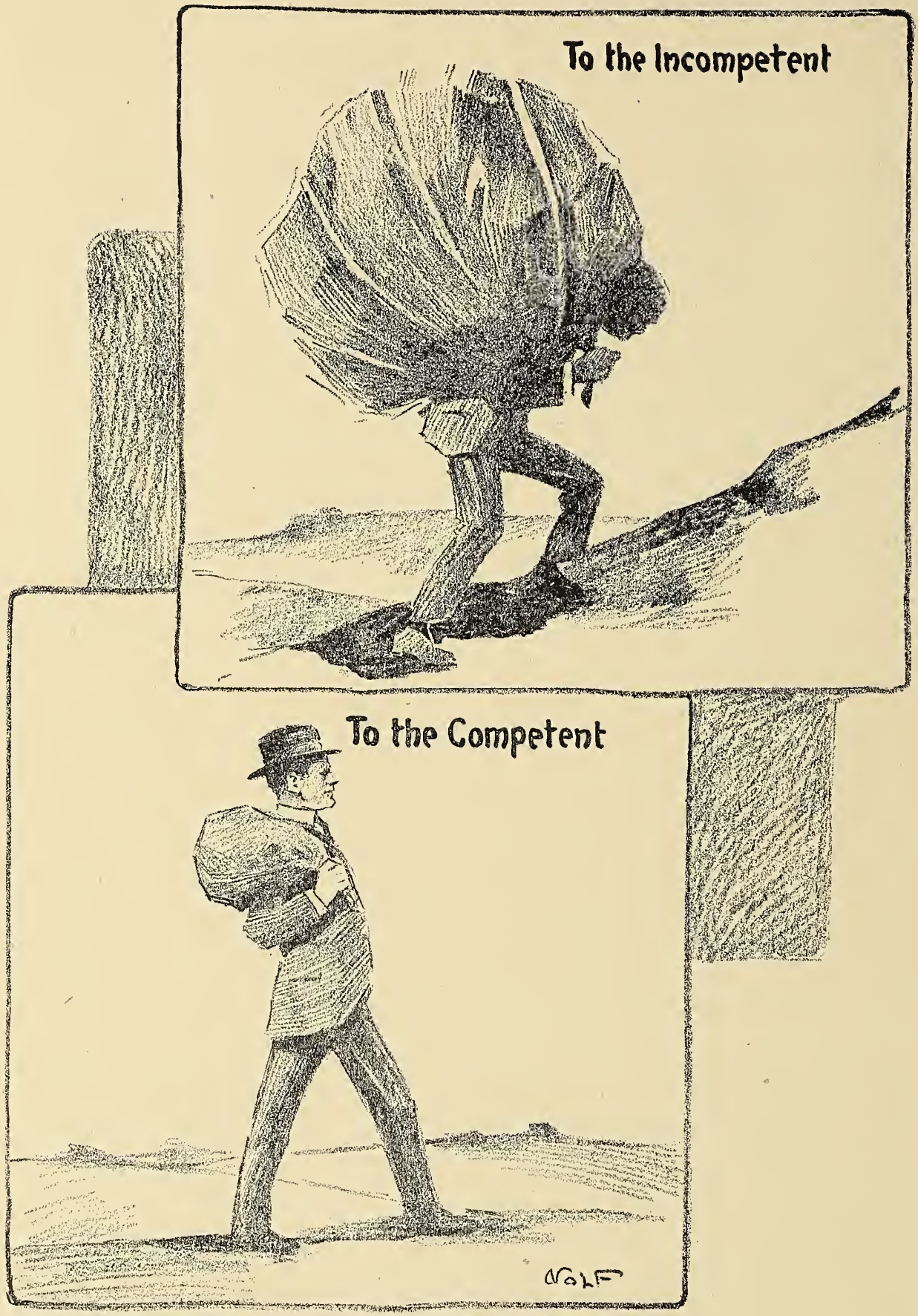
Justice of the Court of Common Pleas, or of the Court of Chancery. But when we speak of a court, of the courts of law or equity, of the judges of those courts, or the like, there is no excuse for the common habit of capitalizing them. The same thing applies to legislation. The Statute of Frauds should be capitalized. But reference in the abstract sense to laws or statutes should be set down in lower-case letters. The Government of the United States, the State of Maryland, the Commonwealth of Massachusetts, are capitalized, as also Government, State, Commonwealth, when standing alone, if used in the particular sense indicated. But, when such words are used in the abstract sense, as when reference is had to affairs of state, to children as the wards of the state, to forms of government, or the like, these words must be treated as common nouns. In reports and accounts, official and unofficial, of judicial proceedings there is often a profusion of capitals beginning words relating to law and legal ordinances, courts and judges, that has the effect of a blemish. The "gladsome light of jurisprudence" seems to dazzle the vision of worthy scribes to the extent of dulling it to their ordinarily nice perception of the demands of good style. This kind of law style, so to call it, reminds one of law Latin, defined by Webster as "that kind of law, or low, Latin, used in statutes and legal instruments — *often barbarous.*"

Next in importance to the rule first quoted is that requiring adjectives and other words derived from proper nouns to be capitalized. Thus, we write America and likewise the American people, an American, Americanize. Two distinctions are to be here noted. Only proper adjectives should be in capitals. Those having no connection with proper nouns, though spelled like other words that are proper adjectives, are begun with small letters. A reference to the writing of the words the *Democratic Party* and a monarch who is *democratic in his ways* will serve for illustration. Certain nouns, adjectives and verbs in which the original signification has become lost or obscured are also proper to be begun with small letters. The line of demarcation in these cases is not always easily drawn. We speak of the Springfield rifle and the bowie knife; Italian marble and the type called italics, as also of roman and gothic type; of Chinese lanterns and chinaware. We may lower-case such words derived from proper nouns as macadamize, mercerize, pasteurize, harveyize, manila, india rubber, russia (leather), venetian (blinds), morocco (leather). In a large number of these words, denoting articles of merchandise or common use, the capital initial has lost its proper function and may be dropped. These cases are on the border-line, and numbers of such words are frequently also written large. Capitals with us are a long-lived generation. They tarry in our midst even after their days of usefulness are ended.

The only words not having a proper significance that are regularly written large are the pronoun I and the interjection O. Pronouns referring to the Deity may be capitalized, with the exception of those beginning with the letter w, as who, whose, whom.

Something should be added as to the writing of compound words. Where each of the component parts is a proper word the capitals are retained as in the words written separately, the parts being joined by a hyphen, *e. g.,* Austria-Hungary, Franco-Prussian, Anglo-Saxon. When proper words are compounded with such prefixes as un, pre, pro, and the like, the proper word retains its capital, the prefix is written small, and the parts are joined by a hyphen, as in un-American, pre-Raphaelite, post-Pliocene. Even here there is a tendency, as stated in the Inland Printer Manual, to write the words solidly and in small letters.

The foregoing observations have sought to deal with some of the difficulties of a subject of a decidedly practical bearing and not altogether uninteresting. The writer has endeavored to maintain a strict and conscientious neutrality between the contending forces of upper and lower case. If at times he appears to act as the ally of the smaller party, crowded out of its rightful territory by its big neighbor, let this be extenuated as American love of fair play.



THE BURDEN.

Drawing by John T. Nolf, ex-printer.

EDITORIAL

For many years past The Inland Printer has followed the plan of using a different cover-design on each issue. For the past twelve months the covers have been printed by the offset process, and have been splendid exemplifications of the possibilities of that process. With this issue we return to the use of a typographic cover, and the same design will be used on each of the coming six issues, variations being made in the method of treatment. Different color-schemes will be used in the design, as well as different colors of paper. In this manner the possibilities for variation in the same design will be set forth. An exception will be made on the June issue, at which time the prize-winner in the cover-design contest, announced elsewhere in this issue, will appear.

There probably is no one business that is more vital to all others than is that of transportation; and to the extent that the railroads of the country are unable to properly operate their lines all other industries must suffer. As printers, we are deeply interested in the railroad situation, which, at the present time, is far short of being what it should be, and should lend our moral support to any plan that will tend toward improvement. The course of procedure evolved and recommended by the Railway Executives' Advisory Committee, representing about ninety per cent of the railroad mileage of the country, a brief outline of which appears on another page of this issue, should commend itself to our attention.

Printing has frequently been referred to as the barometer of business in general. It is an undisputed fact that as other lines of industry thrive the demand for printing increases, and that as need for retrenchment arises the appropriation for advertising or other printing is among the first to feel the cut. It is also true that all lines of industry are more or less dependent one upon the other, for as any one suffers from any cause the effect is felt by the others. This being the case, all classes of business are closely interwoven and, therefore, vitally interested in the welfare of each other. As printers, our product is required not by any single class but by all classes alike, and, looking at the matter from a purely selfish standpoint, if from no other, we should put forth every effort in our power to aid other lines of business in their efforts to improve conditions. Industry in general is now facing conditions the outcome of which no one can foretell, and the demand for united effort and closer coöperation is more urgent than ever before.

Elsewhere in this issue reference is made to some of the drawbacks to efficiency in composing-rooms. Considerable attention has been given to the study of cost-finding in printing-plants, and this should be supplemented by a study of shop arrangement, machines and materials, in relation to their adaptability for the various classes of work handled, so that the greatest output may be obtained with the least amount of effort. A cost system, if properly kept, will show wherein the plant is falling short, which departments are losing and which are making money; and if any department is in the losing class the reason why should be ascertained without delay. The cost system will prove worthless — at the best, no more than an additional expense — unless its warnings are heeded. Competition is entirely too keen — and, no doubt, always will be — to permit of carrying along a department that is not paying its way, and nothing will prevent a department paying its way more readily than lack of system in arrangement. Efficiency does not necessarily mean forcing a worker to increased speed. Properly defined, efficiency means the conservation of the energy of the worker, so that it will be possible for him to produce the same amount of work with less effort, or a greater amount of work with the same effort. Therefore, study the arrangement of the workrooms and eliminate waste motion and unnecessary steps.

General Business Conditions.

What the future has in store for the business interests of the country is a difficult question to answer, but it is a source of great encouragement to note the optimistic attitude that is in evidence on practically all sides. Interesting facts and figures are given in the reviews of general business

conditions, sent out by some of the leading banking institutions of the country, from which we give a few extracts.

The National City Bank of New York states that " the first month of the new year has given good promise for a continuance of prosperity. The leading industries of the country made large profits last year, and are in a very strong position financially. Indebtedness has been paid or reduced, working capital has been increased, capacity has been enlarged and efficiency improved by expenditures in many instances long contemplated and finally made possible by the unusual earnings. Collections have been exceptionally good, and the bank clearings for the month have been about one-third larger than for the same month last year, which were record figures at that time. The outlook for business is excellent, with bookings of firm orders sufficient to assure general industrial activity well into the last half of the year. It is noteworthy that machinery manufacturers in all lines are full of orders and receiving more, showing that the industries are still intent upon increasing capacity."

" An excellent volume of business is still being done throughout this section," says The National City Bank of Chicago. " There is a note of conservatism, however, which is making business men generally base their operations for future contracts upon the developments that are likely to take place after the war ends. This is natural, as there are so many uncertainties to deal with in reckoning with the future which make it impossible for any one to forecast with accuracy. The whole country is discussing the probable readjustment of business, without having very accurate knowledge as to what that will entail. But this feeling of caution is having a beneficial influence for avoiding the pitfalls incident to a period when generous profits make people think that blue sky will continue indefinitely. . . .

" The complete figures of our foreign trade returns, covering the twelve months of 1916, are so remarkable as to merit careful attention by business men. The returns show that the December merchandise exports of $521,000,000 were far in excess of all previous monthly exports and no less than $161,000,000 ahead of the December total in 1915. Furthermore, they were more than double those of any previous December. The striking feature about the returns for the whole year was the unprecedented excess of exports over imports of $3,089,000,000. This total shows a gain over the previous high record export balance of 1915, of $1,317,000,000. . . .

" The outlook is full of interesting uncertainties. Intrinsic conditions are sound, and general opments are encountered. Washington will be the center for news while Congress is in session. Important legislation is pending, and the Supreme Court of the United States has some interesting questions to determine. One of the best features, however, is the recognition by American business men that conditions are so abnormal as to make it highly important for industrial corporations to provide such safeguards as shall protect them against the ' hazards of peace ' as well as the ' hazards of war.' "

The Distribution of Cost and Profit.

A writer in a recent issue of a publication devoted to the interest of linotype operators undertakes an analysis of the charge for machine composition, and in a rather spirited manner takes exception to the charge of $2 per machine hour for time work, stating: " With this price, no one will complain. But with the fact that the operator receives but 62½ cents of this $2, no sensible man can fail to find fault. It is wholly out of all proportion with a just and equitable distribution of cost and profit."

It is not our intention to go into a discussion of the article in its entirety — space will not permit. But we can not help but feel that if the writer of the article had given proper consideration to the many items besides the operator's wages that must be included in the hour-cost, he would have modified the above statement or refrained entirely from making it.

Statements of this kind are not only misleading, they are detrimental to the interest of both the employer and the employee. Then, too, such statements, falling into the hands of the purchaser of printing, lead to an erroneous opinion of the employing printer.

We would not for a moment question the right of any worker to a proper recompense for his labor. But we believe that a very little study of the many items that must be figured into the hour-cost will convince even the least fair-minded that the rate of $2 does not leave the proprietor any more than he is justly entitled to for profit.

The composite statement of cost of production for the year 1915, compiled by the American Printers' Cost Commission from individual statements furnished by members of the United Typothetæ and Franklin Clubs of America, shows a net cost per chargeable hour of $1.957 for linotype composition. This does not include any allowance for profit, merely the items that must necessarily be included before the actual cost is arrived at.

It must be borne in mind that the actual labor is not the only item that must be taken into consideration before the selling price is placed on any

product. The cost of production must include a number of other things, many of which do not show on the surface, and many of the failures in business can be attributed directly to the fact that due consideration was not given the overhead expense.

Supervision, rent and heat, light, power, insurance and taxes, depreciation or reserve for replacement, maintenance, administration — in which must be included the necessary clerical help — and selling, are really but a few of the items that must be included in the overhead, and the omission of any of these is fatal. Besides these, the risk of spoiled work and bad debts must be borne, and proper allowance made therefor.

It is interesting to note, in connection with the composite statement referred to, that the linotype department pay-roll is approximately .663 per cent of the actual cost of that department, without including the proper share of the general expense — that is, the expense which can not be charged directly to the department, but must be prorated over all departments; whereas with the distribution of the general expense included, the pay-roll is but .456 per cent, approximately, of the total.

We believe, as before stated, that a fair-minded consideration of these facts will show that the charge of $2 per hour is not out of proportion with a "just and equitable distribution of cost and profit." Then, too, the fact that the Standard cost-finding system, which was used in the compilation of the composite statement, has received the unqualified endorsement of the Federal Trade Commission, should give additional weight to the figures shown therein.

Efficiency in Selling.

Efficiency, especially with reference to the mechanical departments, has been advocated for some time past, to such an extent, in fact, that it has come to be considered by many as a bugbear. Nevertheless the crying need of the time is for greater efficiency, and it will bear far greater emphasis than has heretofore been placed upon it.

As regards the selling end of business, efficiency has not received the same emphasis as it has in the mechanical departments, though the need is every bit as great. "Creative salesmanship" is a term that has been used frequently in relation to selling printing, and it might be said to be synonymous with "efficient salesmanship." "Efficient creative salesmanship," however, is a far more forceful term and one that may well be said to be necessary in the selling of printing.

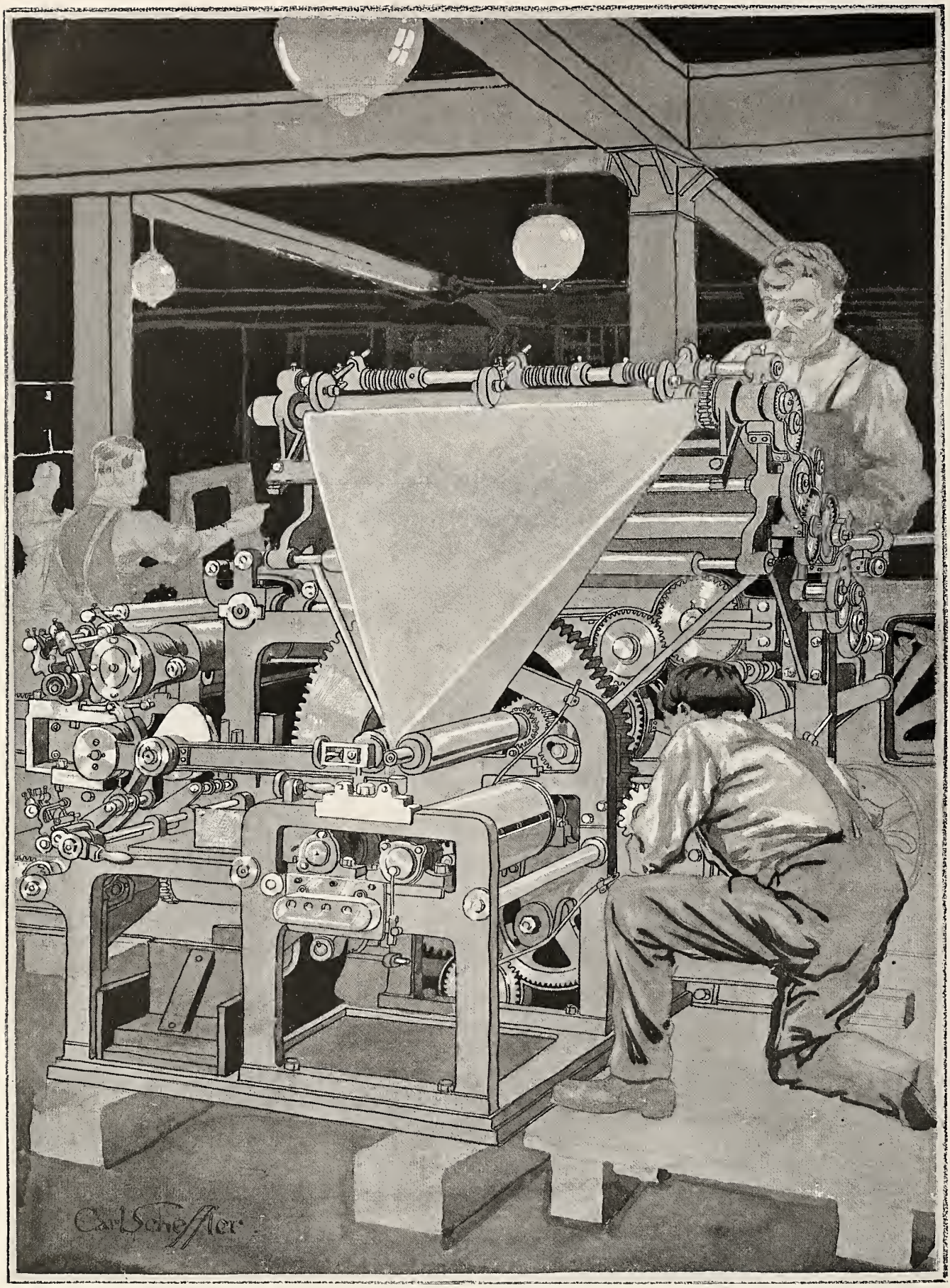
Unlike the majority of commodities, printing can not be manufactured in advance of the order. Printing is solely a service, and should be sold as such; and frequently it requires more efficient salesmanship to sell service than it does to sell an article that is produced in advance and can be shown or demonstrated. Therefore, it follows that high-grade salesmen should be employed to sell the product of the printing-plant.

Hugh Chalmers, president of the Detroit Motor Car Company, during the course of an address at the recent salesmanship dinner, given under the auspices of the Illinois Manufacturers' Association in honor of the trustees of the World's Salesmanship Congress, brought out some points on salesmanship and the selecting of salesmen that are worthy of consideration by employing printers, whether they hire salesmen or do the selling themselves.

"A one hundred per cent salesman," said Mr. Chalmers, "is a man who can sell anything to anybody who speaks the same language he does. The cost of selling is too high. It costs too much from the time the goods are manufactured to the time they are delivered. The only way to take up the slack is by increased efficiency. . . . Many points are to be considered in picking salesmen. I don't believe any man should be hired who can't as easily be fired. . . . I don't believe in employing unsuccessful men. If an egg is bad at one end it is probably imperfect at the other end. I believe in requiring a bond. The ability to give a bond is the greatest certificate of character.

"Again, I don't believe that salesmen are born, not made. They are made, not born. Proper approach is fifty per cent of a sale — it is knowing how to approach your man. The demonstration is the important thing. No man buys until he is convinced, and he isn't convinced until he understands. The closing argument is the third factor. Salesmen need terminal facilities as much as railroads do. I would rather have four or five good arguments that drive in the points than one hundred scattering arguments."

N. A. Hawkins, general sales manager of the Ford Motor Company, another speaker at the dinner, said: "A salesman must have ambition. He must have manhood or he can not win respect and confidence. He must have the observant eye and the organizing mind. He must have the ability to read men. Salesmanship is the biggest word in the business dictionary. The monetary value of everything in the world is based on selling. Business is one-half selling, and salesmanship is its most vital factor. Sales are the purpose of production, and the salesman is the connecting link between supply and demand, equally important to producer and consumer."



INDUSTRIES ILLUSTRATED — ERECTING A FLAT-BED NEWSPAPER PRESS.

No. 20.— From the drawing by Carl Scheffler, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"PRISONERS" WORKING ON INSTITUTION REPORTS.

To the Editor: WHITTIER, CAL., Jan. 2, 1917.

In the January (1916) issue of *The Apprentice Printer*, an item was reprinted from *The American Printer* concerning the work of the printing-school in the Mansfield, Ohio, and Lancaster, Ohio, reform institutions, which was followed by some extremely interesting and important comments. Ever since reading this thoughtful article, it has been in my mind to write a few words concerning some of the points taken up by Mr. Hamilton, editor of *The Apprentice Printer*, in his comments.

Lest what I have to say may appear fault-finding instead of critical, let me say first that I have advocated, ever since assuming charge of the print-shop here, a hold-up on all large expenditures for my department until a state-wide survey of trade conditions can be made. It seems that we may be in danger of slopping over in our enthusiasm for vocational education — there may not be so much vocational instruction after all, compared with the noise made about it.

I feel like taking frank exception to the classification of our industrial-school boys as "prison labor." I believe such a characterization is not only unjust to a majority of the boys, but deplorably inaccurate and unscientific.

Mr. Hamilton says: "There is no certainty that there will be any place for them [reform-school boys] in the industry." I believe Mr. Hamilton must be misinformed to some extent on this point, though, if the records kept in other institutions are as useless as those kept in Whittier State School up to five years ago, accurate information is impossible. During the past five years about fifty boys have passed through the printing department at Whittier. Of these, four have gone to the penitentiary, three of these being hold-overs from a previous régime, and all four spent less than a year under my instruction. Twelve actually earned their living at the trade for a time after parole. Of these, two were unstable and committed offenses for which they were returned to the school. One is holding a responsible position as a traveling salesman. One is working locally, while living at the school. One is with the army, in the band, and another is in the cavalry. One is in jail, one is in another school, and three have not been heard from. Even under existing conditions of transformation here, we show a fifty per cent success. Of graduates of the department before my time, I know personally of two who made good at the trade. One of these worked under me as a department manager. I have heard of others.

Granting, however, that our boys will probably find it hard to obtain employment at the printing trade, it is interesting to note that Mr. Phillips does not discuss the *reasons* for this fact. It happens that this is one of our problems at this institution, and we are studying it systematically; but, like all the problems put up to correctional institutions, it is also much more the problem of the public. It is *your* problem — we are your employees, doing what we can to care for and locate as social units those whom society has, to some extent by its own sins, made unsocial and parasitic units.

To what extent should these boys be deprived of a fair chance to earn an honest living, along with other men?

One of the reasons why reform-school boys have not been received into shops as workmen is that they have not been instructed. My predecessor as printing instructor here, a man of skill and intelligence, was undertaking to instruct his boys in typesetting, stonework, platen and cylinder presswork, linotyping, some necessary bindery work and shop accounting. Two years is about the average time spent by a boy in this institution. Deducting from his printing course all time lost by reason of day-school, discipline, sickness, holidays, etc., it is plain that, under the most favorable shop conditions, the amount of trade-training a boy might acquire would scarcely fit him for a real job in a real shop. His training would be rather incidental; a boy with a keen mind and a natural aptitude for the trade might get a start from which under favorable conditions he might develop into a fair workman, but the boy who needs to be trained for a specific sort of work would stand little show.

My resignation as instructor immediately followed my realization of the situation, but, instead of an acceptance, I received an assistant. There are now three men employed in the printing department, a typographer, a pressman, and a bookbinder, and all working under my general supervision. I believe the appearance of these instructors to be the reason for the apparent increase in the percentage of successes among graduates of the shop.

But a far more fundamental reason for the success of some of our boys is the fact that they have really been reformed in character. The boy who was accepted by the regular army made a record of which any young man might be proud, and the boy who is now in the navy put up a fight against habits acquired on the streets of a metropolis, after his mother died, which puts to shame the best efforts of many a man who looks down on him with supercilious contempt. Why is it deemed accurate to refer to such boys as "criminals," or their work here as "prison labor"? Many of them are merely boys who, from causes beyond their control, have been exposed to moral infection. Unless such boys are cared for industrially they will become enemies of society, unsocial units, costing much more in cold cash than the slight sums they may take as wages from the others mentioned in the articles quoted as "honest laborers."

The first task of this institution is recognized to be the restoration of the social viewpoint of the boy. This point of view is distorted from a variety of causes, many of them entirely disassociated from the boy's will or intent. Incidental to our study of this task, we have learned that a large percentage of the boys sent here are not likely to ever become social units, except under intelligent direction and permanent custodial care. Another group, we find, requires discipline more severe than we are in a position to administer, by reason of our location, equipment, and the presence of a third group made up of boys who are merely victims of the sins of society, but who have neither earned nor would be benefited by the harsher methods.

All these boys can be made partly or altogether self-supporting under proper handling. They can not be so developed in one institution, where they must be mingled and given the same treatment, and a movement is well under way to effect a scientific segregation.

Included in the group of boys whom we refer to as dependents, who have committed no crime except that of being deserted by their natural protectors, are many who are competent mentally and morally to honor the printing trade by their connection with it. The application to these boys of the term "prison labor"— the fastening of the stigma of such a term upon them — is neither fair play, nor an accurate use of language, nor scientific, nor humane. With fairly good instruction, given with due regard to trade conditions in the community, I see little reason for denying them training in this or any other trade.

The second group, sometimes referred to as "incorrigibles," might, by a stretch of imagination, be classed as "prisoners," though the wisdom of such a term seems doubtful. It is too easy and lazy a way to dispose of a serious problem. Scientific classification, based on honest and intelligent study, would probably find a different title for even these. And, anyhow, they must live — by their own labor or that of others. If by their own, why not in a trade to which they are adapted, where they can make the best showing, and can enjoy their work?

The third group, we are told, are morons, or boys who belong to the higher levels of feeble-mindedness. They pass easily in a crowd for normal persons. The accepted scales for measuring intelligence rank them as possessing the mentality of twelve years or less. A boy twelve years old can do many things around a print-shop or bindery. Under careful and humane supervision, he can earn his own living, or more. Shall he be permitted to do so, or shall he be turned loose upon society, untrained, to be forced into criminal life because society is too indifferent to its own welfare, as well as his, to see that he is properly placed? People with feeble bodies are often able to make themselves of very great value as social units, by carefully training and conserving the strength they do have. Where is the wisdom of discarding a great body of mental ability, just because it is not in the largest-sized pieces?

A department of research is conducted in this institution, the first of its kind in California, for the single purpose of studying the boys and the problems of juvenile delinquency. Dr. J. Harold Williams, Stanford University, is in charge, as director of research. Under his direction there are two field workers and an office assistant. Doctor Williams is a clinical psychologist of standing. Medical research is conducted by Doctor Orbison. Mere opinions are regarded as of little value by these gentlemen; they are eagerly interested in the gathering, collating, classifying and thorough study of facts. After enough facts have been verified and compared, there may be a basis for determining what is best to do for these despised unfortunates.

Working in connection with this research department, and under the instruction of Doctor Williams, I have made some tentative attempts to correlate specific trade operations with intelligence levels. Doctor Williams, perhaps joshingly, surmises that we don't need so much intelligence as we imagine for ordinary duties. Anyhow, it has been demonstrated that boys of the grade called border-line, that is, just above the feeble-minded level, are excellent platen-press feeders, and able to do a pretty fair job of make-ready, mark out a book-form overlay, cut a tolerably good half-tone overlay, feed tri-colors with good speed and small spoilage, keep up the color, care for the press and rollers, work steadily and deliver the goods. This not only in the school, but, outside, in well-managed pressrooms.

In bindery work, a boy who is retarded, so that his mental level is about sixty, does some good, every-day sewing, folding, forwarding and, less capably, finishing. He is a steady, truthful, industrious, serious-minded boy who will be a very valuable hand for some shop some day. In the carpenter shop, boys of the same percentage of retardation make very good furniture, fumed-oak desks, chairs, cabinets, and pine stuff, which is gotten out in a hurry.

What many of these boys need is only friendly advice, fatherly interest, somebody to care whether they live or die, suffer or enjoy life. Others need to be cared for as intimately as blind persons, and, if they are, will respond with industry and produce enough to pay their own way.

The other day I saw in Whittier a show-window full of baskets "Imported from Japan." Press reports state that we import paper boxes in large quantities from Japan. Why is it not a constructive suggestion of some value that we make baskets and paper boxes in institutions — that we give our own subnormals a chance instead of Japan's? As psychological research develops, and correlation of intelligence levels with trade operations is realized scientifically, perhaps we will be able to analyze and organize our industries so that the human by-product will be saved as carefully as the "squeal of the pig" in the packing-houses.

HERBERT B. ANDREWS,
Educational Director.

REFINED PRINTING.

To the Editor: NEW YORK, Jan. 10, 1917.

Knowing so well how devoted THE INLAND PRINTER is to refined printing, I am enclosing herewith a poem on the subject which I find in a recent issue of *The Times*, of Jackson, Breathitt County, Kentucky, signed "Uncle Sam." *The Times* is really a live paper, notwithstanding the fact that it is the only one in Breathitt County, which is known as "Bloody Breathitt" because conditions there had a deadening effect upon human life, though not interfering necessarily with newspaper life. This is true because the editors never have provoked gunfire upon themselves and have kept out of range when it was directed where it would do more good, editors being quite proficient in this accomplishment everywhere, and more so in regions where opportunities are not wanting for frequent practice. So much for the medium in which the poem appears. As for the poet, he is not only poet, but painter as well, and probably more houses in Wolfe County, his idyllic retreat, have been painted by him than by any other living artist. His other name is Wilson, no kin to Woodrow, and he has written as many poems as he has painted houses, the only difference between his twin arts being that he gets paid for painting houses. Formerly, *The Hazel Green Herald*, made famous by Max O'Rell, who stated that it was one of the two distinctively American newspapers he had seen in this coun-

try, was the melting-pot for all of Uncle Sam's poetic plenitude — and there was no subject too much for him — but, since its discontinuance, he has been compelled to shunt his Muse over to *The Jackson Times*, in an adjoining county. There is a general hope that somebody in Breathitt will shoot Uncle Sam, not fatally, of course, but just enough to inspire a poem that will splash red from Troublesome to Hell-fer-sarten. He can do it, all right.

Having introduced the stage settings and the hero of the drama, I present herewith the poem:

REFINED PRINTING.

How a Poet Views Our Work.

The print-shop's moved at last,
But moving is no sin,
And now they want a blast
Of business to rush in.
Their jobwork can't be beat,
As all will testify,
And if it's not complete,
They'll just curl up and die.

When they're beneath the grass,
You'll know not what to do,
And murmur, "O! alas,
No other printers in view
To take the vacant places
Of those who did work right;
Our stationery now embraces
A frightful work of fright."

Now, listen to this advice:
Catch them while you can —
They'll do your work real nice
With their new print-shop plan.
No better could command
And know the art so well,
Each one a perfect hand
That none can e'er excel.

There is no need to roam,
But have your printing done
By experts right at home,
The best beneath the sun,
And after you behold
Each masterpiece of art,
Then joy will come untold
And flow within thy heart —

Glad you have tried
The best upon the earth,
And fully satisfied
You've got your money's worth.

UNCLE SAM.

There, sir, what do you think of it? If there is anything to pay, please charge it on the head of a salt barrel where it will keep. W. J. LAMPTON.

CLEANLINESS IN PRINTING-PLANTS.

To the Editor: COLUMBUS JCT., IOWA, Jan. 5, 1917.

Will the employing job printer and publisher ever learn that they lose money through having dirty places of business? There are far too many printing-offices that are nothing but disease-breeding places, and they should be so branded by the boards of health. Yet men and women are expected to work in them day after day and breathe the foul fumes that arise because they are not properly kept clean.

In my travels, and in working throughout the country, I find that there are many offices that are kept neat and clean. Recently, I visited two offices that were a credit to the owners and a joy and pleasure to those who work in them. There is no sense in having dirty and filthy shops, and the old idea of putting a printing-shop upstairs or on some side street or in a basement is wrong. It may be true that the owner may not have the wherewithal to erect a building of the latest type, but he can surely keep his shop looking respectable. Too many plants are looked after by a "devil," who sweeps when he pleases, generally waiting until the force gets to work in the morning to kick up the dust.

Dirty shops are the poorest kind of economy. My experience has shown me that the office having the cleanest shop gets the business. Why should the business of printing be behind that of the grocer, butcher, or any other enterprise? All these strive for cleanliness. It is no wonder some printers fail to get the business of discriminating people. Neither can it be gotten with old, dilapidated presses, and old faces of type. This is a progressive age, and a forward-looking one. Will your brother printers be content to work and have other men work in a place that is unclean? There is no excuse, because it is the proprietor's business. The printing-office and plant can be kept clean, and, if you are not doing it, you are the loser. After a shop is once well cleaned it is not much of a task to keep it that way. It will pay to keep it so much in excess of the time and effort in keeping it so. FRED F. FLATT.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

AN embargo has been put on the shipment to Norway and the Netherlands of goatskins, kidskins, bookbinding leather, morocco, roans, Persians, etc.

IT is announced that Sir Henry Dalziel, member of Parliament, has bought the *Pall Mall Gazette* (London), which was recently the property of Lord Astor.

THE Paper Commission will now consider applications to exchange licenses for the importation of paper-making materials for licenses to import paper, on the basis of licenses for 29 hundredweight of paper for 30 hundredweight of materials.

ROBERT MORE, a noted bookseller and stationer of Glasgow, died recently, at the age of seventy. Mr. More was the first president of the News-Agents' and Booksellers' Union, and was a member of the Stationers' Company of Glasgow, but some years ago retired from active business.

AMONG the late additions to the list of goods importation of which into England is for the time being prohibited are electrotype printing-blocks, steel paper-fasteners, Mullen's paper-tester, printers' iron spacing-material (furniture), stencil-cutting machines and aluminum sheets. Rubber-stamp inking-pads (in tin boxes) are not prohibited.

IT is stated that the high price of paper, cards and other materials had no appreciable effect on the card trade for the last Christmas season. This is believed to be due to the prevailing prosperity among the working classes in the munition-making areas and in the important centers of population. Cards of a florid and showy design sold best.

PRINTING has been hard hit here by the war, states a recent report. About 30,000 of the craft are in the service in various branches, and those left are not enough to do

even the reduced printing that is called for. All of the printing-machine engineers are on munition work, and there has not been a printing-machine made at Otley in the past two years.

THE *Publishers' Circular* gives statistics showing that there were published in the United Kingdom 9,149 books and pamphlets in 1916, a decrease of 1,516 from the figures of 1915. Fiction seems to have gained, however, as the total issue of such for 1916 was 1,830, as against 1,693 for 1915. Technology fell off from 520 volumes in 1915 to 275 in 1916, and science from 698 in 1915 to 374 in 1916.

IN replying to the question, "What is a newspaper?" asked by the London and Provincial Retail News-Agents' Association, the Home Office states that the sale of newspapers was exempted from the early-closing order so that the public should be able to obtain the day's news after the closing hour. The expression, "newspapers," should be regarded as *not* including periodicals and magazines, whether registered as newspapers for postal purposes or not.

THE photogravure process is being used to print a new issue of £1 notes, of which the first lot was available for the public about January 22. The size of the note is $5\frac{15}{16}$ by $3\frac{5}{16}$ inches. The front of the note shows King George's head, and on the back is a view of the Houses of Parliament. Tan-brown, greenish-brown, green, purple, and black inks are used in printing, so the note means much press-work. Perhaps, with this example before them, the powers that be may be induced to continue with the plan started several years ago of making the United States paper money of smaller dimensions, which plan — in the estimation of your correspondent a very good one — seems to have fallen asleep.

GERMANY.

AT the end of last October, 38,500 German union letterpress printers and 6,026 lithographers were still available for work. The respective percentages of unemployment were 0.3 and 1.3.

THE Nordisk Films Company recently produced a film showing the production of a modern illustrated magazine, which was displayed to the public in Dresden "movie" theaters. The various phases of getting out the fashion monthly, the *Hjemmet*, were pictured in a very clear and comprehensive style.

IT is claimed for a new substitute for leather belts, made in Germany from paper yarn, that it has stood a satisfactory and prolonged test in various industrial institutions in which the new belts have been used for transmission up to ten horse-power. They are made in sizes of from 2 to 15 centimeters ($\frac{4}{5}$ to 7 inches) in width, and from $\frac{3}{16}$ to $\frac{3}{8}$ of an inch in thickness.

SWITZERLAND.

A COMPANY at Wädenswil (on the Zurich sea) has put on the market an apparatus for melting metal by electricity, to be attached to linotype machines. It is claimed to operate satisfactorily, and obviates the fumes from gas.

THE strike of the printers in Geneva has come to an end through an agreement between masters and men. The strikers were not fully satisfied with the offers made by the master printers' syndicate, but finally consented to take what they could get.

THROUGH a decree formulated December 19, last, the Legislature has fixed maximum prices for paper. These are based upon the findings of a commission of experts, which was appointed to investigate the problem. Penalties for non-observance of the decree, ranging from 50 to 20,000 francs, including possible imprisonment also, are made part of the new ruling; confiscation is also provided for extreme cases.

IN December the master printers consented to an increase in the war-time bonus allowed their employees. This is now fixed for married men as follows: For those whose salaries are from 36 to 46 francs per week, 14 francs; from 46 to 58 francs, 10 francs; over 58 francs, 7 francs. For the unmarried men, as follows: On salaries of 36 to 46 francs per week, 8 francs; 46 to 58 francs, 6 francs; over 58 francs, 4 francs.

FRANCE.

THE noted Doublet typefoundry at Paris has been bought by the equally well-noted Deberny typefoundry of the same city.

THE organ of the French printery work-people, *La Typographie Française*, announces that the paper it is printed on now costs 20 francs per ream, instead of 7 francs, the former price.

THE price of copper rules and leads recently rose from $3\frac{1}{2}$ francs to $4\frac{1}{2}$ francs per kilogram, and electrotypers' products, which had advanced twenty-five per cent in price, have now advanced five per cent more.

CHARLES DES GUERROIS, a recently deceased savant of Troyes, set apart in his testament the sum of 8,000 francs, the interest earned by which is to be devoted to four yearly prizes for superior work, to be given compositors of the city not connected with newspapers. The testator had the idea that a handsomely gotten up book was like a poet's greeting to his friends, and that honor and distinction were due to him that produced it, to serve as an encouragement to continued efforts to achieve the ideal.

THE ARTISTIC TEMPERAMENT.
Photograph by Eugene J. Hall, Oak Park, Illinois.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

English Pound Notes Printed by Photogravure.

Every photoengraver has marveled at the British Government issuing pound notes that were so easily counterfeited. After much experimenting and expert advice, new pound notes appeared at the end of last month printed by photogravure in colors. On the face of the note is printed a portrait of the King in greenish-brown ink, while the main design is in a tan-brown ink. Some of the decorative scrollwork is printed in green and purple. The lettering and denomination of the note are printed in green. On the back a representation of the Houses of Parliament is printed in brown ink. The paper, of course, is special, heavy banknote paper with very elaborate water-marks. The name of the firm that has the contract for the printing was not permitted to pass the censor.

How the War Affects Processwork.

William Gamble says that the process trade in England is becoming more and more depleted, owing to military demands. He estimates that, from the two hundred shops in his country, about one thousand, or over half of the workmen, have gone to war.

Frank Colebrook says that English process companies have been informed that they can not have the old freedom to buy copper for photoengraving. The alternative is the use of zinc for half-tones.

"Pinaverdol, Pinachrome and Pinacyanol. A good price will be paid for these dyes, even in the smallest quantities," is the way an advertisement reads in *Processwork*.

The difficulty of obtaining bathholders for nitrate of silver has brought into use a wooden bathholder made from California redwood. And these are so satisfactory that processworkers are not likely to go back to the use of glass for this purpose.

Inking a Zinc Plate with Etching Ink.

James C. Chapin, Cincinnati, is having trouble with the inking of zinc plates with etching-ink in cold weather. He can not find a composition roller suitable to the purpose. They are either too hard or too soft, and he wants a recommendation as to the kind of composition roller to order.

Answer.— The proper roller to lay a thin, even film of stiff etching-ink on a zinc plate is a smooth skin litho. roller. There seems to be nothing to take its place. Good etching-ink contains so much wax, asphaltum and resin, among the other ingredients, that it is exceedingly tacky, and it requires a roller with the tough surface of leather to withstand the suction which accompanies the operation of rolling up. If the film of ink, after being laid on a zinc plate with a leather roller, is examined with a powerful microscope it will be noticed that it has a nap on it like velvet, the ink standing up like so much fine hair. It has been the writer's practice to lay this nap down with a composition roller, thus getting a smoother and sharper ink line on development. Attention to little details like this make the difference between good line-etching and the ragged line product that is turned out so hurriedly and cheaply. It might be added that if the dead ink is scraped from the leather roller frequently, and the roller is rolled up in litho. varnish and allowed to remain that way over Sunday, it will always be in good condition and should last many years in service.

An Etching Poster.

For the exhibition of etchings, which will take place at the National Arts Club, New York, February 28 to March 23, under the auspices of the American Institute of Graphic Arts, a poster has been received which is most attractive and unusual. It is printed on a sheet of heavy stock, 15 by 20 inches in size. On the upper half is an etching, 9½ by 10½ inches in size, by Arthur Corey. This was printed as usual on a copperplate press. Underneath the etching is the announcement of the exhibition, printed typographically in bold type. The whole is a poster that would be a treasure to the collector, and reflects the good taste that marks all the printing put forth by the American Institute of Graphic Arts.

Half-Tone Negatives Unequal in Thickness Throughout.

"M" Engraving Company, New York, wants to know the cause of some half-tone negative films being unequal in thickness throughout, so much so that the copper plate can not come into intimate contact with the thin spots in the film. They call it swelling of the negative film in spots.

Answer.— All half-tone negative makers experience this trouble at times, and it is one of the most difficult things to account for. The writer's explanation of the cause is this: It will be found chiefly in half-tone negatives that have been made contrasty by intensification and reduction, or "cutting," as it is termed. Therefore the cause of the trouble must be sought in the intensification. The photographer starts with a negative with a broad, thin dot in the transparent shadows, while the transparent dot in the high lights is not closed up enough; this he tries to remedy by several intensifications and reductions. When pouring on the silver and copper solutions alternately, to "build up" the intensity, the following is probably what happens: Both the silver and the copper "build" on the isolated dots in the shadows first, and the photographer, in his hurry, does not allow either the silver or copper solutions to penetrate through the film in the high lights. Repeating this operation in the same way, he gets the intensified dots thicker than the high lights. He may finally clear the negative with a dash of muriatic solution,

which destroys the albumen under some parts of the film and not in others, so that, when the negative film is turned, some parts have a glossy appearance, showing that the albumen substratum has adhered to the negative film in patches. The remedy for it all is to get the negative right by exposure and not rely on intensification and reduction afterward.

Anastigmat and Aplanatic Lenses.

R. K. Thornton, Cleveland, writes: "Kindly let me know through your department the difference between an anastigmat and an aplanatic lens."

Answer.— There should be no difference. The word anastigmat means without astigmatism, which is the defect in a lens which prevents the sharp rendering of horizontal

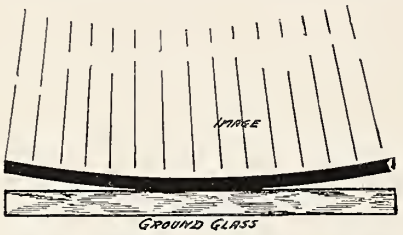


Fig. 1.— The Saucer-Shaped Image with an Ordinary Lens.

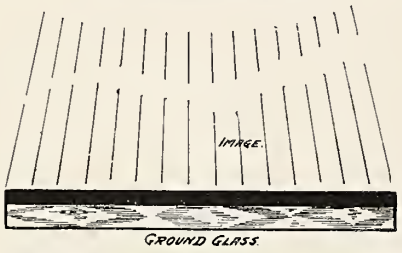


Fig. 2.— The Flat Image Given with an Anastigmat Lens.

and vertical lines out to the corners of the plate. The image which reaches the ground-glass from an ordinary lens is saucer-shaped, as shown in Fig. 1. This image can be given greater depth by using a small stop, but it requires great increase of exposure. An anastigmat or aplanatic lens corrects this defect and gives a flat image as shown in Fig. 2; and this even with the largest diaphragm so there is no necessity of stopping down to sharpen the focus at the corners. It is obvious that an anastigmat or aplanatic lens will work much faster over a given area than a rapid rectilinear or other lens that is not corrected for astigmatism. It is necessary that the ground-glass must register absolutely with the sensitive plate in order to get satisfactory results with an anastigmat or aplanatic lens.

Stopping-Out on an Enamel Print.

"Can any reader tell me of a method for stopping-out on an enamel print, to print a tint on a required part, not all over?" This is a question asked in *Processwork*, and the answer follows:

There are two methods, either of which may be adopted for stopping-out portions of work on an enamel print, in order to print a tint only where it is required. The first method consists of blocking-out with an opaque pigment those parts on the half-tone negative where the tint is required, printing on the metal plate, afterward burning in to a pale yellow color. The metal plate is then recoated and dried. Those parts of the plate where it is not desired to print the tint are painted over with a thin solution of gum arabic containing a non-actinic dye, and as soon as it is dry the plate is printed in contact with the tint negative. On development in the usual way the gum solution will wash away, leaving the work underneath quite free from the tint. The plate is then burnt in to the ordinary strength of color.

With the second method, instead of stopping-out on the half-tone print with the gum solution, a print on metal may be made and burnt in slightly, as before. It is then recoated and printed in contact with the tint negative. After development, the tint showing on those parts where it is not wanted may be carefully stumped away with a piece of soft wood sharpened to a suitable point.

As to Degeneracy in Art.

"Artist," New York, writes: "Your article on 'Cultivating the Ugly,' in the September issue of THE INLAND PRINTER, hit degeneracy in art so hard that advertising-art departments that were using the ugly in art, simply because it was so shocking, have discarded it and are now striving for the beautiful or real art. The January issue of *The Art World* supplements your article with the enclosed declaration on the subject, which is so strong that I wish you would reprint it."

The declaration of *The Art World* follows:

"That the creation of the beautiful is the sole aim of the Almighty and the supreme law of the universe is proved by the fact that everything in nature, from a mollusk to a man, when perfect in type, is beautiful.

"Therefore, when an artist rebels against this law, and in his works boldly departs from the beauty of nature, and by a process of deformation uglifies those forms which the cosmic volition strives unceasingly to make beautiful, and does this deliberately through a false philosophy, he is intellectually either undeveloped or a degenerate. And so any worker in any of the arts who deliberately stamps his work to any degree with licentiousness is a moral degenerate. And when any such artists, either through intellectual obliquity or moral viciousness, attempt with cynical casuistry to allure their fellow men to contemplate or buy their works, which by virtue of their falsity are a social menace, they and their works and all those who support them should be frowned upon by the World of Art."

A Glass Famine.

"Color-plate Maker," New York, complains to this department that he has been searching the optical dealers for a prism for a lens with a four-and-one-half-inch aperture without success, and wants to know if we are so dependent on Europe that we can not make prisms here.

Answer.— If prisms were an absolute necessity and there was much demand for them they would be made here; but heretofore they were obtained of such excellent quality from Europe, and at a price that could not possibly be approached here, that there was no inducement for competition. But back of the manufacture of prism and photographic lenses is the question of glass, and suitable glass can not be had in this country. The glass commonly made in the United States is known as "crown" glass. To make lenses, "flint" glass has been used in combination with "crown." Messrs. Schott, of Jena, Germany, experimented with the introduction of new materials into glassmaking, such as aluminum, antimony, boron, magnesium and phosphorus, producing glasses with new properties which enabled the manufacture of the wonderful anastigmat and apochromatic lenses so necessary in color reproduction. Glassmakers in France and England were following the successes of Schott in the celebrated Jena glasses when the

war came on, and the factories for lenses were commandeered by their respective governments to make only binoculars and periscopes for war purposes. The manufacture of photographic lenses and prisms has been abandoned and glass suitable for such purposes has been confiscated solely for war uses. This has brought about a genuine glass famine, which is being felt by the photoengraving trade. Lens, prism and screen makers can no longer get glass to use in their factories, and this is the explanation of the difficulty in getting a prism.

The Development of Rotary Photogravure.

Joseph F. Knapp, vice-president of the Alco Gravure Company, of New York, gave a clear description of the intricacies of rotary photogravure platemaking and printing before the American Institute of Graphic Arts at the February meeting. When describing the development of rotary photogravure in their establishment, he said that their first press printed a sheet 18 by 22 inches in size at a speed of 700 an hour; their latest perfecting press delivers sheets 38 by 50 inches, printed on both sides, at the rate of 4,800 an hour, and their establishment is running to its fullest capacity twenty-four hours a day, with orders sufficient to keep them running for a long time. In the discussion that followed, Charles A. Stinson, of Philadelphia, said that his firm felt the encroachments of rotary photogravure into its photoengraving business, and he had come ninety miles to hear this practical talk of Mr. Knapp's, for he expected his firm would have to go into rotary photogravure to keep up with the progress of the time.

THERE ARE "DUTCH WITNESSES" IN ALL COUNTRIES.

An amusing episode from a Dutch court is reported as literally true and reads as follows:

Minheer Moffje was called to court as a witness and much depended upon his testimony. Every word he was to say was important, and defendant's counsel, as well as the judge, tried to impress this upon the witness.

Defendant's Counsel — Can the witness tell us the occurrence exactly as it happened — if possible in the words of the accused?

Witness — Certainly. He said he would give me five gulden if I would not testify against him.

Defendant's Counsel — Well, he did not say, "He would give me five gulden!"

Witness — Is that so? He wanted to give you five gulden, too?

Defendant's Counsel — No.

Witness — Not? He said to me he wanted to give me five gulden.

Defendant's Counsel — You do not understand me. I mean he could not have said "He," because he must have talked in the first person.

Witness — No; I was the first person who spoke.

Defendant's Counsel — You were the first person who spoke, but he did not speak in the third person.

Witness — No, of course not; we were only two, he and I.

Judge — Now, witness, listen to me for a moment. He could not have said, "He would give you five gulden." Perhaps he said, "I will give you five gulden."

Witness — No, your honor; there was nothing said about you. Why should you give me five gulden? I know nothing about you.

Judge — You may sit down.— *Wm. D. Murray, in West Publishing Company's Docket.*

Written for THE INLAND PRINTER.

THE ART OF MAKING ENGRAVINGS FOR MEDALLIONS.

BY ROBERT F. SALADÉ.

FOR a considerable period the writer has been an ardent admirer of the work of Adam Pietz, and in his workshop and studio at 1011 Chestnut street, Philadelphia, I have spent many enjoyable moments watching the artist at close range working upon a variety of beautiful things. The versatility of Adam Pietz as an artist is remarkable. He is a sculptor, medallist, heraldic designer, painter and steel-die engraver. He is a master of all these arts, and

Adam Pietz.

although he has achieved great success with all of them, his work as a medallist seems to attract most interest and attention.

Among Mr. Pietz's clientage are many prominent men and women, notable as lovers of the fine arts in general. They come to Adam Pietz for heraldic designs, steel and copperplate engraving, medallions, portraits in bas-relief, bronze tablets, etc., because they know that all of his work is esthetically correct in addition to being of the highest quality. When this artist cuts a set of steel dies, for instance, of a coat-of-arms for printing and embossing in colors, they are not merely good steel dies — they are examples of fine art.

"Explain to me minutely how engravings for medallions are made," I suggested one morning while interrupting the artist's work at his studio. On this occasion he was busy engraving a special subject upon a heavy gold seal finger-ring. The bright metal particles flew in many directions as he worked away. Many an artist, no doubt, would have "assisted" me to the door for asking information about "trade secrets," but I knew by this time that Adam Pietz was not the type of man to keep his knowledge from others. He holds no "secrets" from any one. In truth,

he takes delight in *teaching* his apprentices all the important details about his work.

"Have lunch with me to-day at the Sketch Club," was his ready response to my suggestion, "and I will be glad to tell you all I know about the art."

Needless to say, at the appointed time I was on hand at the historic Philadelphia Sketch Club, 235 South Camac

Portrait by Adam Pietz.

street. We secured a table in the "rathskeller," ordered a meal in regular Bohemian style, and it was not long before Mr. Pietz told me the interesting "story" briefly outlined in the following:

"The art of making engravings for medallions with me is really a pleasure and pastime aside from my regular work of engraving steel dies of every description for fine stationery, and so forth. Being in search of advancement in the field of regular engraving, I took up the work of making medals because in the medallion I found the nearest approach to a fine art in relation to high-class steel-die engraving.

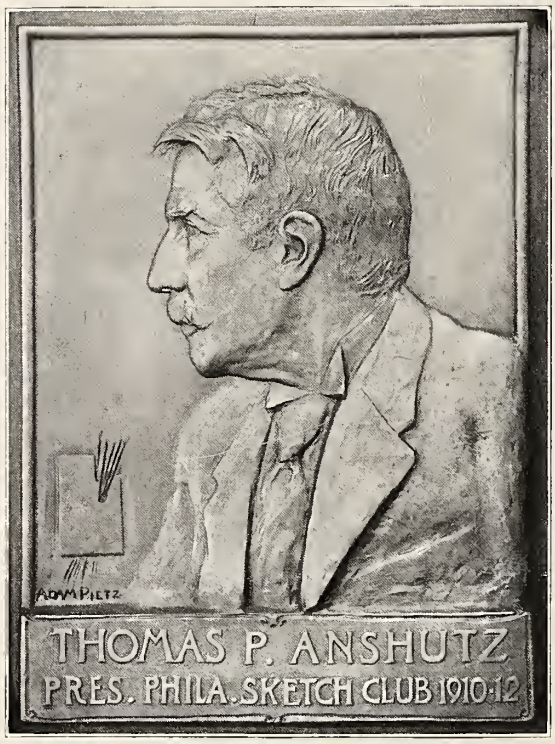
"I will endeavor to explain the ordinary process by which medallions are made: Now, in a case where a portrait is desired, if the subject is in life, it is advantageous to make an original drawing and a modeling from life. When a portrait of a deceased person is wanted, the drawing can be made from a photograph. After the drawing has been completed, the subject is modeled in relief, which is then cast in plaster. The plaster casting is now turned into bronze to be used as a pattern in the reducing-machine. This machine, which makes reproductions of the original model in metal form, is a wonderful device. Its 'feeler,' working from the dead center of the model, directs a tool on the cutting end which cuts a finished reproduction of the subject into the steel die. It can be set to cut dies in many sizes. For example, a die can be cut to almost any smaller size than the original casting. The machine can also be set so that the depth and height of the cutting can be regulated to any degree desired.

"This process is usually followed for cutting figure and portrait dies in steel. The steel dies are hardened after the cutting has been completed. Such dies can be utilized for embossing on fine stationery, etc. The same process described is used in the making of dies for the major portion of all fine coins.

"In cases where considerable numbers of the same design of medallion, coin, steel dies for printing and embossing, etc., are desired, the reducing-machine is used in making what is called a 'hub.' The hub, being cut in relief, is like a steel punch, and it will enable the worker to transfer the portrait or other design to any kind of metal any number of times. Cutting the die directly from the bronze model means hardening the die without it being possible to make duplicate dies except through recutting from the original model. Now, with the hub, any number of *duplicate dies* can be punched. Understand, when the machine makes a die direct, the cutting of the design is in reverse. When the hub is made, the subject is cut in relief.

"I hope that the reader will not confuse the making of a hub with the striking of the medals, as that is still another process. The medals are struck from hardened steel dies, and not from the hub.

"The reducing-machine is seldom used in the cutting of steel dies for the stamping of stationery, as ordinarily



Portrait by Adam Pietz.

only one of such dies is required. Nine-tenths of such steel-die work is produced by means of hammer and chisel, the lettering or design being cut by hand directly on the steel bars, which are afterward hardened. It might be well to mention the fact that a deeply cut, hardened steel die can produce as many as 200,000 impressions of printing or embossing without showing great wear.

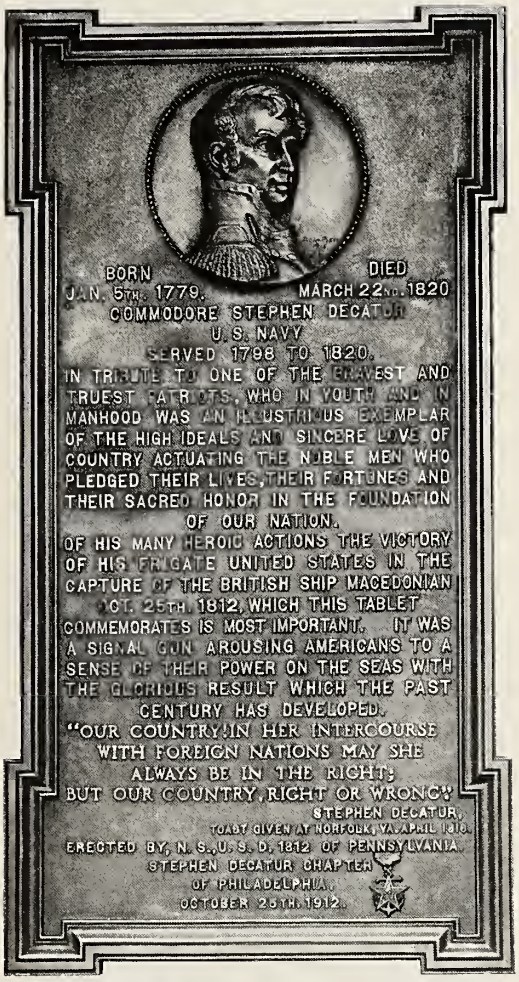
"In order to execute a medallion of the highest quality, it is essential that the artist be an expert draftsman in addition to being a sculptor in relief and round. He should

also possess a technical knowledge of all branches of engraving and should be proficient in lettering. For this art it would not be necessary to have an extensive knowledge of color, although such knowledge would be of great value in the work."

"Speaking of engraving and plate printing for social and commercial purposes," I said, "has that field developed extensively during the past few years?"

"Most emphatically so," Mr. Pietz answered. "In recent years the engraving of steel dies, and of steel and copper plates, has become one of the greatest assets to fine art printing the world has known for centuries. The invention of the power steel-plate printing and embossing press has played an important part in the developing of the business. You know, before the power press was perfected, there was not much possibility of printing from steel rapidly and economically, for the simple reason that the hand-power machines were too limited in their scope. No die over 3½ by 4 inches in size could be handled, and the dies had to be inked and wiped by hand.

"Now, while a great deal of fine steel-die stamping for stationery and so forth is still being done on hand-stamping



Medallion of Stephen Decatur, by Adam Pietz.

presses, larger dies up to 6 by 10 inches in size are being worked on the power machines with remarkable success, the inking and wiping of the plates, or dies, being done automatically.

"I wish to call especial attention to a special branch of the business which has grown and extended wonderfully during the past few years through the advent of the power press. This is the greeting-card field. There are now in the United States nearly a hundred firms specializing in the manufacture of greeting-cards suitable for birthdays, Christmas, New Year's, and other holidays. Millions of these novelties are being turned out in designs of rich colorings, gold, silver and bronzes.

"To succeed in the art of steel-die engraving for fine stationery and greeting-cards, one must be a close student

Seal by Adam Pietz.

of the fine arts, or the results will be mediocre. It is a lamentable fact that the average engraver fails to take any high artistic interest in his daily task.

"There is a close relationship between the processes of medal-making and engraving steel dies for printing and embossing. The die for paper-stamping is of high-quality machine-steel, and is generally about one-half inch high. A die for a medallion is from two to two and a half inches in thickness, according to the mass and subject, and is of first-class tool-steel. So far as the engraving work itself is concerned, however, there is very little difference between the two kinds of dies. As I stated in the beginning, my reason for taking up the medallion art was for the purpose of raising my regular work to a higher standard, and I am pleased to be able to say that the results have been gratifying."

One of the most important portraits by Adam Pietz is a bronze tablet of Thomas B. Anshutz, which is now hung in the Philadelphia Sketch Club as a memorial. For many years Mr. Anshutz was president of the Sketch Club, and he was a famous teacher at the Pennsylvania Academy of Fine Arts, Philadelphia.

Of next importance is Mr. Pietz's medallion of Stephen Decatur, placed in the Administration Building of the Philadelphia Navy Yard.

Adam Pietz was born in Offenbach, Germany, and at an early age he sailed for America, where he settled. He has studied abroad, at the Art Institute of Chicago, the Pennsylvania Academy of Fine Arts, Philadelphia, and other institutions of like character. He has been a regular exhibitor at the Academy of Fine Arts, and at the Panama-Pacific International Exposition in San Francisco he was honored by the sale of one of his medallions. Throughout his life Mr. Pietz has always endeavored to advance in his profession, and, with Stevenson, can exclaim, "I know what pleasure is, for I have done good work."

This versatile artist is not only doing elegant work in metals, but he is also accomplishing noteworthy productions in water-colors, oil and clay modeling. It is a treat for the art-lover to visit the studio of Adam Pietz, where there is a private exhibit of beautiful oil-paintings, water-colors, prints of fine engravings, sculpture and splendid medallions.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Matter for Personal Choice.

P. E. C., Savonburg, Kansas, writes: "Please tell me which sentence is correct: 'On last Friday night, the Pleasant Hour Club, their Husbands and ———? were royally entertained by Mr. and Mrs. Brashear.' 'On last Friday night, the Pleasant Hour Club, their Husbands and (?) were royally entertained by Mr. and Mrs. Brashear.'

Answer.— Neither of these would ever appear in my own writing. When any one does write a sentence like it, there is absolutely no choice between the two forms. As a proofreader I should simply accept without question what was written.

Headings.

C. G. A., Chicago, asks: "Will you please inform a proofreader if the following list of words used in upper and lower case headings, etc., is complete? If not, please give me the additional ones: and, as, at, but, by, for, from, if, in, of, on, or, than, the, to, with."

Answer.— The question intended is not asked here. Of course our correspondent meant to ask whether any more words should be all lower-case. I am sorry to say I can not answer it more satisfactorily. Usage varies greatly, and my own preference would not be accepted by newspaper men, who capitalize many words that I would not. The only acceptable rule is to capitalize all important words, and the decision of importance is far from universal agreement.

Bill-Heads.

C. R. M., Homestead, Pennsylvania, writes: "Please enlighten me in regard to the attached bill-head, as to the following:

Account of.....

.....

McCREA & SUTCLIFFE

P. & A. 501

"Note the 'Account of.' Our jobman says this is wrong. Says 'Account of' means an invoice; that customer has not yet had the bill entered on the firm's books, therefore there is no account. Argues that To and Dr. should be used. Copy had To and Dr. on. Printed some time ago. Job as formerly printed looked out-of-date a trifle. I left the To and Dr. off and set as shown. It passed the front office O. K., also customer. I argued that if the firm were sending out this bill, surely they had the articles sold, time, etc., on their books, else how could they send customer a bill? Therefore it was already an account. I argued that there are times when a job will look a little better when 'Account of' is used, as I have, which is one reason why I used this form. Please advise as to whether the use of 'Account of' is correct."

Answer.— You did wrong to change from copy. I can not understand why the customer accepted his bill-head as printed. Whether there was an account or not was not a question for the printer. His whole duty in such a case is to print what is ordered. I have never seen a bill-head before that was not worded like the copy in this instance. "Account of" is not correct.

Depends on Meaning.

F. A., Meadville, Pennsylvania, writes: "Will you kindly tell me which of the following sentences are correct (if more than one are):

"1. Apparently we must have new taxation to produce about $200,000,000 unless Congress takes an unexpected economical course.

"2. Apparently we must have new taxation to produce about $200,000,000 unless Congress takes an unexpectedly economical course.

"3. Apparently we must have new taxation to produce about $200,000,000 unless Congress takes an unexpected, economical course."

Answer.— The first two are correct, choice depending on meaning. For the meaning probably intended, "unexpected economical course" is better, since it is the course that is qualified, not the adjective next before it. If, on the contrary, the course were sure to be economical, "unexpectedly economical" would be better. As shown in the third instance the sentence is not good.

The Everlasting Puzzle.

A Proofreader sends us the following: "Allow an interested reader of this department to ask a question or two.

"1. What is a proofreader to do when material is set on the machine without previous preparation of copy and he finds a great many errors, especially in punctuation and capitalization, but compositors "kick" and often refuse to make the corrections indicated by the proofreader? — I do not mean trifling errors that are of no consequence, but such that they really ought to be corrected in order to have good work and to avoid putting the blame for errors on the proofreader in the end.

"2. Should a compositor (especially one who is able and of bright talents) 'follow copy' so strictly as to set errors that he may meet with in copy, even when he knows them to be errors and could improve on them? It seems to me an able compositor should be allowed, and should be willing, to improve the matter he is setting, especially when he knows that the proofreader and the office agree to the changes he makes.

"By the above I do not wish to be understood as wanting the compositor to make all kinds of changes in the text, but simply to insert a needed comma where omitted, or to change a capital to a lower-case letter, and vice versa, where necessary, and to correct similar errors that he may find in the manuscript when it has not been prepared.

"I shall be very thankful to you for giving the above questions space in your department and adding your valued information and advice."

Answer.— A proofreader should correct all but trifling errors, but should bear in mind the fact that there are "many men of many minds," and leave untouched everything at all possible of disagreement. He is generally safer if he does almost nothing that might be called editing. I refer to the general run of the proofreading in a printing-office. Sometimes a proofreader is really expected to do actual editing, but usually nowadays such work is not looked for, and almost anything is acceptable if like copy. In general trade work proofs should have the least possible correction.

Compositors should be able and willing to make such corrections as the ones spoken of, but they can not do it with any certainty until authors and editors become much more reasonable than they now are. In both composition and proofreading the trend is altogether toward economy.

Passion Play, Etc.

O. G. W., Austin, Texas, writes: "A discussion has arisen between another party and myself as to whether or not 'passion play' should be capitalized. On referring to the 1915 edition of Webster's New International dictionary we note: In the gazetteer, under 'Oberammergau,' it is passion play; in the vocabulary of the dictionary it is Passion play. We would like to know which usage to accept. In THE INLAND PRINTER 'proofreader' is used as one word; in the dictionary referred to above it is given as two words. Which of these is correct?"

Answer.— In any case where a dictionary shows such variation, its real decision is given in the entry of the term in question. Webster's New International authorizes Passion play, also capitalizing of the Passion that is meant when used alone. Proofreader is one word, not two — though commonly people write it whichever way they happen to, without stopping to think or care about it. My own choice is for proof-reader, and I always write it so except when writing it for print where I know that it has been adopted in another form.

HISTORY OF ADVERTISING.

The Egyptian gentleman who sought a runaway slave three thousand years ago and advertised on a bit of papyrus for his recovery turned out the first piece of advertising copy.

Whoever he was, he was a genius in more than a small way. His copy still lives, preserved in the British Museum as an exhibit of considerable archæological importance and as an example of what our advertising experts of to-day would do if they, like the Egyptian, did not have the benefit of up-to-date information.

The Egyptian knew nothing about the typography of advertising, nor the effect of different colors. He didn't know, for instance, that red is the most effective eye-catching color and that green is second and black third.

He didn't know that an advertisement could be made to appeal to the mind or to the emotions, that various words and phrases and numerous devices may be used to affect the psychology of persons in a particular way or that there is such a thing as eye-movement and that a badly arranged advertisement may be an eyesore.

Of these and a thousand other things that influence the character of present-day advertisements he was totally in ignorance. But he gets full credit for making the first attempt at a written advertisement.— *Philadelphia Press.*

Written for THE INLAND PRINTER.

ENGLISH AS SHE IS EDITED.

BY F. HORACE TEALL.

WHEN he wrote the book entitled "English as She is Spoke," its Portuguese author naïvely posed as an expert offering genuine instruction to his untutored compatriots. When Mark Twain's attention was called to a collection of answers by public-school pupils, each answer suggestive of "English as She is Spoke," he wrote one of his inimitable flashes of humor for the *Century Magazine*, and headed it "English as She is Taught." In this title by Mark Twain, exactly what he found so amusing in the school pupils' blunders is exemplified, since none of them showed what the teachers taught, but all told what the pupils thought they had learned. A little careful editorial supervision might easily have made the title impeccable by substituting "learned" for "taught."

This shows slightly the *raison d'être* of our title, "English as She is Edited," which may possibly be liable to similar criticism from a strictly literal viewpoint, as we shall include some examples for which writers or editors only are responsible. Some little explanation of the motive of this article may be advisable, since it might easily be subject to misapprehension, and probably will be mistaken as mere faultfinding by some people. It *is* faultfinding, but not without a laudable object. Its most direct intention is to show that proofreaders are not half so reprehensible for errors in print as they are commonly held to be, since it is a provable fact that much of the present-day best proofreading consists in the exact reproduction of what is written, including many errors by authors and editors.

Foremost of our examples must be one about which nothing could be said that would be too strongly condemnatory as to real editorial shortcomings, made by a man who meant to do right, but failed lamentably. His work that this refers to is a large one filled with special characters so used that he must determine their correctness personally, so that of course the operators follow copy exactly. Now it happens that the printers' final reader knows those special characters, and discovered an error in their use at the beginning of the work, which he queried frequently in his first two lots of page-proofs. On the first lot of pages this editor accepted the correction and sent a hearty "Thank you!" Finding a number of instances of practically the same query on the second batch of pages, he fairly howled at the reader's impudence in hinting that so much correction was needed in his work. The copy was largely in the compiler's (the same editor's) own handwriting, and contained more errors than any one would believe possible for any man to make. Nothing anomalous might be found in this, except for the fact of the incessant demand that copy be followed, coupled with the unreasonable demand that the matter be set right even if copy is wrong, which makes it impossible for a proofreader to know what to do.

I have tried hard not to say too much about this, and yet to say enough to make it clear that this is an almost unbearable injustice to the proofreader. It is merely the most emphatic instance known to me of common arbitrary unfairness by an editor. The only possible way for a proofreader to protect himself is to follow copy exactly, right or wrong, especially when his orders are to follow copy. The minute he tries to go beyond that order he gets into trouble. One of the amusing phases of the work alluded

to is the absolute order to follow copy, while the editor evidently expects the work to be made right when the copy is wrong.

It would be easy to show a large number of absolute errors made in copy, of a kind that no good proofreader would leave uncorrected, but which they had to pass with only a query, and which were stetted on authors' proofs. It seems doubtful, however, whether such accumulation of instances would not simply add to the impression of mere faultfinding, so but a few examples will be cited. All of them are from work which passed through my own hands, so that I know that the errors were deliberately preserved by some one acting for the publishers.

One of the worst messes was in work for a prominent New York firm with high reputation, whose work was not intended to have a final reading by the printers, with the understanding that the publishers' reading was sufficient. But somehow this was given to me for final reading. It is presumable that this was not supposed to be anything more than a mechanical finishing touch, but it revealed errors some of which I could only query, because the last author's proof showed them stetted. Such were the absurd blunders seen in cherubims, St. Bonniface, hung (for hanged), and may-pole, which had been corrected by our first reader. The copy had boabab instead of baobab, mitigate for militate, vernificera for vernicifera, and these had remained unchallenged, just as the typewriter had happened to miswrite them, and as they had stayed uncorrected in supposedly careful editing of copy.

Another firm of good repute for editing sent copy containing such errors in spelling as Caucauses, Bospherus, scurrilessness, dispair, rarify, beggardly, which all stood as here shown up to the final reading except the last word cited, which had been corrected, but was restored with the ridiculous intruding letter on the author's proof. Evidently this so-called "author's proof" was read by some one who did not know anything more than to preserve all of the accidental blunders made by the typewriter, no matter how bad they were.

A publisher's editor who evidently was thought to be adept changed repentant to repentent in copy, and from one who could do that it was not surprising to find nonsensical punctuation. His worst was insertion of commas in places where they really hindered understanding instead of aiding it. This was frequent in his work, which was done for the purpose of perfecting the copy so as to avoid correction of type.

I first thought of naming the firms for whom this absurd editing was done, and of showing much more of it in detail. But the point of the matter is sufficiently clear. I think this shows very plainly that many of the errors in our literature are not properly attributable to proofreaders in the printing-offices, and that publishers might well let down the bars and allow really decent proofreading. I have seldom seen copy so well prepared that a publisher could safely lay down the law that the printer's proofreader must not even query anything in it.

SUMMER AFTERNOON.

Engraved on wood by M. S. Achenbach, with Ivan B. Nordhem Company, poster advertising, New York city.

STARTLING.

Colonel Henry Watterson, who makes a collection of queer advertisements and typographical blunders, says one of the oddest transpositions of the type that ever came within his observation was in a New York paper that used to print its shipping news on the same page with the obituaries. One morning a long list of respectable names was set forth under the heading, "Passed Through Hell Gate Yesterday."—*San Antonio (Tex.) Light.*

TYPOGRAPHIC CONTEST

IN response to the requests of many of our readers, THE INLAND PRINTER has decided to conduct another contest. This time the winner will not only carry off a substantial cash prize, but will have the extreme satisfaction of seeing his design used in place of the regular cover on THE INLAND PRINTER—for the contest is to be on the arrangement of a cover-design for this magazine. The result will be announced in the June issue, and the design winning the first prize will appear on the cover of that number of the magazine.

THE COPY

The Inland Printer. The Leading Trade Journal of the World in the Printing and Allied Industries. June, 1917. Vol. 59. No. 3. Price Thirty Cents.

(The use of the term "The Leading Trade Journal of the World in the Printing and Allied Industries," and the price, is optional with the contestant.)

THE CONDITIONS

The designs to be made in one of three sizes, according to the taste of the designer and the adaptability of his equipment:

(1) 48x66 picas, leaving one-half inch margin on all four sides of the 9x12 inch page; (2) 42x60 picas, leaving one inch margins; and (3) 36x49 picas, which is a proportionate reduction of the larger page. Since it will be necessary for the engraver to make an enlargement of the small size, should one so set be awarded the grand prize, press-proofs should be particularly clear and sharp.

Five press-proofs of each design submitted to be printed in two colors, on cover stock of any color.

One proof of each form to be furnished, printed in black on white stock, for the purpose of possible reproduction.

Only type, typefounders' material and stock cuts to be used. No hand-lettering or decoration is desired.

All designs to be considered must reach THE INLAND PRINTER not later than May 1.

All packages bearing specimens to be entered in the contest to be addressed to Contest Editor, THE INLAND PRINTER, 632 Sherman Street, Chicago, Illinois.

THE AWARDS

First Prize—TWENTY-FIVE DOLLARS.
Second Prize—FIFTEEN DOLLARS.
Third Prize—TEN DOLLARS.

Only two months to get your entries ready. Better get busy at once!

Independent Advertising

January

Volume 3
Number 1

1917

$1.00 a year
10¢ the copy

Independent Advertising Inc.
1 Broadway (Tower) New York

Cover-design of a handsome little advertising magazine, which, according to information given on the publication's letter-head, stands for "sincerity in advertising, selling and service." The original was printed in black and purple on dark gray stock.

JOB COMPOSITION

BY J. L. FRAZIER.

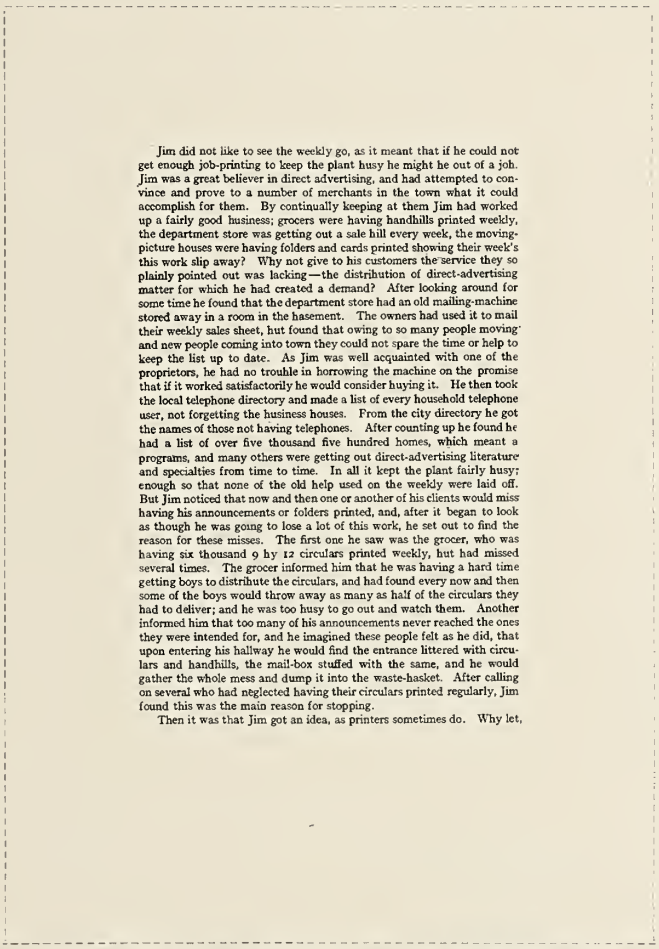
In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Little Things That Mar the Page of Text.

Most of those who read this will recall, once the points are brought to their attention, instances where one little, almost trifling, fault has affected adversely the appearance of otherwise excellent work. In displaywork, it might be the association of inharmonious types in a job or advertisement which was well displayed, nicely arranged, pleasingly proportioned and admirably whited out. It might be that any one of the features cited as virtues above was at fault in a job where the type-faces were in perfect accord and wherein every other feature was admirable. It might have been one of the many "little things," in fact, which go so far toward making unsatisfactory the appearance of that work otherwise so excellent that one is moved to remark, "Is it not a shame?" or words to that effect. The feeling of regret was, no doubt, greater than if the work had been wholly bad.

In bookwork, "little things" also go a long way toward spoiling the appearance of the text-page. The same "little things" do not apply to the page of text as to the page of display, because, as a usual thing, text-pages are set in one size and one style of type. The common errors, in fact, are peculiar to that class of work. It is of such pages, and the little faults of make-up characteristic of them, that we are going to treat in this article, suggesting means of avoiding them as well as pointing them out.

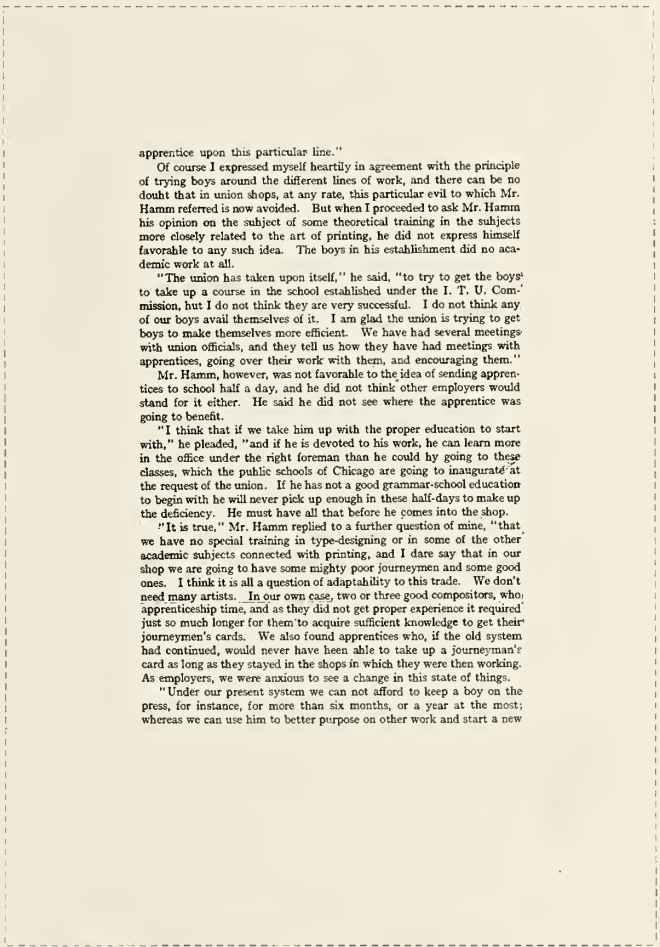
The last line of every page of text should be a full line. The first reason for this is that the squared contour of



Jim did not like to see the weekly go, as it meant that if he could not get enough job-printing to keep the plant busy he might be out of a job. Jim was a great believer in direct advertising, and had attempted to convince and prove to a number of merchants in the town what it could accomplish for them. By continually keeping at them Jim had worked up a fairly good business; grocers were having handbills printed weekly, the department store was getting out a sale bill every week, the moving-picture houses were having folders and cards printed showing their week's this work slip away? Why not give to his customers the service they so plainly pointed out was lacking—the distribution of direct-advertising matter for which he had created a demand? After looking around for some time he found that the department store had an old mailing-machine stored away in a room in the basement. The owners had used it to mail their weekly sales sheet, but found that owing to so many people moving and new people coming into town they could not spare the time or help to keep the list up to date. As Jim was well acquainted with one of the proprietors, he had no trouble in borrowing the machine on the promise that if it worked satisfactorily he would consider buying it. He then took the local telephone directory and made a list of every household telephone user, not forgetting the business houses. From the city directory he got the names of those not having telephones. After counting up he found he had a list of over five thousand five hundred homes, which meant a programs, and many others were getting out direct-advertising literature and specialties from time to time. In all it kept the plant fairly busy; enough so that none of the old help used on the weekly were laid off. But Jim noticed that now and then one or another of his clients would miss having his announcements or folders printed, and, after it began to look as though he was going to lose a lot of this work, he set out to find the reason for these misses. The first one he saw was the grocer, who was having six thousand 9 by 12 circulars printed weekly, but had missed several times. The grocer informed him that he was having a hard time getting boys to distribute the circulars, and had found every now and then some of the boys would throw away as many as half of the circulars they had to deliver; and he was too busy to go out and watch them. Another informed him that too many of his announcements never reached the ones they were intended for, and he imagined these people felt as he did, that upon entering his hallway he would find the entrance littered with circulars and handbills, the mail-box stuffed with the same, and he would gather the whole mess and dump it into the waste-basket. After calling on several who had neglected having their circulars printed regularly, Jim found this was the main reason for stopping.

Then it was that Jim got an idea, as printers sometimes do. Why let,

The appearance of a page is not good when the last line thereon is the first line of a paragraph. This is due to the irregularity of contour.



apprentice upon this particular line."

Of course I expressed myself heartily in agreement with the principle of trying boys around the different lines of work, and there can be no doubt that in union shops, at any rate, this particular evil to which Mr. Hamm referred is now avoided. But when I proceeded to ask Mr. Hamm his opinion on the subject of some theoretical training in the subjects more closely related to the art of printing, he did not express himself favorable to any such idea. The boys in his establishment did no academic work at all.

"The union has taken upon itself," he said, "to try to get the boys to take up a course in the school established under the I. T. U. Commission, but I do not think they are very successful. I do not think any of our boys avail themselves of it. I am glad the union is trying to get boys to make themselves more efficient. We have had several meetings with union officials, and they tell us how they have had meetings with apprentices, going over their work with them, and encouraging them."

Mr. Hamm, however, was not favorable to the idea of sending apprentices to school half a day, and he did not think other employers would stand for it either. He said he did not see where the apprentice was going to benefit.

"I think that if we take him up with the proper education to start with," he pleaded, "and if he is devoted to his work, he can learn more in the office under the right foreman than he could by going to these classes, which the public schools of Chicago are going to inaugurate at the request of the union. If he has not a good grammar-school education to begin with he will never pick up enough in these half-days to make up the deficiency. He must have all that before he comes into the shop.

"It is true," Mr. Hamm replied to a further question of mine, "that we have no special training in type-designing or in some of the other academic subjects connected with printing, and I dare say that in our shop we are going to have some mighty poor journeymen and some good ones. I think it is all a question of adaptability to this trade. We don't need many artists. In our own case, two or three good compositors, who apprenticeship time, and as they did not get proper experience it required just so much longer for them to acquire sufficient knowledge to get their journeymen's cards. We also found apprentices who, if the old system had continued, would never have been able to take up a journeyman's card as long as they stayed in the shops in which they were then working. As employers, we were anxious to see a change in this state of things.

"Under our present system we can not afford to keep a boy on the press, for instance, for more than six months, or a year at the most; whereas we can use him to better purpose on other work and start a new

A short line at the top is much more displeasing than a short line at the bottom, because, by its prominent position, it is more apparent.

the page is preserved, and the appearance made more pleasing than when the bottom is irregular. To begin a paragraph or to end a paragraph at the bottom of a page makes the contour there irregular, in the first case because of the paragraph indention, and in the second because of the blank space at the end of the short line. In the case of ending a paragraph at the bottom of the page another point enters, a psychological effect, as it were, for it suggests to the reader that the article ends there. This is, of course, not altogether important, especially if the page in question happens to be a left-hand page, when the reader has before him at the same time the right-hand page, showing that the matter is continuous. If it is a right-hand

JOE WARD stalked into the private office of the Lee Printing Company and stopped beside the desk of his employer. Joe was well past fifty; but it was rage rather than age that made his voice tremble when he spoke.

"Mr. Lee," he began, "am I to understand that you don't trust me?"

Herbert Lee shook his head, a puzzled look on his face. "Why, no, Joe. Where did you get any such idea as that?"

"I find a notice on my desk," said the salesman, "to the effect that I'm expected to hand in a written report on every call I make. I've been selling

Because of the irregularity of contour, the effect is bad when paragraph indentions occur alongside an initial, or when a short line appears below.

page, however, and the matter of such character, say, for example, the completion of one line of reasoning, the reader might, and often does, assume that it is the end, and may not read farther. Furthermore, there is the necessity for a very close connection between the matter continuing from one page to another.

If the line at the top of the page begins or ends a paragraph, the effect, so far as contour is concerned, is about the same as when a short line appears at the bottom. The first line of a paragraph appearing at the top of a page is not as objectionable from the standpoint of appearance as when it is at the bottom, but, in the case of the last line of a paragraph, the appearance is much worse at the top than at the bottom. This is true because we pay greater attention to the top of a page than to the bottom, as it is nearer the eye and more prominent. To the irregularity of contour caused by the short line at the top, the white space of the paragraph indention at the beginning of the second line adds further irregularity. Nothing is more displeasing than a short line, the last line of a paragraph, at the top of a page.

To correct such faults as we have detailed is sometimes difficult, but, more generally, quite simple. On the average page there are a sufficient number of lines that thin card or paper "leads" can be used to space the lines enough farther apart to take up the space of one line, without the extra amount of space between lines being noticeable. On linotype matter, no particular care need be exercised in cutting these papers to exact length, but when used to space out lines of type or monotype matter, they must be carefully cut so that the letters at either end of the line will not fall, and become out of alignment.

Of course, this action takes time, but, if the work is at all particular, the result will more than justify the extra time so expended. Because of the fact that paper swells when wet, it is advisable to lengthen pages, left short to overcome a bad break, with paper "leads" after the final O. K., when the form will not have to be washed again.

Often, too, on a troublesome page, the last line of some page is merely a short carry-over. When such is the case a slight change in the verbiage will make possible the elimination of the short line, and the bad break is thereby avoided. There are so many ways of expressing the same thoughts that shortening or lengthening matter to overcome bad breaks in make-up is a simple matter. Authors are ordinarily willing to alter their copy if the appearance of the page can be improved thereby.

In making up type-matter for a number of pages, some printers leave a blank equal to one line of the text at the bottom. In the case of improper divisions, this allows a line to be added to one or more pages in order to avoid bad breaks without adding to the length of the form.

Where a single line constitutes a paragraph, as, for example, in dialogue, quoted, it is advisable to avoid placing such lines at the top or bottom of any page. But since, in some work, there are so many of these, and as such short lines are in a way complete in themselves, the effect is not so bad as when the troublesome short line is a part of a paragraph with preceding or succeeding lines. From the standpoint of appearance alone, however, no difference exists, for a short line is a short line. It is simply the character of the matter and the psychological effect that make the difference, that offer the excuse which justifies a short line at top or bottom of the pages.

ALMOST all lines of business, both wholesale and retail, use the monthly statement as a means of securing regular payment of their outstanding accounts. But there is a great deal of difference in the results obtained by various business houses. The purpose of this article is to point out this difference and make such suggestions as would be of assistance to one who has not given the subject special attention. It is an old saying that "anything that is worth doing at all is worth doing well." If monthly statements assist at all in bringing in the money—and they certainly do—then the best way of using them will bring in the most money,

Note how much more pleasing the appearance of the page is when contour is made regular by having full-length lines alongside and below the initial.

When initials are a part of the page, the same ideas of contour govern. To avoid bad effects, due to irregular contour, one should avoid paragraph indentions alongside the initial, and, for the same reason, and to avoid a further bad effect, there should be at least two full lines below. If such bad breaks occur, it is a simple matter to combine the first two paragraphs, without an especial loss of effectiveness in the matter, but with a decided increase in the effectiveness of the appearance.

The illustrations accompanying this article are used to emphasize the points made herein, and should make decidedly plain, we believe, the advantage of a regular contour in text-pages through the elimination of bad breaks.

The Golden Rules.

Do as you would be done by.— *Persian.*

Do not that to a neighbor which you would take ill from him.— *Grecian.*

What you would not wish done to yourself do not unto others.— *Chinese.*

One should seek for others the happiness one desires for one's self.— *Buddhist.*

He sought for others the good he desired for himself. Let him pass on.— *Egyptian.*

All things whatsoever ye would that men should do to you, do ye even so to them.— *Christian.*

Let none of you treat his brother in a way he himself would dislike to be treated.— *Mohammedan.*

— *From the Almanac of the Metropolitan Life Insurance Company.*

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Reconstruction of a Dodger — Contrast.

Interested readers have sometimes written THE INLAND PRINTER for more matter of special interest to the fellows in the small town, with whom a two-color job, or a booklet, or catalogue, on which the printer has a chance to "spread himself," is a distinct rarity. We like to get these letters, to keep our fingers at the pulse of our readers, that we may know the problems they face, the difficulties they encounter, with a view to assisting them with articles of a helpful nature. Ordinarily, these letters, we believe, come from readers who labor under a misconception, who do not see that, in most cases, the underlying principles are as applicable to a one-color job as to a two-color job, and to a dodger or an advertisement as to a fine brochure or an elaborate booklet. Once one knows the requirements for good work, fine work, or two-color work, he should experience no difficulty applying his knowledge of those requirements to ordinary work. The principles are universal in their application, and we are of the opinion that those readers who have so written us have paid more attention to the clothing of the arguments made from time to time than to the argument itself.

Here, we are going to use as an example a typical small-town job — a dodger. The same predominant fault which characterizes this dodger could as easily be found in a two-colored mailing-folder, the title-page of a handsome brochure, or, in fact, the finest of printing, judged from every other standpoint. We hope the "big fellows" will not come back at us with the argument that we are paying too much attention to the "little fellows" just because the example we are going to use to illustrate a big and universal point is clothed in the fashion of small jobs, from small shops in small towns.

The dodger herewith (Fig. 1), has several faults, all of which we hope to mention, but one big fault which we will emphasize so forcibly, by contrast of original and resetting, that our readers will not make the same error again.

FIG. 1.
Display throughout is too nearly the same, and the event advertised does not stand out to attract the attention of and interest the reader.

That fault is a lack of contrast in the display. It is true that on certain kinds of displaywork, almost everything must be "brought out," the quoted term, universally understood in printing-office circles, being used to avoid too many repetitions of the same word. But, to set everything big in an effort to obtain that end, on work where practically everything must be prominent, is merely to defeat the object intended. Emphasis is obtained, as we have stated many times in the past, by other means besides setting the points to be emphasized in large type. It is obtained by position, for example — many ways, in fact, among which, and most important and effective of all, by change, difference, variation, or whatever you are of a mind to call it. But, whatever you call it, it is contrast. Does not the argument appear logical, therefore, that when everything is set large, so large, in fact, that, because of the size of the stock on which the job is

printed, every line, regardless of relative importance, is set in so nearly the same size of type that there is not sufficient change, variation, difference or contrast to emphasize all the points? The argument that all display is no display is a good one, but it works two ways. There is no display in the text-page of a book, where every line is set in the same size and style of type, is there? Then, there surely can not be much display, or effective display, on that dodger (Fig. 1) where every line, although large, is almost of the same size. There is no contrast on the page of text printed as indicated, and there is little contrast on the dodger reproduced.

Obviously, the big thing in this copy, the thing that will attract the attention of, and most likely interest, the reader is the event indicated by the words, "Big Halloween Parade." These words constitute the "principal speaker," so to speak. Why, then, permit the "fillers" on the program to take up so much "time" or the audience to "heckle" so vociferously that the speaker can not be heard, as he should be, above the din and clamor incident to so much noise from the lesser lights of the occasion? Surely, these words should "stand out" in the design. The other lines should be allowed to "talk" only as "loudly" as their importance permits, or is proper. In Fig. 2 we show a rearrangement of the same copy along lines which are considered most effective for this class of work. While it is true that, in our reproduction, some of the minor points are rather small, it must be remembered that both dodgers were originally 6 by 9 inches, and in that size the smallest line of Fig. 2, in eighteen-point, was sufficiently large to be easily read, and at some distance, too. But, in it, the important words are displayed so as to quickly arrest the attention of those who see it on the sidewalk, in the store window or on the doorstep.

Everybody Invited to Join

THE BIG HALLOWEEN PARADE

TUESDAY EVENING

Parade forms at West Main Street at 7:30 o'clock

Headed by Brookville Band

Under the Direction of the

BROOKVILLE FIRE DEPARTMENT

Fig. 2.
Here, the unimportant points have been set in smaller type than in the original, thereby emphasizing the more important words.

It will be noted that other changes are made, particularly as to the arrangement of words by lines in relation to their meaning combined. This has been well termed the "break-by-sense" method of the arrangement of words in lines of display. It makes comprehension easier for the reader, who usually comprehends a line of display at a time. "Everybody" is not "invited" to witness, or stay away from, the parade, but everybody is invited to "join" the parade. Therefore, for best results, and for better comprehension, the words "to join" should be incorporated in the first line. The same point is emphasized in the incorporation, in Fig. 2, of the word "Street" in the line with "West Main." Then, if any two words of the two bottom lines of Fig. 1 should be on the same line, these are the last two. But the best arrangement is of all these words on one line, as in Fig. 2, which was not done in Fig. 1. These points may appear trivial to some readers, but they are really very important, especially as aids to clarity and comprehension.

Display is overdone, and loses its effect, when every line is given so much distinction that a medley of attractions greets the eye. Display is underdone when there is not a sufficient difference in the size of the various lines, in favor of the more important, of course, in proportion to their importance, as in Fig. 1. A judicious amount of display, and good contrast in that, is the best of all display, and this idea has influenced us in the rearrangement on this page.

The Size of Books.

The average reader and book-buyer is constantly put to his wits' end to decide what constitutes a duodecimo, a 16mo, an octavo, a crown octavo, etc. In truth, there is absolutely no fixed law which governs this question. Presumably the size of a book is determined by the number of folds of the paper which forms a "signature," but the length and breadth of paper vary so greatly that the number of folds really indicates nothing of the size of a book's page. In England they have just made an attempt to fix upon a new scale of standards. The measurements decided upon may be useful in giving an idea of the sizes as fixed by the librarians, who have abolished the time-honored expressions, "imperial," "crown," "foolscap," "demy," and so on, and adopted the almost equally vague terms "large" and "small" instead. The new English scale follows:

Large folio	la. fol.	over	18 inches
Folio	fol.	below	18 inches
Small folio	sm. fol.	below	13 inches
Large octavo	la. 8vo	below	11 inches
Octavo	8vo	below	9 inches
Small octavo	sm. 8vo	below	8 inches
Duodecimo	12mo	below	8 inches
Decimo 8vo	18mo	is	6 inches
Minimo	mo	below	6 inches
Large quarto	la. 4to	below	15 inches
Quarto	4to	below	11 inches
Small quarto	sm. 4to	below	8 inches

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

Kiel National-Zeitung, Kiel, Wisconsin.— Your work is very good indeed, fully up to the standard of what such work should be.

LORA H. BAILEY, Salisbury, Maryland.— The card for The Farmers & Planters Company is very neat and effective. It could hardly have been handled more satisfactorily.

J. T. STEIDLEY, Sapulpa, Oklahoma.— Your business card is very pleasing in design and color, and wholly satisfactory in every other way that is worthy of consideration.

ST. JOHN'S UNIVERSITY PRESS, Collegeville, Minnesota.— The program for the entertainment, "The Upstart," is artistic in arrangement, well composed and nicely printed.

DANA T. BENNETT COMPANY, New York city. — The little card announcing the removal of your office and plant to a new location is very pleasing. It could hardly have been improved upon.

THE AMERICAN PRINTING INK COMPANY, Chicago, Illinois, has favored THE INLAND PRINTER with a desk-calendar, mounted on a brass stand, which is very handsome, for which our thanks go forth.

THE CADMUS PRESS, Los Angeles, California. — The series of blotters which you printed for insertion in *The Cadmus Cadence*, your house-organ, are original in design and printed effectively, making very forceful advertising.

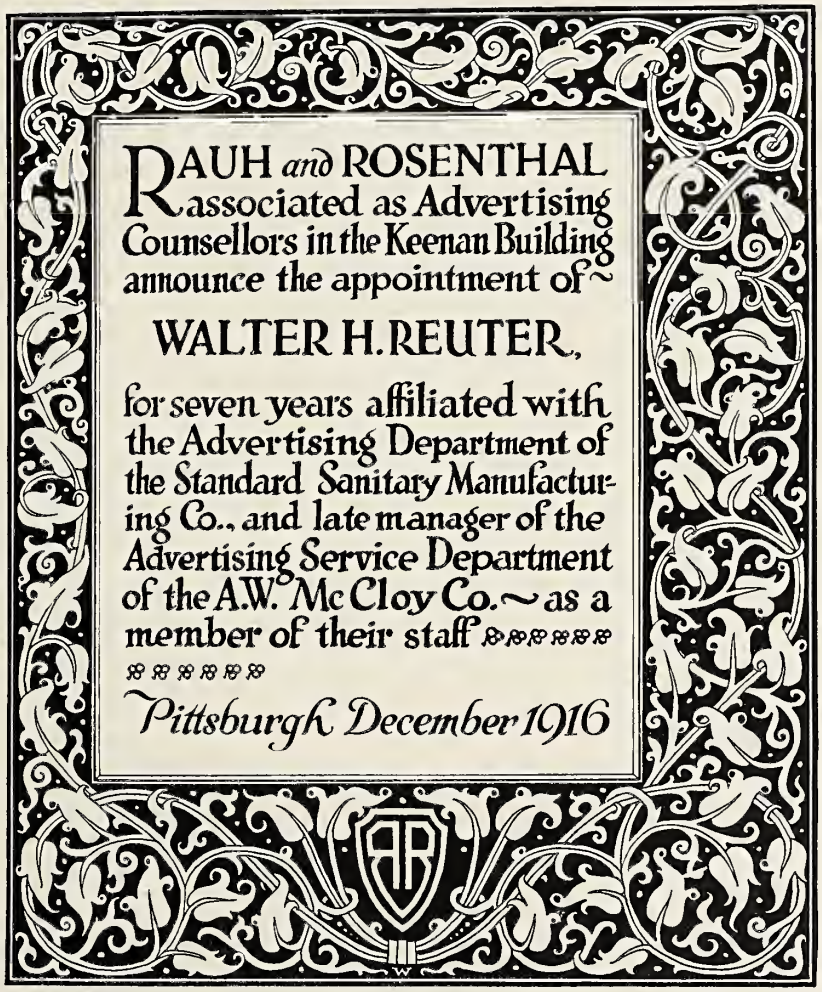
BURTON R. REED, Concord, New Hampshire.— The book-plates designed by you have the right effect. They are very well designed and satisfactorily executed. We admire most the one for John Gilbert.

THE STEBBINS-EBY PRESS, Fresno, California.— We continue to admire the fine grade of printing which you are giving your customers. It is the value-received kind. The main group on the Abe Shaddow card is somewhat too low.

THE GUIDE PUBLISHING COMPANY, Norfolk, Virginia.— The specimens of your work are of very good ordinary grade. We note with pleasure that you realize the advantage of simple arrangements and pleasing, readable type-faces in the execution of printing.

H. D. MOSHER, DeKalb, Illinois.— All your specimens are nicely arranged, well displayed, and in an uncommon style which makes them distinctive. You must watch a tendency to crowd lines too closely, for that is your only fault.

The Dundee Hawkeye, Dundee, Illinois.— The blotters are well designed, but we do not admire the use of Copperplate Gothic display with text set in roman. There is not a sufficient degree of similarity between these two styles of type to make their use together pleasing.



Originally printed in gray on white Italian hand-made paper stock, the announcement design here shown was especially effective.

EDGEWATER PRESS, Chicago, Illinois.— The blotter issued by you to advertise holiday printing is effective in arrangement and quite artistic. The red could be a little brighter, made so by the addition of some yellow, to excellent advantage.

LENNIS BRANNON, Talladega, Alabama.— The specimens of your work sent us are in every way up to the standard of past work received from you. Our only regret is that some of them are in colors from which satisfactory plates can not be made.

THE FRANK D. JACOBS COMPANY, Philadelphia, Pennsylvania.— The large mailing-folder, "Now Is the Time to Buy Printing, Not Next Week or Next Month — NOW!" is effective and forceful. We would prefer to see the heading stronger, although printed, as it is, in red, it is quite prominent.

E. L. WILSON, Cleveland, Ohio.— The cover-design for a folder or booklet, advertising Whitmore's Improved Belt Dressing, is effectively designed. We would prefer a softer color to the red as a background, for such a large amount of warm color in a design makes it rather uninviting to the eye.

THE FRANK D. JACOBS COMPANY, Philadelphia, Pennsylvania.— The announcement of your removal to a new location is an excellent one. We believe, however, that it would have been wise to include the new address with the words, "Our New Location," alongside the half-tone on the first page of the folder. The work is good in conception, design and printing.

A. S. COHEN, New York city.— Spacing is very uneven between words of the Birmingham Iron Foundry advertisement and there is hardly sufficient contrast between the display and text-matter therein. Small advertisements such as this one are very difficult to handle, and we consider that you did very well as it is.

Series of forceful magazine advertisements prepared complete for the advertiser by The Wilson H. Lee Company, New Haven, Connecticut.

EDWIN H. STUART, Pittsburgh, Pennsylvania. — The work you are doing with the Jackson-Remlinger Printing Company is of an exceptionally high grade. The attractiveness of the work leads us to remark, as we have so often before, that good typography is more a matter of brains than type. By simple arrangements of plain type-faces, generally Caslon, you have given customers of your house the best that is to be had in printing. A specimen of your plain, but beautiful, work alongside a specimen gaily bedecked with ornaments, rules, etc., as for a masquerade, would leave no question in the mind of one who is blessed with good taste, and a fair degree of judgment, as to what style of printing is the better. We take pleasure in reproducing a characteristic example of your work for the benefit of such of our readers who may want to know just what printing must be to provoke such a decision.

LOUIS A. LEPIS, Jersey City, New Jersey.— The hand lettered and designed Christmas-greeting card is very good in general arrangement. Of course the lettering and the illustration are not examples of finished work, but, since it was an individual card, probably hurriedly done, the time necessary to near-perfection could not be devoted to it.

A DIGNIFIED and attractive folder announces the combination of the printing establishments of S. Shemin and I. M. Harris at 125 Church street, New York city, and of the incorporation of the firm. The men are capable of producing a high grade of printing, and customers may rest assured of the quality of the work emanating from the Shemin-Harris Company.

WALTER WALLICK, Champaign, Illinois.— The folder, advertising individual Christmas cards and folders, is effectively arranged and well printed. Samples of Christmas cards are tipped to the inside pages of the folder, "just to give the recipient an idea." The color combination is better on the white stock than on the yellow, and is in better harmony with the occasion.

MILLER SAW-TRIMMER COMPANY, Pittsburgh, Pennsylvania.— The booklet, "The Tale of Two Ten-by-Fifteens," prepared for you by the Eugene Smith Company, Aurora, Illinois, in whose plant those particular ten-by-fifteens, with Miller feeders attached, are located, is an exceptionally pleasing piece of work. We can not suggest any means by which its appearance could be improved.

ARVID F. NORDSTROM, Pipestone, Minnesota.— While the silver ink harmonizes very pleasingly with the onyx stock, on which the *Leader* letterhead is printed, it is difficult to read, especially at certain angles, and should be discarded for a straight color or black. A medium gray would have been equally as harmonious as the silver, and much less trying to the eyes. In printing of any sort, the reader should be considered.

THEODORE T. MOORE, Fowler, Indiana.— Typography on the mailing-folder, designed to exploit the advantages of having school annuals printed by The Benton Review Shop, is good, and we have no suggestions to make by way of improvement. Presswork is not by any means up to the standard of the typography and, since half-tone printing is a big part of the work on annuals, we fear, for that reason, the folder will not secure the desired results in the way of orders.

STEWART & FRYER, Chicago, Illinois.— Specimens of your work sent us for review are of an exceptionally good grade. The embossed-panel effects add much to the appearance of some of the work, the raised and sunken panels obtained by the use of the Ellis New Method Embossing system lift work, which might otherwise be termed commonplace, above the ordinary. Your calendar is an exceptionally fine piece of printing.

CARL J. H. ANDERSON, Amherst, Ohio.— Your composition is very good indeed and shows that you are following intelligent ideas of simplicity. If the green on the stationery for the News Company had been made a little brighter the appearance would be improved. The other ex-

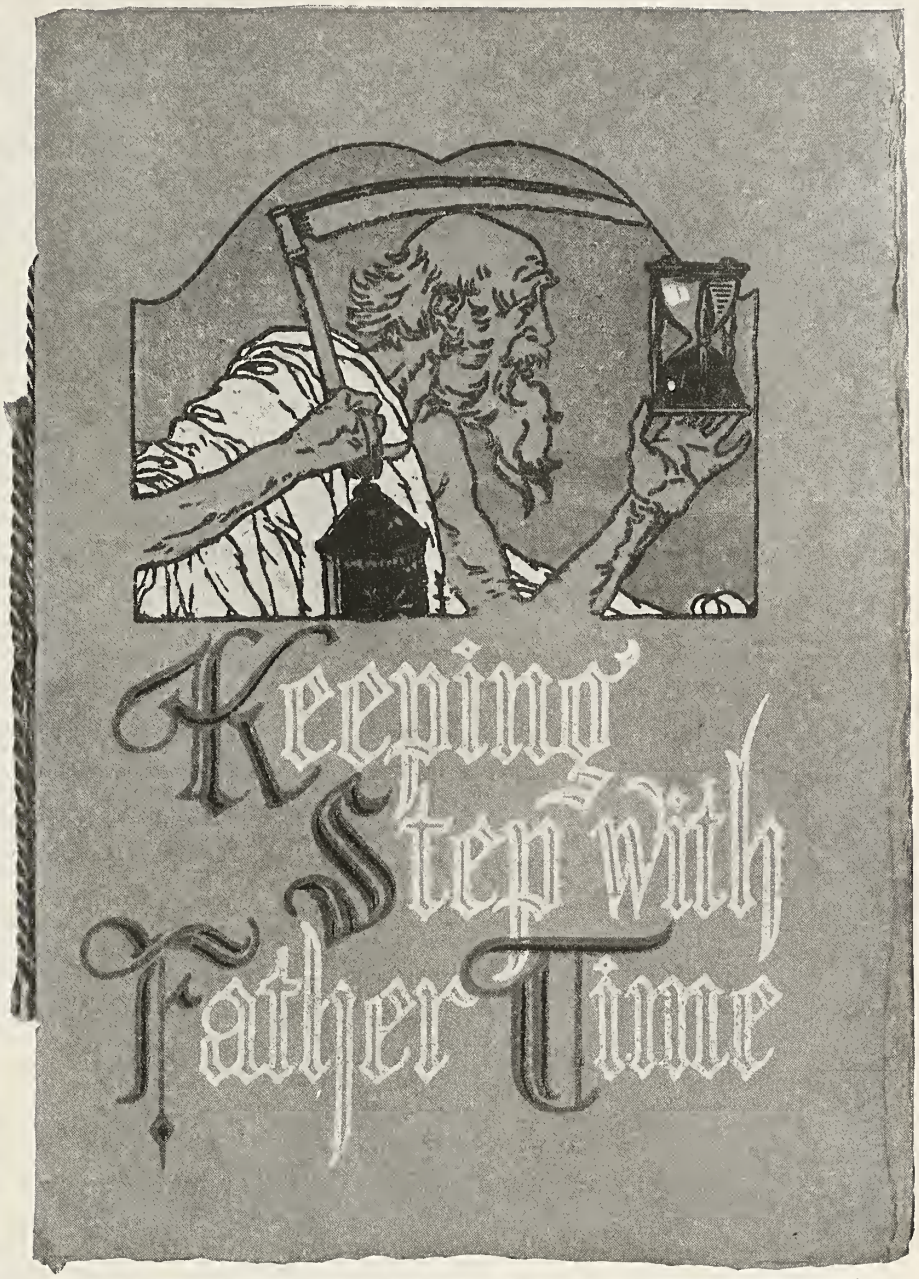
Neat and interesting announcement by Edwin H. Stuart, with Jackson-Remlinger Printing Company, Pittsburgh, Pennsylvania.

amples require no correction. You have followed the colonial style of typography to advantage in the arrangement of the program for The Oberlin Dramatic Association.

H. A. SKINNER, Philadelphia, Pennsylvania. — We have nothing but words of praise for the fine work you are doing. The specimens are nicely arranged and effectively displayed, in spite of the fact that the copy in many instances is so heavy as to strike the average compositor as impossible of satisfactory arrangement. We admire especially the cover-design for the Casino Menu, printed from Satanic outline type in brown and a light blue-gray on buff Sunburst cover. You are justified if you feel proud of the uniform excellence of your work.

"KEEPING STEP WITH FATHER TIME" has been used for the title of booklets and advertising matter of many sorts for years, but it remained for the Caxton Company, of Cleveland, Ohio, who have a persistent habit of dressing beggars in kings' clothing, to make the most out of that idea, at least so far as we have seen. They did this in a booklet for the Cleveland Folding Machine Company, the cover of which is reproduced in half-tone on this page. It is one of the most attractive pieces of advertising literature of like character which we have ever seen. The cover-design was printed in black, red, white and gold on dark gray, hand-made cover-stock. The robe, thrown loosely over Father Time's shoulders, and the lower-case letters of the design, were printed in white. The upper portion of the background of the panel at the top was printed in gold. The lower part of that background, the light from the lantern and the outlines of the initial letters, were printed in red. The inside of the initial letters, the lines of the drawing and the outline of the panel, were printed in black. By a comparison of these specifications with the half-tone illustration, one should be able to visualize fairly well the appearance of the cover. The illustration is an injustice to the original because of the limitations of the photoengraver. The inside pages are on white stock, the type in black, and the border and decorations in light brown.

GUY CASE, Geneva, Nebraska.— The border is altogether too strong on the *Signal* letter-head. We would suggest parallel one-point rules instead of the twelve-point rules used by you. The line of italic capitals therein is a blemish to the design. Italic capitals, because of their pronounced slope, do not fit in well with panel arrangements, or with roman capitals. If the one-point rules were used on this letter-head, as suggested, they could have been printed in red-orange to excellent advantage.



Cover of a beautiful booklet, designed and printed by the Caxton Company, Cleveland, Ohio. For details as to printing, read review on this page.

ONE of the most attractive of the many beautiful Christmas greetings received during the past holiday season was the folder which came from The Merrymount Press, Boston, Massachusetts. It is a simple folder, of white stock, on the first page of which, plainly set, the words of good cheer appear. On the third page, inside, a beautiful illustration of the first church of Lancaster, Massachusetts, appears, printed in two colors. The illustration is of an old-style type of design and appears to have been printed from a woodcut.

JOHN M. MURRAY, Los Angeles, California.— As usual, the specimens of your work are of a very high grade, and emphasize the advantages of simple arrangements of plain and readable type-faces. No search-warrant is necessary to locate the type. Our only suggestion for improvement is on the business card for the Commercial Printing House, which is, nevertheless, a very effective and dignified design. In view of the fact that the trade-mark of the firm breaks the second display line, and that the matter on either side varies so much in amount that smaller type was necessary on one side than on the other, we would suggest some other arrangement. The fault is a matter of symmetry, or rather a lack of symmetry, due to the great difference in the appearance of the two sides. One of your cards is reproduced on this page.

G. M. WROTEN, Camden, New Jersey.— The Matlack letter-head could be made very effective by a few changes. The matter below the two cuts is too large in proportion to the size of the main display line, and not only handicaps the prominence of the main display line through lack of contrast, but accentuates the lack of harmony between the two styles of type used for these items. The main display line also crowds the top of the sheet too closely, causing the design to be appear overbalanced. It should be lowered about one pica.

The Square Deal, Lansing, Kansas.— The cover-design for your Christmas edition is bizarre. It is made so by the use of so many rules and ornaments, intricately arranged, and by the predominance of bright colors in the

MONTHLY DINNER
PRINTERS' BOARD *of* TRADE
HOLLENBECK HOTEL

THE program will have to do with the present unusual conditions in the printing industry, will be interesting—not too dry, and you cannot afford to miss it.

DINNER SEVENTY-FIVE CENTS

KEEP THE DATE OPEN
THURSDAY
APRIL 27, 1916
AT SIX O'CLOCK

TOM R. COLES, *Chairman*

Unusual and simple, but pleasing, announcement-card by John M. Murray, Los Angeles, California.

Business Portraiture

DID you ever seriously consider what your printed matter really is? It is nothing less than your portrait,—your representation,—your business "front."

IN these days, face-to-face transactions are rare. The letter or bill, the document or enclosure, the folder or booklet,—these have replaced the personal element.

NO business can afford to show itself in the unpardonable garb of indifferent stationery or sales literature. Dignified gentility is always "correct style" in business printing.

THIS printing organization is trained to produce the "eminently genteel"—the kind of printing you like to receive,—the kind of printing you would like to have your business clients receive from you. In short, your correct representation,—your business portrait.

IT is not the price you pay for printing that guarantees the desirable "picture"; it is the true appreciation of your exact requirements by the printer. We know the kind of printing you want in order to do full justice to your business standing.

The W. B. Crombie Company
Representative Printing
Graphic Arts Building
Worcester

Repetition—Reputation

IT has been said;—it has been forgotten! Repeat, please, for memory faileth. Every man knows a thing or two if he could only recall them.

TO build a business reputation you must employ repetition. Only once said is more than twice forgotten. Mentally we are all children, and a good story grows more entertaining with every telling.

THE public must be told and re-told about your ability to serve them. And each time the message must be delivered exactly as if it had never before been mentioned.

ON this concrete foundation of essential facts all successful publicity is planned. By the grace of the printing press the message is given visibility and an attractiveness that appeals to the eye. But the most favorable impressions gradually fade unless they are revived by the well-timed operation of the "repeater."

The W. B. Crombie Company
"Reputation-Making Printing"
Graphic Arts Building
Worcester, Mass.

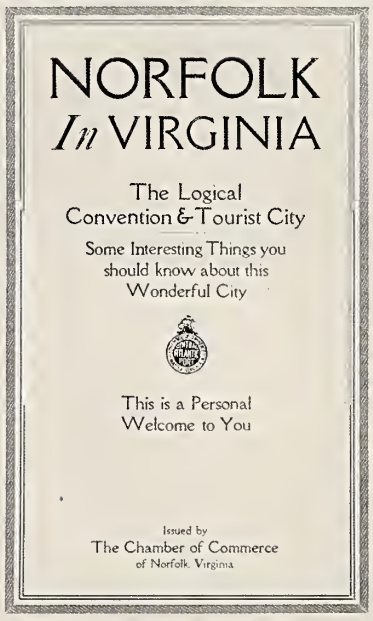
Folder by The W. B. Crombie Company, Worcester, Massachusetts. Would it bring greater returns if "dolled-up" with ornaments and colors galore? We think not.

printing scheme. The words of the title are lost in the maze of rule and decoration which surrounds them. The inside pages are nicely made up, but rather poorly printed. The trouble in the last instance was caused mainly by badly worn type, and, then, too, an insufficient amount of ink was carried. The impression was also too weak.

THE W. B. CROMBIE COMPANY, Worcester, Massachusetts.— The series of monthly folders, advertising the advantages of your service to buyers of printing, are unique and they are forcefully and interestingly written. Printed on the first page of a four-page folder, on bond stock, 8½ by 11 inches in size, from large sizes of Caslon old style, without decoration of any sort, the series is eminently dignified and readable. The issue for each month was printed on a different color of stock. To give our readers a more definite idea as to the character of this advertising, we are reproducing two of these examples herewith.

HARRY E. MILLIKEN, Instructor of Printing, Holyoke Vocational School, Holyoke, Massachusetts.— We judge the Boston master-printer was right when he said the printing done under your direction by the boys of the printing classes was above the average in quality of work done in regular printing-plants. Every one of the specimens sent us by you is a good one, each detail of their execution being properly handled and according to accepted standards governing printing.

ALFRED B. MILLER, Northfield, Minnesota.— The blotter for the Mohn Printing Company is well displayed. It would be improved in appearance if the matter in italic, which appears below the line "Printers of," had been set in narrower measure so as to occupy some



An interesting folder-title, typical of the work of Howard Van Sciver, Norfolk, Virginia, who designed it.

Another Crombie folder, simply arranged and composed in such manner as to make comprehension by the reader as easy as possible. Original was set in eighteen-point.

of the waste space at the bottom and to balance the white space at the sides of the two top lines. This would make a more pleasing distribution of the white space in the design and a more pleasing, less bulky contour. The line at the top crowds the rule above it too closely. Watch the matter of a pleasing and uniform distribution of white space very closely, for it is an important consideration.

J. F. TUCKER, New Philadelphia, Ohio.— As in the past, we admire your clever work. Few, if any, are doing more effective work with type, rule and ornament. The effect of neatness which you invariably obtain through the use of small sizes of type and soft colors could be emulated with profit by many who unintelligently use larger and bolder types than are really necessary and, furthermore, print such types in strong and harsh colors. Even with comparatively small types, you give proper emphasis to the various display points, for you apply the principle of contrast and use white space to advantage.

VINCENT LUCICH, San Quentin Prison, California.— Your Thanksgiving-greeting folder is quite a novelty, the cut-out design of the title-page causing the turkey, printed on the inside, to appear caged for the occasion. We note that you used Christmas decoration with the fleur-de-lis border on the greeting-page inside, which was hardly appropriate, but presume you wanted to use something and had nothing else available. Better use nothing in the way of ornamentation for a job than that which is not fit. The Christmas-greeting folder is too elaborate in the use of rules and ornaments. Study the examples of such work as are shown in these pages and follow the simple styles represented in them.

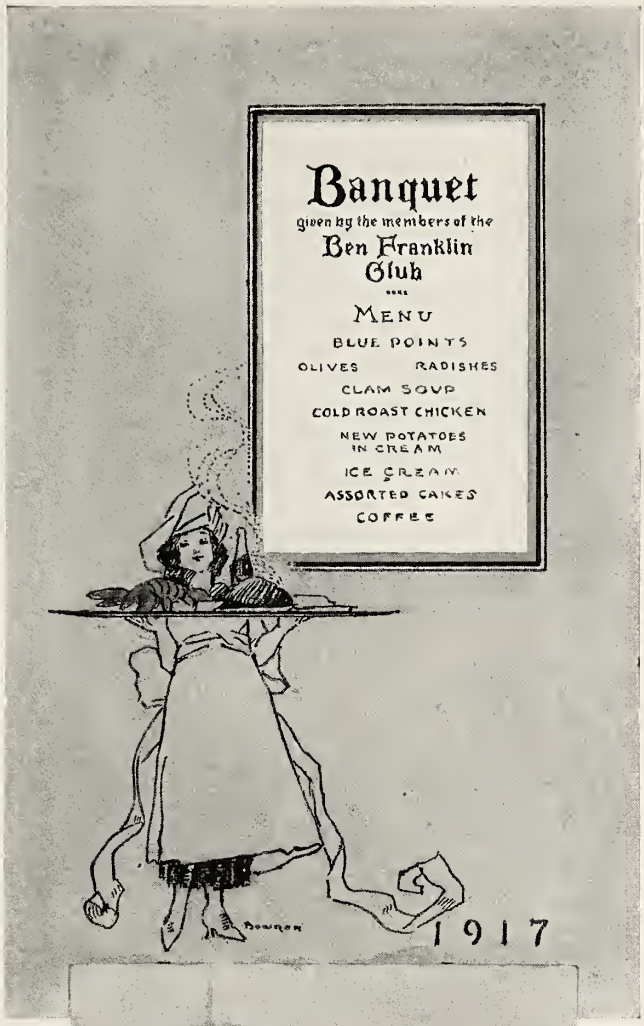
THE ROBERT H. TRUE COMPANY, LIMITED, New Orleans, Louisiana. — Specimens from your house are always good and possess a distinctive appearance which adds character. We can select your work from that of any other printer without looking for the imprint. The inside pages of the folder for the Interstate Trust and Banking Company, giving its statement, are very crowded, and would have been much better had smaller sizes of type been used for the lines of minor importance. The envelope-slips for Godchaux's store are effectively designed and printed.

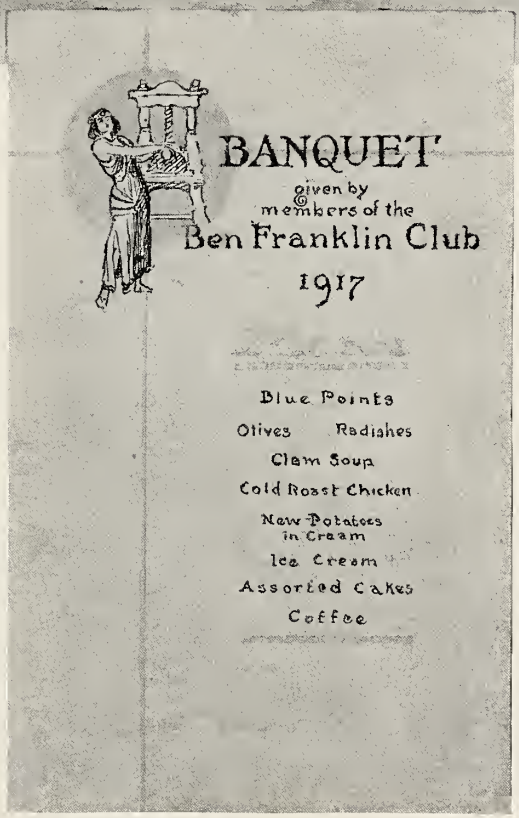
W. G. CAMPBELL, Winston-Salem, North Carolina.— Every issue of *The Home Chronicle* is nicely made up and well printed. Some of the specimens of jobwork are too decorative, especially since the decoration is not significant. We refer particularly to the cover of the booklet, "Information." We note also that there is a tendency to crowd lines of capitals too closely. In view of the fact that there are no low letters in the capital alphabet, as in the lower-case, lines of capitals appear crowded when not leaded. Considering that the work was done largely by boys of the school, between the ages of twelve and sixteen, you, their instructor, can feel that your efforts have brought good results.

BOURKE-RICE ENVELOPE COMPANY, Chicago, Illinois.— Your calendar is effective and, made up in the form of an envelope, the idea is wholly in keeping with the character of your business. For the benefit of our readers, we will state that a "window" envelope, made of cover-stock, contains cards on which the calendar for each month is printed, showing through the window. A ringlet is provided for hanging the calendar to the wall, in the desk, or wherever the recipient desires to hang it. It is to be opened at the end of each month and the calendar for that month removed; the one for the month starting then shows through the "window."

CENTRAL CITY BOOK BINDERY, Jackson, Michigan.— Your blotter represents another example of typographic design which can best be described by bringing into play the statement made by the critic who, on viewing a small and plain picture inside a large and elaborate frame, said: "The frame is so prominent it makes you forget all about the picture." The decorative scheme, due to the complexity of the border and the great strength of tone of the geometric squares so lavishly used, subordinates entirely the type of the design. You did not issue that border with the intention of frightening people out of reading it, but that is virtually what you did. Subordinate the decoration to the type, always.

ORIEN C. ROARK, Greenville, Kentucky. — Your New Year's greeting-card is quite a novelty, but we are not keen admirers of puzzle-effects such as are represented therein. After one discovers from a study of your design that there are twelve letters in Happy New Year, twelve months in the year and twelve hours in the day,





Original pen-and-ink layouts for menus by Steve Bowron, a Chicago journeyman printer. The drawings indicate that Mr. Bowron has considerable talent as an artist as well as a typographer, a very desirable combination.

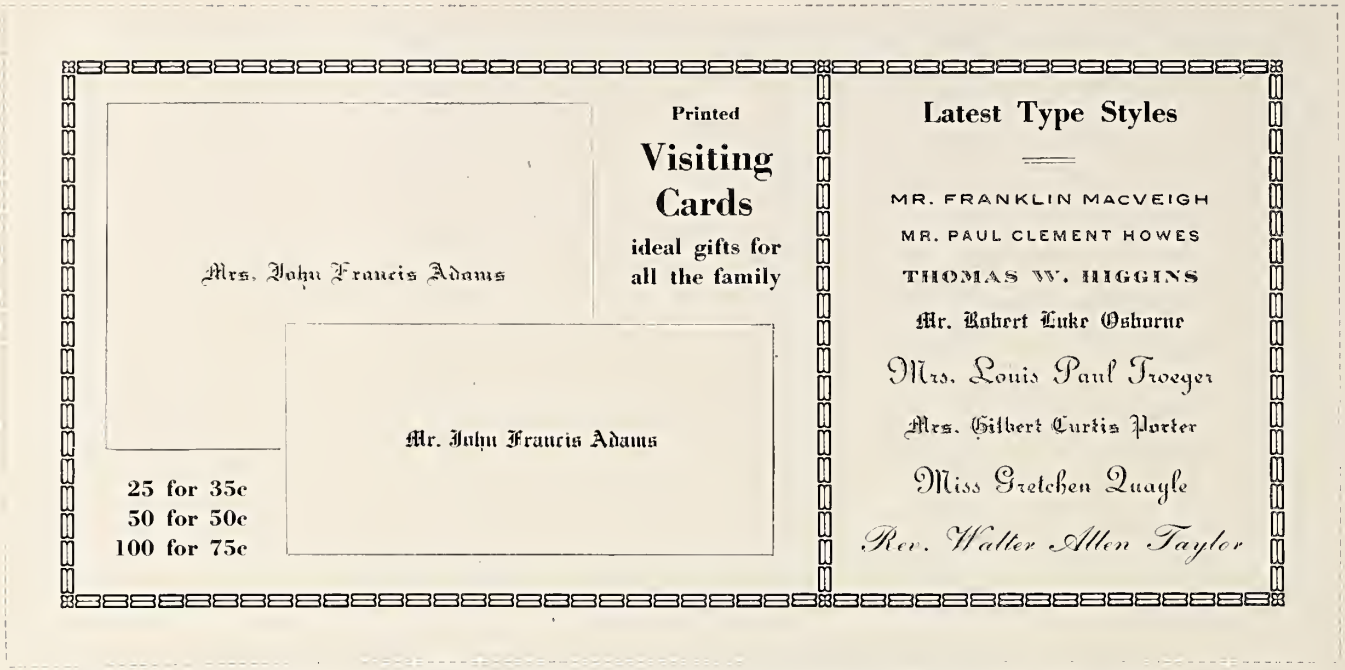
he has only learned one thing he did not already know, and that one thing is not of much consequence. Do we stop to consider how many letters there are in certain words or combinations of words? If we know the words and their significance we have all the value there is in them. We prefer plain and simple greeting-cards, livened up a bit by appropriate decoration.

LOREN HUNTER, Kanorado, Kansas.— In general arrangement, the stock letter-head form, along one side of which, in a panel, the representative lines of business conducted in your town are listed, is a good one. We note that in the heading for The Kanoradian Publishing Company you have used a condensed text-letter in combination with an extended lining gothic, between which styles of type there is nothing of harmony. This is the error we point out in the work sent us for review more than any other, and very few things are more displeasing to the esthetic eye than that particular combination of types. Avoid it.

THE ISLIP PRESS, Islip, New York.— The card, the illustration on which was hand-colored, represents a very good idea, but the use of text type for the bulk of the matter was a serious mistake. In the first place, the type does not harmonize in any way with the dainty illustration, nor does it harmonize with the extended block-letter used for the signature and for a few other lines in the design. A dainty effect should have been obtained in the type. A light-face roman or italic, or a combination of the two, would have enabled you to turn out something really fine and distinctive. It is a real shame that such good intentions and such a good start in the right direction should have been nullified by the selection of type which has no place with such a border or such an illustration.

CHARLES E. DAY, Saint Francis, Kansas.— Your work is not very good. We want to be frank with you, in the hope that you will follow the articles in THE INLAND PRINTER closely, and do outside study as well, in order to obtain a good knowledge of the principles of design and color harmony which is necessary to the execution of good printing. For memo heads, all the designs are set in too large sizes of type, occupying too much space on the sheet. This led you to crowd the designs so close to the top edge of the sheet that the work is overbalanced, and too great a variation between top and side margins made apparent. You use ornaments too frequently, and especially since those used are not at all significant to the line of business represented and are not of pleasing design. Presswork is poor. Hard bond stock requires a hard tympan and a rather stiff grade of ink.

WESTERN UNIVERSITY PRESS, Kansas City, Kansas.— All the specimens sent us are interesting and offer marked improvement over the work previously received from you. The Thanksgiving dinner menu would be better if the border used around the bottom of the page was continuous about the entire design. In that case,



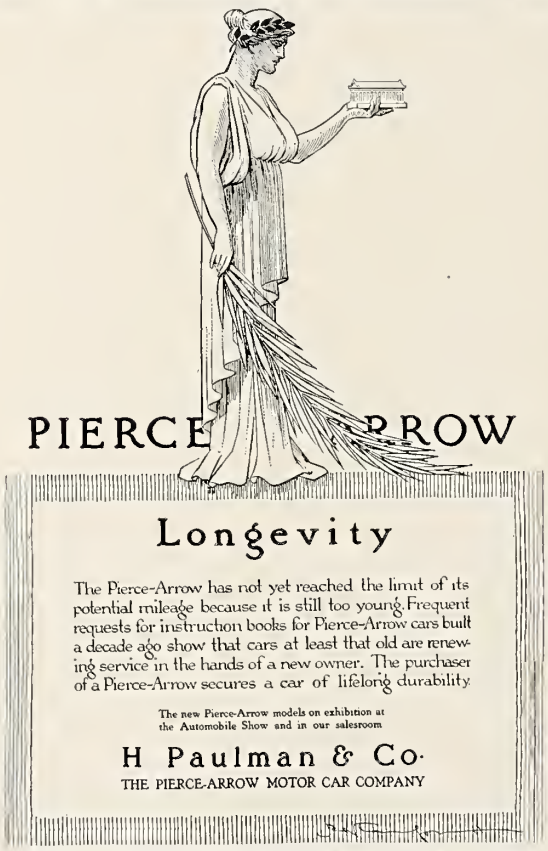
Interesting and, no doubt, effective way to advertise the printing of business and personal cards. The recipient, finding thereon a style of type which appeals to his fancy, is almost certain to buy of the advertiser.

the border, being heavier in tone than the other items in the design, could have been printed in a rather weak tint of blue, and the type and ornaments, here printed in red, printed in dark blue, as the type and border are now printed. The cover for the Jones Farewell Reception would be better if the six-point rules, printed in black, were printed in a tint of blue. Much as all concerned may have regretted the departure of Mr. and Mrs. Jones for Africa, it was not essential, nor appropriate, to dress the booklet as for an occasion of mourning.

G. PHILIP PARLIN, Dover, Maine.— Your specimens are of a very good grade. We are reproducing the envelope-slip promoting the advantages of visiting-cards as "ideal gifts for all the family," as you put it, in the hope that it may suggest an adaptation for the Christmas season, or for other times, to others of our readers.

J. RANKIN, Louisa, Kentucky.— In a general way, the specimens of your work are very good, but opportunities for improvement are presented in several instances. On the letter-head, the name of the firm is set in type which is too small in proportion to the other items in the design, and the gray used in printing is too weak in tone to balance with the red-orange. Read this department thoroughly for a further criticism of this point in the use of colors. The "Thank You" envelope-slips are nicely composed, but we do not admire the style of initial used. It is a letter that possesses little of beauty and is so black that, when printed in the strongest color in the design, in so far as tone is concerned, it dominates the design. It seems to us you used three colors in the printing of this design needlessly. By printing the initial and the inside rule in red-orange, a one-point rule being used instead of four-point, the ill effect caused by the overstrong initial would be overcome, and the job thereby printed at less expense.

HUGH H. MUIR, Lonaconing, Maryland.— Your worst fault is a tendency for decorative effects, which you carry too far. The specimens sent us, however good as to display, are altogether too ornamental. Follow the simple style of arrangement as illustrated by the designs reproduced in these columns from month to month, and print your work in soft, rather than loud and harsh, colors, and you will be better pleased with results. When strong colors are used, they should be used sparingly. We do not understand by what considerations the horseshoe and shamrock ornaments can be appropriate on the letter-head for a newspaper. This design is also forced, by which we mean that the matter enclosed does not fit in well with the form and size of the panel. Panels should not be the first consideration, the type-matter being made to occupy them by any means, but the type should be set and arranged in the most effective manner and, then, if a panel seems necessary, it can be added. In about ninety-nine times out of every hundred, panels will be found unnecessary and undesirable.



Forceful and dignified advertisement by Robert J. Campbell, advertisement writer and counselor, Monroe Building, Chicago.

WARDWELL, PRINTER-MAN, Portland, Maine.— The menu for the Hazelton dinner is an especially pleasing piece of work, the arrangement of the menu-page proper being very interesting. For the benefit of our readers, we will state that this particular page is gotten up in the form of an hour-glass, the items in the upper portion being suitable for one in poor health, and headed, "Have you ever been declined by the Equitable on account of indigestion?" The eatables listed in the bottom portion are such as have caused many a stomach-ache, and are headed, "Are you now in good health?" In passing, it might be well to mention that the banquet was tendered Mr. Hazelton by The Equitable Life Insurance Company. The central group on the title-page is too low, and should be raised in the interest of vertical balance. The second page, detailing the personnel of Libby's Orchestra, would be better if the lines were set in the form of a narrow group and placed at the point of vertical balance, slightly above the center of the page, instead of being set in a wide group at the top of the page, where it not only contrasts with the narrow page, but serves also to overbalance the page at the top.

W. H. LEWIS, Spencer, Iowa.— Your work is characterized by very good design. The business card for the Bowman Printing Company would be better if the main display line had been set in larger type. With so much matter on

this card, the name does not stand out with the degree of prominence which is desirable, but if there was less of other matter in the design the line would be large enough, for then it would stand out through contrast with the greater amount of white space. Most of the blotters are effective in arrangement, but the small one, in which a background for the panels was printed from border units in gray, is too complicated in design and spotty in appearance to be effective in an advertising way. Anything which places a task on the reader is to be avoided. The package-label is interesting and the large wall-hangers are quite effective, but would be more satisfactory if the initials had been of such form as to harmonize better with the type used for the text.

"It's Alive." "Open in the presence of a friend." These considerate admonitions were printed on the label of a box recently received by The Inland Printer, and many holes were punched in the box, presumably to give it air. Since no address was given on the label, and as the postmaster's cancellation stamp was "poorly printed," and for the further reason that the box was long and narrow, we immediately hit upon the idea that a baby alligator nestled therein, enjoying his long winter siesta, for which that species of the animal kingdom is noted. It can be imagined how gingerly the box was opened, but it was — and with a shock. Instead of the baby alligator which our mind had pictured, we found therein a copy of *The Prospector* and other advertising matter from W. H. Wright, a printer of North Tonawanda, New York, who styles himself "the Electric Printer." We admit his right to the title, for we surely got a "shock." Mr. Wright is strong on ideas. We have described the idea carefully, in the hope that it might prove suggestive to readers of this department who are desirous of pulling off a stunt in order to put "across" something important.

Simon Trust, Pittsburgh, Pennsylvania.— You deserve commendation for the pleasing appearance of the advertising pages in the program-booklet of the Young Men's Hebrew Association. Where such pages are ordinarily a conglomeration of every face of type in the shop, without regard to harmony, your work stands out because you used one general style throughout. The title-page is very pleasing also, but we believe you will agree with us when we state that the lines of capitals on the cover are spaced too closely. Capitals are all full-height letters, differing from lower-case in this respect, and, when using types where the shoulder is small, as on the Caslons, some leading is necessary to avoid an effect of crowding. We would suggest that you make no attempt at squared groups in your designs when, to obtain that form, you must sacrifice display and arrangement by lines of important points of the copy which are necessary to the comprehension of the reader. Your firm's letter-head, printed in gray and yellow on white stock, is pleasing, but we would prefer to see the matter immediately below the main display line set in one size smaller type. Taken as a whole, your work measures up to a high standard and you may well feel proud of it.

H. E. McMurray, Brookville, Pennsylvania. — Your specimens, especially those printed on bond stock, are rather poorly printed. It is our opinion that you used a soft grade of ink, whereas, for best results on bond stock, a stiff bond ink should be used. With stiff ink, a firm, hard impression must be used so that the ink will be forced into the fibers of the paper. Rules join badly in many instances and, since you ordinarily use two-point rules when one-point rules would harmonize better with the type, we would suggest that two birds could be killed with one stone in the use of the smaller size of rule. The larger the face of the rule, the more pronounced the breaks appear to be. The illustration used on your blotter, "Printing That Pays Big Dividends," is antiquated in design and frivolous in suggestion, and does not, by any means, suggest "printing that pays big dividends." The heading on this blotter is too small in proportion to the size of type used for the text and causes the copy to lose much of its effectiveness. Names of individuals and the names of the offices they hold should not be separated so far apart as on the title-page of the Baptist Farther Light Missionary Society program, and the names are too large as well. You feature rulework a little too strongly.

Novel design of a card, distributed by John C. Maher, a candidate for delegate from New York city to the 1917 I. T. U. Convention. Designed by Lester A. Homan, a fellow employee of the candidate on *The New York World*. Half-tone made from a photograph of the type in the stick, the picture being inserted in the negative. Many interesting cards are carried to I. T. U. conventions by delegates.

Unique idea used for a corner-card on envelopes carrying copies of *The Spot Light*, house-organ of Walker Brothers & Hardy, complete service printers, Fargo, North Dakota. The idea is by Alson Brubaker, advertising manager of the firm, who supplies an original idea along this line each month.

W. D. Archie, Indianola, Iowa.— The window-card for the Simpson Ladies' Glee Club is not pleasing as printed in red ink on yellow stock. Such a combination suggests cheapness and poor taste, something which would be readily sensed by the class of people who can be influenced to attend a high-grade musical entertainment. The card should have been printed on white stock, a rich brown, or a weak tint of blue or green, something artistic in fact, and should have been printed in soft, rather than harsh, colors, to harmonize, of course, with the color of stock. The fine wave rules used to underscore the large display-line set in and printed from Cheltenham Bold add nothing of emphasis, in fact, add nothing, except it be an inharmonious note. Text type should not be letter-spaced, as on the card for the tailor, Sam Cheshire, and, here again, the wave rules seem to sound a discordant note, beside crowding the lines of type above and below.

S. Osincup, Shinglehouse, Pennsylvania.— In the first place, the blotter, "Getting Business," would be improved if the lines of type printed in a weak yellow-green had been printed in red-orange. The color used by you is too weak by far in which to print lines of type, and, by making those lines hard to read, causes the work to lose in practical as well as artistic effectiveness. When two colors are used in a design, care should be taken that the colors balance in tone; that is, one should not "stand out" stronger than the other. The yellow-green, being so weak, appears to recede from the blue in which the bulk of the design is printed. It appears, in fact, to be farther from the eye. The combination of colors is not a good one, and we would suggest that, before attempting much work in colors, you ground yourself thoroughly in the principles of color harmony and contrast. The types used do not harmonize any better than the colors; some are wide, some are narrow, some are text, some are block, others are roman, and still others are italic. To play safe in this respect, you should confine your work to one series for each job, depending for emphasis and contrast on variation in size of letters and the use of the companion italic of each roman face.

A Group of High-Class Catalogue Covers and Pages.

Specimens of the work of The Wilson H. Lee Company, complete service printers and stationers, New Haven, Connecticut.

BOOKBINDING

By John J. Pleger, Author of " Bookbinding and Its Auxiliary Branches."

Copyright, 1917, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

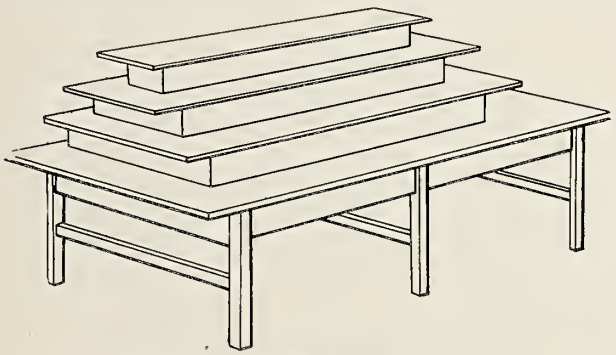
Gathering.

After the signatures are folded and bundled, they are placed on a table in consecutive order. The assembling is done by beginning with the last and finishing with the first signature.

To reduce the table-room required for gathering thick books, a gathering-table may be made as shown in the illustration. Two books of more than the ordinary number of pages, one on each side, can be gathered on this table, which fact will appeal to any bindery where floor space is at a premium.

When gathered, the books are piled on a platform, and if a four-point rule has been printed in the back marginal fold, step fashion, the collating is done quickly, and the books are soon ready for sewing.

Another method is by use of the large, round table, driven by power. The signatures are laid on top, and the gatherer takes a seat so that the signatures can be easily picked up one at a time as the table revolves. A number of gatherers can be seated around the table and an extra

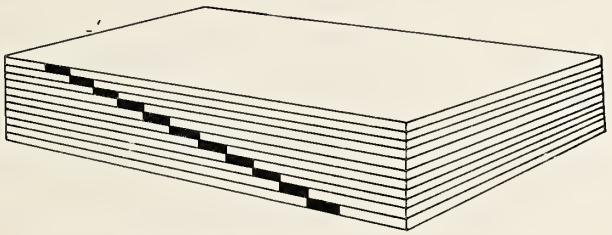


Gathering-Table.

person can be used profitably to take the gathered signatures to the collators. The speed of the table in revolution can be regulated to suit the requirements of the paper and the gatherers. The objection to this table is that inexperienced gatherers become dizzy, due to the movement of the table and constantly watching the sheets pass before their eyes.

Collating.

After the signatures are gathered, they are examined for misplacements. This is accomplished by taking the gathered book in the right hand by the head and fore edge, holding up the signatures, and, with the thumb of the left hand releasing one signature at a time, observing the figures at the bottom of the page. If the printer has provided a four-point rule in the marginal fold, step fashion, the collating can be eliminated, as misplaced signatures are easily detected by looking at the back of the book. Any break in the line can only mean that some signatures are



Showing Position of Slugs in Signatures for Collating.

not in their proper places. The wrong signatures, or those out of place, may be easily removed and the correct ones inserted.

Gathering-Machine.

The gathering-machine can be built with any number of boxes of any size. It requires four operators to run a machine with four boxes — two to place the signatures in the boxes, one to remove the imperfect signatures as the machine stops after detecting them, and one to remove the gathered books. The capacity of the machine at sixty revolutions per minute is from twenty-five hundred to three thousand books per hour. The signatures are placed in the boxes in consecutive order, the suckers come up under the different piles and pull one signature down from each pile, and the gripper jaws enter and grasp it at the same time. Then the small hooks on each side of the gripper pass under the pile, over the grasped signature, and lift the signatures in the box to lessen the friction on the one which is grasped. When the gripper draws out a signature and drops it in the conveyor upon the preceding one, the chain moves those in the conveyor under the next gripper, and the action described above is repeated until the first signature passes under the pile and completes a book.

The detecting device is operated by the thickness of the sheets in the signature, or by the signature itself. Thus, if there is one or more sheets missing, or one or more sheets too many in the signatures, the small hook shown on each gripper-arm will catch, either on the upper or the lower edge of the notched plate, as the signature is thicker or thinner than it should be, and, by so catching, will cause the machine to stop. At the same time it causes the lever, with the indicating ball on its end, to rise at the box where the

error is, thus giving the operator a signal showing where to look for the trouble. To rectify the trouble he places a perfect signature where the imperfect one would have fallen, and, after removing the defective one from the gripper, starts the machine by pulling down on the ball.

When stitchers are attached to these machines, the conveyor changes the position of the signatures from the horizontal to the vertical, and then passes them in the stitcher.

After the signatures are gathered, they are examined for misplacements, as indicated under "Collating."

The Cheshire Book-Gathering Machine.

This machine is constructed on an entirely different principle from that ever before employed in any machine for the gathering of book signatures. The curved, reciprocating base-plates in each hopper, or section, of the machine on which the signatures are placed are made up of three parts: A narrow, flat section in the center and two segmental sections, one hinged to either side of the flat, central section, and these segmental side sections are adjustable up and down so as to give any degree of curvature that may be best suited to the particular kind of signatures that are being fed from each hopper. The reciprocating movement of these feeders in delivering the signatures to the feed-rolls is only two and three-quarters inches, affording a greater speed than can be obtained by any other method. A speed of six thousand an hour is as easily obtained as any speed less than that number, and the machine does not cause the slightest vibration.

The calipers, or gates, at the front of each hopper have a micrometer adjustment which, when properly adjusted, will not permit two signatures to be advanced to the feed-rolls. Should they be improperly adjusted, or changed after they have been adjusted, without the knowledge of the operator, there is, in front of each hopper, a set of feed-rolls, an automatic electrical controller which detects that two signatures have been advanced to the feed-rolls, and stops the machine, flashing a signal at the hopper for the guidance of the operator. If signatures are all taken from any hopper, or if any hopper does not advance a signature to the feed-rolls from whatever cause, this controller automatically stops the machine, always at the proper position, and displays a signal. A different thickness of signature can be fed from each of the hoppers. Signatures with closed heads or open heads are handled with equal efficiency. Signatures of twenty-four, thirty-two, forty-eight, sixty-four, seventy-two, eighty, ninety-six, or any other number of pages, are readily handled, thus doubling, or trebling, the amount of work that can be produced on the book-sewing machines, and at no additional cost.

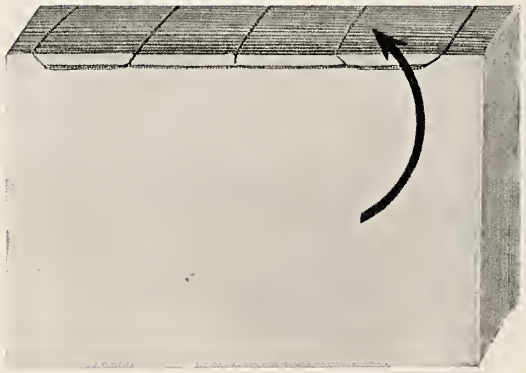
After they have been delivered by the feed-rolls to the table, the signatures are jogged at each revolution of the machine. Adjustable wings on the joggers permit of giving each section, throughout the length of the machine, any degree of pressure that may be required to cause the gathered signatures to be properly placed while traveling to the delivery-end of the machine.

This machine is made in several styles, one having a plain table-delivery. Another type of the machine has an automatic delivery-end that reverses the back of each alternate book gathered, so there may be no mixing of the signatures of the gathered books through careless handling. One other type of the machine is equipped with wire-stitchers for use on magazines and similar work which is side-stitched.

No vacuum pumps of any kind are employed on this machine. The push-button system of control is used throughout, and it is automatic in its operation. It is under perfect control of the operator at all times.

Renninger Back Book-Sewing Machine.

This machine will sew books, through the side, from one-fourth to two inches in thickness, from five to eleven inches in length, and up to nine inches in width. The



Sample of Work Done on the Renninger Machine.

capacity of the machine is from four to six books per minute, regardless of the number of signatures to the book. The adjustments are very simple and do not require an expert operator. This method of sewing is largely used on schoolbooks.

Thread-Stitching.

To saddle-stitch pamphlets with thread, put the needle through the center of the fold, pull it through, and leave about two inches of thread to tie the knot. Then put the needle through the fold, from without, near the bottom line of printing, and bring it through to the top line. Again, as at first, put the needle through the fold, from within, and pull the thread through. The needle should then be put in the center, in the same hole through which the thread was passed from within, and the thread pulled through, after which the thread is placed between the two ends and a double knot is tied.

Side thread-stitching is done in the same manner, except that the holes are stabbed with an awl, where the needle is to be pushed through, and the thread is inserted from the bottom side.

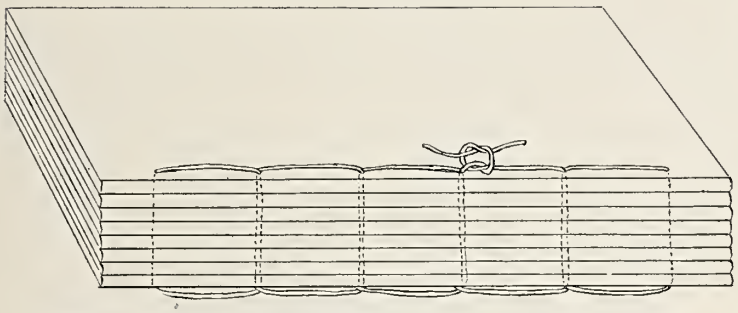
On thick books, better results are obtained by punching the sheets close to the edge of the fold and substituting soft twine for thread. This is sometimes done instead of whip-stitching on open or close-joint letterpress books, in which case the holes must be about two inches apart. For tight-joint books, take a strip of muslin two inches wide and paste one-half of an inch of it on the end-leaves of the book, over the punching, and sew the end-papers on the outer leaves close to the punching. Fray out the soft twine, and insert a large sailmaker's needle. Place the book in front, with the head to the left, and, from the back, insert the needle in the center hole. Pull it through, insert in the hole to the right and pull it through there, and then insert the needle in the second hole to the right. This is continued until the soft twine is in each hole to the right of the center hole to the bottom. Insert the needle from the hole near the tail edge into the one to the left, and repeat until the hole next to the center is reached. Then carry the thread to the first hole to the left from the center, pull it through and repeat for each hole to the left until the head is reached. Insert the needle into the first hole from the one nearest the head on the right, and repeat for each

hole until the center hole is reached. Next, place the twine which crosses the center hole between the twine-ends and tie two knots.

The objection to this method is that the book can not be rounded on account of the solidity of the stitch. This fault can, to some extent, be obviated by not pulling the soft twine too tight. The book can be forwarded in the regular manner.

Inserting and Winding with Twine.

This can be done by hand, after the manner shown in the illustration of the sample of work done on the Renninger machine, on sheets which are seldom referred to, bound to be used in case of emergency only, and which are invariably too thick for stitching. The character of work does not warrant whip-stitching, and the sheets are glued together and sawed slantwise, the cut being the diagonal



Showing Method of Thread-Stitching by Hand. Holes Punched with Awl or Punching-Machine.

of a one-half-inch square. The saw incisions are next filled with glue and soft six-ply twine inserted therein. The back is then covered with glue and the ends of the twine cut to allow one inch to be tipped to the end-leaves, on which a strip of drab drilling has been pasted in order to reinforce the joint. The method is used on newspapers that are to be bound and placed in the files.

Another method is to wind thread or twine from one saw incision to the other and tie a knot. Then put the ends into the incision and cover the back with glue. When dry, proceed with the binding.

RIVAL FOR DIOGENES FOUND.

Neatly framed and hanging on the office wall of an Albany oil-mill company can be seen a letter from a Sylvester citizen, accompanied by an uncanceled check for $2.50, that shows that Diogenes with his lantern lived in the wrong age. If he had had his being in the present generation, he could have found the man he was looking for in Sylvester.

Some time ago this Sylvester man wrote to the oil-mill company, asking quotations on cottonseed meal. As is this company's custom, it promptly forwarded the requested quotations. No order was received from the Sylvester man, however, and the matter would soon have passed from the mind of the manager, but for the receipt of the letter and the check that now hang in their neat frame on the wall.

The Sylvester man wrote that after getting the quotations from the Albany firm he had found that he could buy cheaper from a Sylvester firm, freight considered, and was enclosing a check for $2.50 to pay the Albany firm for its trouble in furnishing him with quotations.

The manager of the Albany company replied to the letter, saying that the check would not be cashed, but that it would be kept as a memento of modern chivalry in business. — *Macon (Georgia) Telegraph.*

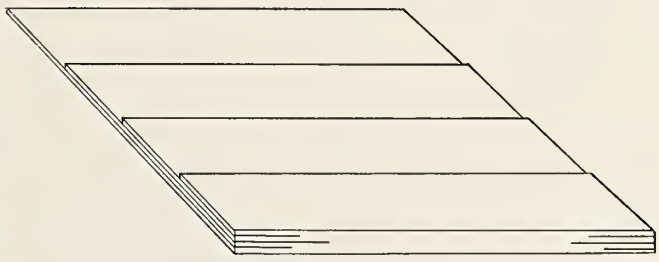
Written for THE INLAND PRINTER.

MULTIPLE GAGE FOR PERFORATOR.

BY EDWIN R. MASON.

WITH the aid of the little device herewith illustrated, any sheet requiring two or more perforations across its face may be run through the perforator with one handling of the paper. One should bear in mind, however, that this device is for use only on foot-power machines, which are not equipped with a sliding gage. These old-style perforators, of which there are thousands in use throughout the land, are equipped with front and back gages only, and two perforations are about the limit with one handling of the paper. With the device illustrated, the number of perforations is limited only by the depth of the front table of the perforator. From one to twenty-five, or even more, perforations may be put in a sheet with one handling. This saving in handling alone will more than pay for time expended in making the gage.

To explain more clearly the making of the gage, we will indicate a job to be perforated. A sheet twelve inches wide and eighteen inches long is to be perforated every three inches the twelve-inch way, making five perforations in all. The gage, made as illustrated, should be a little wider than sheets to be perforated — thirteen inches should be about right. The cardboard used for the several layers of the gage should be No. 40, and those layers should be cut on the paper-cutter so as to get a smooth edge. These boards, or layers, should then be glued together, building them up in steps, each step to be three inches wide — the distance between the perforations. The illustration clearly shows how this is accomplished. When the gage is dry, and all danger of warping is past, secure it to front table of perforator, with the bottom step exactly three inches from perforating pins. Small, short brads driven through each corner of the gage and into the perforator table will hold it securely in place. Care should be taken to see that the gage is in proper position before nailing, otherwise it will have to be set again.



Multiple Gage for Perforator.

The method of operating is simple. Grasp the number of sheets the machine will perforate properly, slide them under the pins, bring forward to edge of bottom cardboard layer and perforate. Then raise the pins and pull sheets forward to the next step, lifting them slightly in order to clear the bottom step. Perforate again, and continue in like manner until all perforations are made. If ten perforations are wanted, and they are spaced equally, the gage may be made with five steps and, after five perforations are made, the sheet may be reversed and run through again, using the opposite end for the guide.

Gages may be made for perforating sheets every one-fourth inch or more, as required. On large runs, such as

checks, receipts, etc., this device will prove an invaluable aid to the person perforating, inasmuch as the paper needs to be handled but once, effecting quite a saving of time. If the job is to be numbered, as is frequently the case, the numbering-machine may be started at once. There is no need of waiting until the job is run through the machine two or three times as in following the old method.

Another gage, which will be a great help when feeding curled paper into the perforator, may be made of two pieces of binders' board and two pieces of brass rule.

Take a piece of No. 25 board about two inches wider than the sheets to be perforated and about ten inches long. Another strip of the same material, four inches wide, and as long as the other piece is wide, should be glued flush with the edge of the larger piece, first inserting two four-inch lengths of one-point brass rule about two inches from either side, allowing about two inches of rule to project. Then place this entire device in the press and apply the pressure.

This is to be used as an auxiliary gage and should be placed under the back gage, using the bolts to clamp it in place. Set the gage in the usual way and bend the ends of the brass rule upward. When curled paper is slid under the perforating pins and back against the gage, these rules press the paper out flat, taking out the curl temporarily, thereby insuring a better register of the perforations.

On jobs where cross-line rules are printed on the press, the paper has a tendency to curl; and if sheets so printed are to be perforated, this device will prove a useful adjunct to the perforator.

WHEN TO DOUBLE UP FORMS.

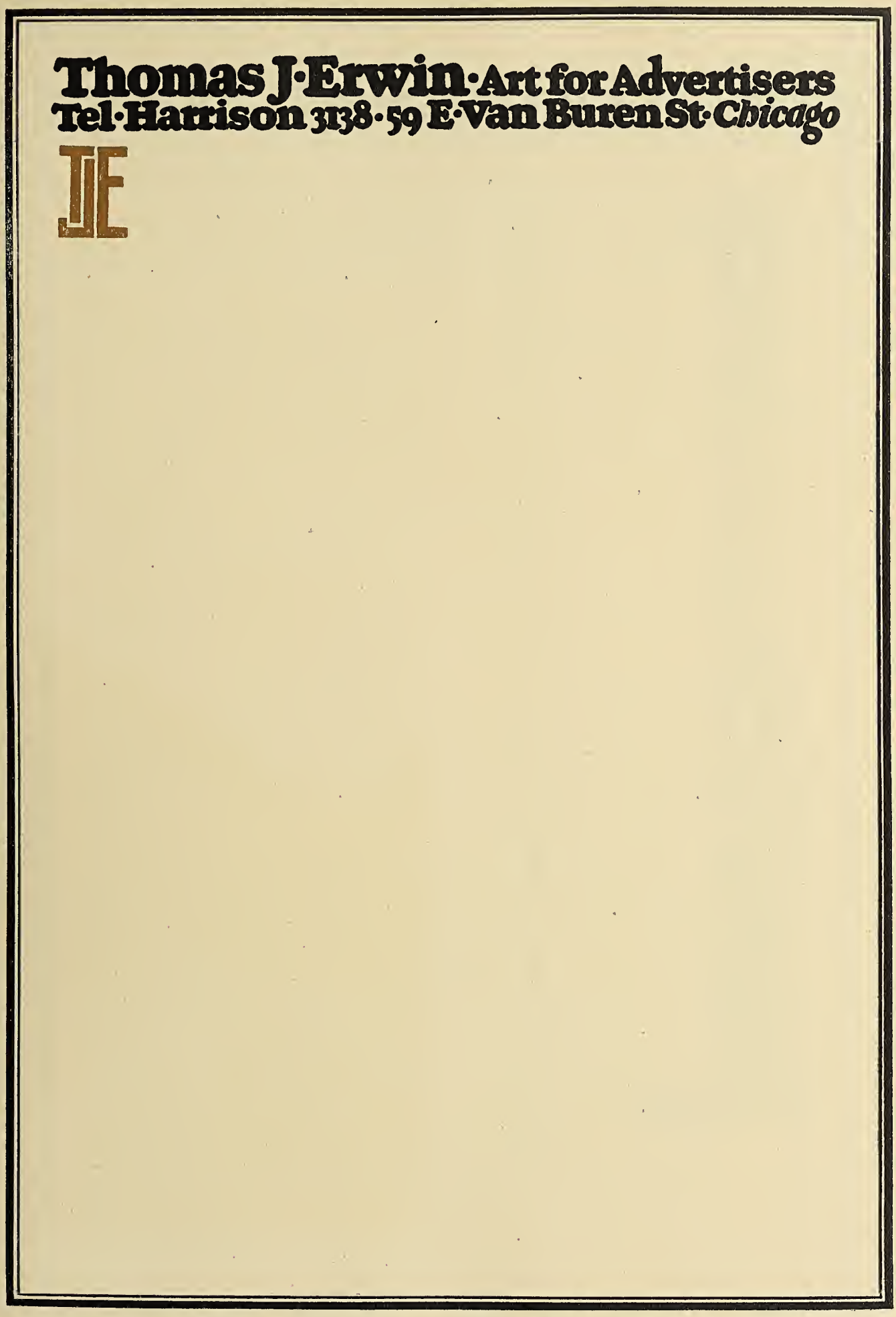
What printer is there who has not been puzzled to decide whether or not it was more economical to run a job singly or make electrotypes and run it two or more on? There can be no hard-and-fast rule governing the case because so many things enter into the problem. The paper may cut to waste if the forms are doubled up, and the extra make-ready on forms run two or more on must always be considered. The available presses for handling the job must also be taken into consideration, and their hour-cost. A good general rule to remember is that it is not often economical to double up a platen-press form of five thousand impressions or less. On runs of over five thousand it is often cheaper to make electrotypes. Doubling up a job that would run single on a platen press frequently means that it must be run on a cylinder, however; and six or eight thousand impressions on the platen usually cost less than three thousand or four thousand cylinder impressions.

If there is any doubt as to the way in which a form should be run, the only safe way is to estimate the cost of running single, double, or with several electrotypes, and then compare the cost under each of the conditions.— *B. M. Harris, in the Ben Franklin Witness.*

THE BEGINNINGS OF AN ADVERTISING MAN.

Robert R. Updegraff, whose book, "Obvious Adams," the story of a successful business man, was published a few weeks ago, tells of his own upward struggle. While he was still at the high school, he had a position during vacations as night telegraph operator on the Ulster & Delaware Railroad in the Catskill Mountains. "During the lonely nights up in the mountains," he says, "I studied advertising books and magazines, having early decided that I wanted to take up advertising as a profession. Upon finishing high school I started out from home on my own hook, with the clothes I had in my small trunk and $15 in cash. I went to Boston, where I took a position in a printing-office as job-press feeder at $9 a week. That year was a 'panic' year, and during almost the entire winter printing work was scarce, with the result that the shop went on 'short time,' and I received an average weekly pay of $7.50 during the winter, on which I had to live, having no other source of income. Needless to say, I did not roll in the 'lap of luxury'! After one year at feeding job-presses I was given a job at the case setting type, at an advance of $3 per week. After a year of working at the case I grew anxious to get into the advertising business. All this time I had been working in that direction, my purpose in going into the printing-office, aside from an inborn love for printing, being to acquire a knowledge of the mechanics of printing to serve me in the advertising business. I was playing a long-distance game. During the time I was working in the printing-office I was taking a course in advertising in the night school of the Boston Y. M. C. A., and studying advertising magazines and books. Finally, I made a break and went to New York city, where I was fortunate enough to immediately secure the position of assistant editor of *Advertising & Selling Magazine*, which position I held for one year, when I resigned and went back to Boston, where I took a position with a certain food company as assistant advertising manager. Within three months the advertising manager resigned to go into business for himself, and I was given charge of the advertising department."

Oriental Limited Making the Climb to the Summit of the Cascades.
Photograph by C. R. Herrand.



Letter-head of a Chicago artist. Originally printed in black and orange on rough buff stock.

Thomas J·Erwin·Art for Advertisers
Tel·Harrison 3138·59 E·Van Buren St·*Chicago*

TJE

Companion bill-head to letter-head shown on preceding page.

COST AND METHOD

BY BERNARD DANIELS.

The Real Plant Value.

The opening of the New Year, with its large number of stock-takings and revisions of inventory, brought the usual number of requests for information as to the proper valuation of the plant of the printer. Some were evidently a try for support of a theory, and others check-ups, but a few among them suggested the following thoughts on the changing character of the outfit of the manufacturing department of the printing business.

The constantly growing number of composing-machines and typecasters has almost completely changed the composing-room outfit by doing away with the tons and tons of body-type that old-timers will remember, with the numerous racks and cases that were required to store them when not in actual use. This has released a large amount of capital that was tied up in these fonts, and made it available for investment in modern outfits and composing and casting machines. It has also shown some printers the true reason for the so-called " depreciation " account, which is really a " replacement reserve," in the cost system; shown most of them by its absence. Plants that have carried these large fonts for some years after their usefulness was over have had a chance to get rid of them at a higher figure this year and have taken advantage of it. They have then proceeded to charge off the difference between the amount received and the value at which they were carried on the books to profit and loss. And to those who had no reserve it seemed like a large loss.

The fact that the big fonts of book-type of the olden days are no longer necessary has not only released capital, but it has also decreased the amount of floor space required in the composing-room. This means a reduction of cost.

But, says some one, the money that used to be invested in type is now tied up in the type making and setting machines, and the investment is just as big. In a few instances this is true, but not in the majority. Even if it were, the cost for depreciation on composing-machines is ten per cent, and the allowance on type is twenty-five per cent, quite a saving in the composing-room cost column.

The introduction of the typecasting machines has resulted, in many cases, in the entire or partial adoption of the non-distribution methods of handling composition, which will most probably result in another change in the character of the investment in the jobroom.

These rapid changes in the nature of the material which composes the bulk of the investment of the printer call for but one value in the inventory of the printing-plant — the invoice value.

But the pressroom, you say, has not so changed. There you are wrong, for it has changed, too, and almost as much when you consider the character of the small, rapid-fire presses and the completeness of the newer patterns of special large ones.

All these changes point to one very important item — the " replacement reserve "— for most of them will be almost valueless in a few years because of the special character and lack of adaptability.

So far as running capacity is concerned, the plant value is one hundred per cent of its cost until you can see a reduction in the output per unit from wear; or it would be, were it not for the fact that the inventors are still busy adding new conveniences and creating new special machines that will supersede your old ones. Your plant might run twenty years, or it might be that a considerable portion of the machinery will be obsolete in a year or two.

Attempting to take care of this by depreciating your inventory is very foolish. The proper method is the replacement reserve that will provide a fund that will eventually keep your capital intact. The real plant value is what it cost you, and unless you so consider it and provide for the shrinkage by a fund specially set apart you are on dangerous ground.

Composing-Room Efficiency.

The two greatest drawbacks to efficiency in most composing-rooms are distance and deficiency, and coupled with these are usually found surplus and slackness. This is quite a paradox, and yet every word of it is absolutely true of many of the older plants and some of more recent origin. Taking up the first pair, distance and deficiency, let us study each of them a little in their true relation to efficiency as represented by the maximum production at a reasonable cost.

Distance is a great enemy to efficient production in the composing-room. The compositor who has to weary himself by long walks about the room, gathering together the material needed for his work, naturally has that much less energy, as well as less time, to expend on the work itself. He finishes his day more tired and with less production to his credit than he would have in a properly arranged plant. " Can't be helped. Must have room to place the stands and cabinets and stones, even if the comps. have to walk a few feet further." You are wrong; it can be helped in one of two ways. A rearrangement can be made so that certain classes of work calling for one class of faces are done in one part of the room, and certain other work in another part, and the material needed by each placed so as to be not more than twenty feet away from the workman. Or, the fonts most used can be duplicated or divided and placed in easy reach of the workmen so that the amount of travel is cut down to the minimum. In one plant the compositors were walking an average of forty feet to the most-used racks and cabinets and the proof press and stones, and as much as sixty feet to some, but when rearranged the average travel was less than twenty feet. That means that each man had his daily marathon reduced from about a mile to less than half a mile, and the fact that everything

was in close reach kept him in his place and at work so that the actual saving was nearly an hour a day per man.

Next, we have deficiency, one of the worst enemies to rapid and economical production that it is possible to allow in any business — deficiency of material that causes changes and piecing out by the handling of two pieces in place of one — that causes unbelievable loss of time because of hunting for sorts and unwarranted risk of trouble and spoilage because of failure to restore the picked sorts and errors in replacing them.

These two items are large enough in any printing-office that has not been remodeled within the last few years to make the rearrangement a profitable proceeding, especially as this efficiency problem is one that does not call for a big expenditure of either time or money, only the use of that common sense that every business man, even a printer, should possess. A few hours' study of the route tracks of the compositors around the room will soon suggest the importance of the change of route and its shortening, also the best method of doing it. Of course, there is a great possibility that an efficiency engineer can do it a little better and that his suggestions of special furniture and layout will make a sufficiently greater saving to repay his fee in a reasonable time, but he is not absolutely necessary in all cases.

If you did employ an expert he would most likely find the paradox named above —" a deficiency coupled with a surplus "— and this would be more likely to prove true the older the plant. Many of the old plants have large amounts of body-type, held, ostensibly, to take care of So-and-So's price-list or a big catalogue that comes up every other year and has so many alterations that it would be just as cheap to set it over again on the machine and throw out that two tons of metal and regain the use of that twenty-five feet of floor space that is taken up by the cases. Or, perhaps, it is those old-time faces in the cabinet in the corner that are held for Smith's work that is changed once in three years and could be drawn and engraved for less than the depreciation reserve on the type, to say nothing of interest, insurance and rent. Nearly every printing-plant of ten years' standing under usual conditions will find itself with some surplus of this kind, and in some older plants it has amounted to the surprising total of almost fifty per cent of the material in the composing-room. Think what that means in the annual statement of costs. So, you see, deficiency of the needed material and sorts can exist in a plant that is carrying a large surplus of composing-room equipment.

It seems hardly necessary to call attention to the second item of the last pair, as the thought is already suggested that any plant in which such conditions exist must be run on very slack lines; but the facts are that in every case in which such conditions have been brought to the attention of the superintendent or manager, he has been highly incensed at the idea that any slackness could exist. As one said: " Why, I buy lots of the latest faces of type and there is a big typefounder's bill every month. How can there be any such condition as to picked and pied jobs such as you tell me of? The room looks clean and well kept to me, and while my costs for composition do seem high, I do not believe the lack of sorts and the time of picking has anything to do with it." After the usual argument he was sold on the idea that his composing-room could be rearranged so that the men would be nearer the material they were expected to work with, and agreed to have it done provided he did not have to buy more than a few dollars' worth of new furniture. In less than six months the savings were so great that he ordered the whole room equipped with the latest and most compact outfit possible, and to-day he is perfectly satisfied and has a large notice posted, stating: "Any one picking any job, live or dead, will be immediately discharged without any chance of reinstatement." And he is living up to it by buying all the type needed to make it possible and cutting down the number of faces to those in regular use. The last time we saw him he had an artist as part of the composing-room force, and claimed that he earned his pay by drawing the lines for which they did not have type and the ornaments that made the work of the house distinctive.

Here are four words that every master printer should at once put to the test in his own plant: Distance, Deficiency, Surplus, and Slackness. And each of them suggests a question:

Is the composing-room contained within the smallest possible distance from one point to another? Could it not profitably be condensed?

Is there a deficiency of sorts in the most-used fonts for which I am paying many times over in wages for the compositors, who are decreasing their brain-force by weary hunts for sorts?

Is there a surplus of old, unused fonts that should be in the melting-pot and the money they bring invested in real working material instead of eating up profits in interest and insurance?

If any of these conditions exist, even in a degree, how can I defend myself against the assertion that my plant is not under the plague of slackness?

Think it over and answer these questions honestly, and then get busy with the remedy — the use of plain, ordinary common sense as applied to every-day business, and when you get over the pain of making the change you will feel like the fellow who had an aching tooth pulled and said: " It hurt like blazes, but if I'd a know'd that it was over so soon I'd a done it long ago." You will say: " If I had known there was so much profit in it I would have done it long ago."

Making Allowances for Standing Jobs.

An inquiry regarding the proper allowance on the little four-page weekly program of a church brings this subject to the front at this time, and gives us a chance to call attention to the very erroneous idea that both printers and buyers have of the amount saved by keeping the type standing for jobs that are frequently reprinted with changes of a considerable amount of the matter.

In the particular case before us the amount of composition on the original four pages was eighteen hours, and the lock-up in two forms of two pages each took forty-two minutes. The amount of standing matter from issue to issue equals one-half the total surface of the job, but is divided over three pages, so that it is necessary to make up three pages and do about ten hours' new composition, and then lock up two forms. Thus the total saving is about seven and a half hours, at a cost in this particular shop of $1.25 per hour — amounting to $9.37.

The printer allowed ten dollars from the price charged for the original issue, and was called a robber by the purchaser — though the only one he had robbed was himself — when he forgot the cost of caring for that job and doing without the sorts tied up in it.

A careful calculation of a number of jobs shows that it costs about thirty-five cents to handle any page of medium size, say up to 6 by 9 inches, that is tied up and stored away for future use and taken out to be corrected or printed without correction, and to this the price of any changes must be added. This would make a storage charge

of $1.40 to be added to this job, which would reduce the saving to $7.97. Allowing something for type tied up, and for the fact that matter set and held takes the place of matter that might be set, and reduces output, the most that should have been allowed on this job was $5.

A fair allowance on such work is one-half the cost of the composition of the standing matter. Of course in large catalogues and price-lists, where the holding of the job is made part of the contract, the charge must be on a different basis and should be calculated on the actual cost of holding the job plus a reasonable charge for the accommodation. But where the forms are held on speculation, in the hope that the job may come up again, the allowance should be a very small one and just enough to land the work, and in such cases the buyer should not be allowed to know that the type was held.

Keeping Tab on Yourself.

From the manner in which many of the proprietors of the smaller print-shops approach the keeping of a correct cost system there seems to be among them a sort of inborn antipathy to keeping any kind of record of their own actions, and so various are the excuses they give for not wanting to do it that we are almost tempted to christen them the "artful dodgers of the business world." But there is really very little art or reason in their attempts to dodge efficiency.

Why should the proprietor or manager of a small plant find it any harder to keep a record of his actions and the amount of time expended on each than it was for him to fill out his time-ticket in the big shop where he worked as journeyman? Perhaps some of them did not truly fill out their tickets, and perhaps a few did not come through the shop to the business end of the printing-trade; but the majority surely recognize the fact that records must be kept, and that if only part of the shop keeps records they are of no value for finding cost or for charging the work.

Nearly every month we are in receipt of a protest from some printer to whom we have recommended the simplified Standard cost-finding system, and the objection of practically all of them is that it requires accurate records to be kept, and that record-keeping takes time which they fondly imagine they would otherwise put into productive work. A few think that they can not keep time on themselves because they do so many different kinds of work.

To the latter class, we can only say that unless you keep a time-ticket on yourself and every other person employed in the plant you can not have a correct cost system and are only wasting time in pretending to keep one. The exception to this is the proprietor who does absolutely no mechanical work and whose whole salary is, therefore, chargeable as a lump sum to the general expense account.

The difficulty of keeping tab on yourself as workman, foreman, or as a divided expense between the office and the workroom, is entirely imaginary. For instance, how simple it is to keep tab on the time you spend in actual work and the number of the order for which that work was done, or the time you put in as foreman in the shop as a shop expense, and charge the balance of your time to the general expense or office account.

There are none so blind as those who will not see. The Cost and Method Department has shown several time-tickets for small shops where the work done by one workman is readily divided to the different parts of the shop, and it is also possible to consider the whole of the one-man shop as one big department and charge the same price per hour over the whole of it, though this would not work as the shop grew to three or four employees.

In every printing-office there is work done on which a loss is made instead of a profit, and this is particularly so with the smaller shops without cost systems. If the proprietors of those shops would install correct cost systems and throw out the jobs on which the losses are made, they would find that the time that had been spent on those unprofitable jobs would give them time not only to keep up the system but also to look for new and better business; while the cutting out of the losses would in most cases pay for an auto to hunt them in. If you do not believe this, take a look over the jobs on which you lost money last year and see what the total loss amounted to, remembering that without the cost system you will miss a number of the bad ones. Then consider the number of jobs that are just on the edge and that could be held at a slight increase of price and real profit.

Written for THE INLAND PRINTER.

RAILROAD PROBLEM MUST BE SOLVED NATIONALLY.

BY CAPT. JAMES T. ELLIOTT.

THERE is no question before the American people to-day so fundamental in its relation to the prosperity of the nation as that of adequate and efficient transportation. Every phase of our national life, business or otherwise, is advanced or retarded just in proportion as railroad facilities are adequate or inadequate. As a matter of fact, good crops, large manufacturing output and huge economic development along all lines will be nullified and of small account if the equipment of the railroad is not of the standard to meet the requirements of such a prosperous state of affairs.

This was demonstrated in an unmistakable way in 1907, when there was a substantial increase in the business offered to the railroads, while a lack of yards, lack of tracks and lack of cars brought on the "panic of plenty" in that year. It was not a panic of scarcity, not a panic of failure in business, but a panic brought on by the inability of communities to deal with one another because the railroad facilities were inadequate. Congestion was everywhere; yards were not of sufficient capacity for trains; there were not sufficient tracks to carry them; nor were there sufficient cars to transport the business of the people. The condition that existed in 1907 is being repeated at this time, and will continue if the people of the nation do not rise up and demand that action be taken to end this intolerable condition of affairs.

What has brought it about? For years the railroads have been subjected to the rule of forty-nine masters — forty-eight States and the nation. From these sources legislation of the most conflicting and, in many cases, useless, nature has emanated, causing the roads millions of dollars' expense annually, from which no adequate returns were received. Every State through which a road ran or which contained only a small percentage of its mileage, has passed laws governing the road, regardless of how it might or might not affect the interests of adjoining States.

For instance, Texas, in order to keep the merchants of Louisiana from competing in its markets, fixed a number of rates within the State that practically shut the Pelican State business men out of the Lone Star State markets. The Interstate Commerce Commission raised the Texas rates and thus opened the market to their neighbors across the line. Later the United States Supreme Court sustained this action of the Commission. This case is

known as the Shreveport rate case. Still later, in a hearing on a bill in the United States Senate to abolish the doctrine of the Shreveport case — that is, to give each State the right to legislate as it saw fit, regardless of the effect on neighboring States — the fact was developed that, while Louisiana was protesting against rate discrimination on the part of Texas, Natchez, Mississippi, was making a similar protest against Louisiana, as was Memphis, Tennessee, against the State of Arkansas. All of which evidenced conclusively that there was an interstate warfare that was not only detrimental to business, but was seriously affecting railroad development.

Restrictive state railroad enactments are the prime cause of the lack of transportation efficiency. Between 1912 and 1915, upward of 4,000 bills affecting railroads were introduced into Congress and our state legislatures, of which 440 have become laws. Out of this grist of legislation a few citations are here given:

Fifteen States, by prescribing a minimum daily movement for freight cars, or by imposing heavy penalties for delays, attempt to favor their own traffic. Twenty States regulate hours of railway service, the variations running from ten to sixteen hours a day. Twenty-eight States specify headlight requirements without any approach to uniformity. Fourteen States have dissimilar safety-appliance acts. Twenty States have adopted "extra crew" laws. Nineteen States have legally asserted their right to control bond and stock issues of railroads operating within their limits.

In the fiscal year 1914, 166 railroads, operating 204,610 miles, reported an expense of $4,051,533 for compliance with extra-crew legislation. This amount equals a return of five per cent on $80,000,000 of capital. These same companies reported a total expense of $28,703,983 in consequence of legislation regulating operation. Hearings before legislative committees and state railroad commissions consume the time and divert the attention of railroad executives from their official duties. One railroad manager lost 101 days in this manner in 1915, and some officials claim that sixty per cent of their time is wasted through such distractions.

One State requires cuspidors in passenger cars. An adjacent State prohibits this practice. One State requires screens in the windows of passenger cars, and these cars traverse a neighboring State where screens are forbidden, etc.

Can it be any wonder, with these concrete examples of legislative persecution, that in 1915 there was a smaller amount of railroad construction than in any year, omitting Civil War time, since 1848, and that less than 1,000 miles of new construction sums up the total for that year?

These conditions have injured railroad credit to such an extent as to make the securing of adequate capital for improvements to meet present-day conditions an impossibility. Investors have become shy and have sought other industrial stocks which promise a greater probability of returns. Confronted by this state of affairs, and conscious of the fact that something must be done to give the nation adequate and efficient transportation, the Railway Executives' Advisory Committee, with headquarters in New York, and representing ninety per cent of all the railroad mileage in the United States, adopted the following course of procedure as the solution of the problem:

First.— Federal supervision of railroad securities.

Second.— Federal incorporation of interstate carriers.

Third.— Exclusive federal regulation of all rates, wages and service that are not divided by state lines.

Fourth.— A regional and functional division of the work of the Interstate Commerce Commission. Regional commissions under unified authority would keep regulation as well as management close to the people, and it ought to be.

Fifth.— Restriction of rate suspensions to not more than sixty days.

Sixth.— Giving the Interstate Commerce Commission power to prescribe minimum as well as maximum rates.

Here we have in a most condensed and definite way what the roads themselves have decided is the only way out of the muddle. And there can be no question but what the railroad question must be settled nationally. No other solution is possible.

The question of rates, exorbitant or otherwise, is not so paramount at this time as is that of the adequacy and sufficiency of transportation. Railroads are hedged about by such a degree of divergent regulations as to retard them in providing means for caring for increases in business.

About eighty-five per cent of the business of the nation is either interstate or international, with only about fifteen per cent intrastate, notwithstanding which fact the States have it in their power to determine the standard of efficiency of every railroad which serves it and its people and the people of other States in interstate commerce.

The Supreme Court has decided that where state regulation interferes with federal regulation, the former must give way to the latter. This is the basis upon which the railroads hope to establish federal control of all interstate transportation lines. Government ownership is impractical for obvious reasons, and in the course of time, with the enactment of proper federal legislation centralizing the control of interstate railroads into the hands of an enlarged and zonized Interstate Commerce Commission, state regulation will become state interference and in the end will become obsolete altogether.

There is no question that public regulation of transportation has come to stay. The railroads accept it. They ask only that such regulation be made efficient. They ask that the functions properly subject to public supervision — incorporation, the issuance of securities, the making of rates — be placed under the direction of a single responsible national body such as the Interstate Commerce Commission, with regional sub-commissions, in order that regulation may be kept close to the people. They ask that such regulation be so administered as to permit the railroads to earn a living return, to attract new capital and to make the improvements and extensions necessary to enable them to serve the American people fairly and efficiently.

In the Federal Reserve and Rural Credit Banking Systems the operation of regional divisions, under federal supervision, is well illustrated. The railroads seek a similar solution of their problems.

The railroads can not serve forty-nine masters — forty-eight States and the nation — and serve efficiently. The present system of multiple and conflicting regulation is wasteful and destructive. In the interest of all, regulation should be in behalf of all the States.

The railroads are anxious to provide means to take care of all the business they can obtain. But a vast outlay of money is required. A billion and a quarter dollars a year for the next ten years or more must go into railroads to provide the necessary transportation facilities.

Nobody seriously proposes that the public regulation of railroads shall be weakened. Certainly the railroads themselves do not. But it is a reasonable proposal that the regulation of this great national business should be handled by national agencies, on national lines, in the interest of all the people, and not by local agencies to serve local or sectional ends.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Why Is a Country Newspaper?

Instead of confining our study entirely to the details of newspaper work, it is well to occasionally take a bird's-eye view of our calling in its relation to the other businesses and the whole life of the community, and for that reason I have set down here my answer to the challenge, "Why Is a Country Newspaper?"

The country newspaper exists, first of all, to furnish a livelihood to the person or persons who have invested their capital and expended their labor upon it. As such, therefore, it is a business institution, performing certain services in return for certain considerations. It should, therefore, be judged, first of all, as a business institution; if it fails to yield an adequate return upon the capital and labor invested, then it is a failure, and the sooner its affairs are wound up the better; if it does pay for the capital and labor involved in its production, then we may properly inquire what service it does render in return for such compensation, and what further service it might properly undertake to give its work the greatest effectiveness.

So many newspapers — so-called — are at the present time, have been in the past or will be in the future, published for the purpose of gratifying a personal or a local pride, furnishing a political organ, or because the publisher is duped or self-deceived into thinking that his sacrifices make him a useful member of society, that too much emphasis can not be placed on the very first reason for the existence of any publication, that of being a successful business venture. We have many large and flourishing charitable institutions, and many large and flourishing business institutions, but we have none that is part one and part the other. To paraphrase Lincoln's famous dictum, it is impossible for a newspaper to exist half charity and half business. If a certain newspaper, therefore, is found to be a charitable institution, then the only requirement is that it suffer long and vaunt not itself, but for us to study it further is quite unnecessary.

In inquiring the "why" of certain newspapers, we find certain other classes that might as well be right now eliminated from this study, for they serve only to confuse and becloud the functions of real newspapers.

There is the newspaper which is owned in whole or in part by some politician and used by him to advertise himself. To that end it will be false to the public. It is not a newspaper, and so places itself beyond the purview of our study.

Then there is the paper started because the merchants of the town "wanted a paper"— owned by a stock company, probably run by the banker with a printer assistant, without a fixed policy, devoid alike of legitimate parentage or future fecundity, a charity-compelling waif. Such a newspaper is not worthy of study.

Then there is the paper that is published as a filler-in of a job-printing establishment — something to keep the machine running and the boys busy two or three days of the week. Such a publication has the form without the substance. Its news service is mostly press-agent graft, contributed dullness and stupid inconsequence. It is unworthy of study.

Then there is what might be called the "booster newspaper," the exploiting and exploited newspaper, with its advertising patronage solicited solely on the basis of "boosting the town," and its subscription list built up entirely by piano contests. During its abbreviated existence, it serves no other purpose than to give the merchant and the farmer altogether the wrong conception of the newspaper, and its publisher is about as useful to society as the hit-a-baby-and-get-a-cigar man on the street corner.

Again, there is the newspaper that once had a "why" but no longer has; was once in the hands of a strong personality who led and interpreted the life of the community, but because of transfer of ownership or other cause, the paper is now in weak or inexperienced hands and traveling the downward slide. One of the saddest things to me is to consider the present standing of some newspapers that were regarded as leaders twenty years ago.

If the various classes of newspapers heretofore mentioned can offer no real good reason for their existence, then it follows that there are too many papers, and such is surely the case. Not only would the advertisers and subscribers in the various communities be better served, but the persons engaged in publishing the papers would be much better off financially if from ten to twenty per cent of the papers were discontinued altogether. Weak, struggling papers are a detriment to the profession, and right here is a good time to warn young men that fame and fortune do not come to the publishers of "long-felt wants" in towns of 300 or 400 population. I know some small-town papers from which the editor draws a good return besides the larger compensations of useful community service, but such papers are outnumbered by those of their class that are such poor business ventures that the editor could not draw out a living salary for himself without forcing suspension. Welcome the day when the editor and printer-editor demands his wages and gets them, or closes up shop.

Whatever the "whys" of a country newspaper are, its function is not that of the city newspaper, and the paper that attempts to give state, national and world news in any other than the most abbreviated form is wasting good

paper. The country paper may be altogether successful without publishing a line of what is known as general news, and it is a pretty safe rule that the paper that is publishing any considerable amount of general news will be found to be neglecting its local field in just that proportion.

The country newspaper and the country editor are one, and in discussing "Why Is a Country Newspaper?" I will also discuss, "Why Is a Country Editor?" and treat the two questions as one and the same.

The country newspaper serves its community, first of all, as the chronicler and disseminator of local news, often inconsequential, but brimful of human interest; the comings and goings of people; the accidents, the births, deaths and marriages; the doings of the churches, schools, business and social clubs, lodges; the official affairs of city, town and country; improvements and plans for improvements, extensions and business changes, farm and stock news, crops, rural schools and good roads, and a thousand and one things that go to make up the daily life of the people of the town and country community in which the paper circulates.

The next duty of the newspaper is to explain, interpret and comment upon such of these events as have a bearing upon the intellectual, commercial, moral and political development of the community. In this connection, I will say that I have graduated out of or backslid from those editors who believe that a close distinction should be made between news matter and editorial matter. The average reader prefers that a liberal amount of editorial interpretation be injected into the body of news stories instead of chronicling the facts in one place and printing the comment in another. It is altogether impossible for a country editor to print an opinionless news story, for most readers look upon what appears in the columns of his newspaper as reflecting his opinions; and even though the news story be colorless, that very lack of color is taken as significant. In this respect, then, I regard it as the better policy to accept the situation and frankly color the news — or, rather, bring out the color properly there — in accordance with the editorial policy of the paper.

The third function of the country newspaper is as the medium of official and business publicity — all classed under the general head of advertising. In furnishing a means of publicity for the courts and administrative officials of the land, the newspapers perform a function which is essential to a democracy. Perhaps if it were more generally understood that, in performing this function, the newspaper publisher becomes, as it were, a court officer, a bailiff or announcer, then there might be less tendency on the part of certain publishers to surrender a part of the "benefit of office," which the law stipulates. The legal rate for legal advertising may be less or may be more than the commercial rate, but whatever it be, there is no reason whatever why the printer should not hold to his stipulated fee, the same as any other public official does.

In furnishing a medium for business publicity and in developing and directing that publicity, the country editor can transform a bunch of storekeepers into real merchants — or at least help in the transformation. He can make his town as a city that is set upon a hill, or he can let it lie as a fallow field for the hotel register and directory grafter. The most successful newspaper men recognize that they can not be merely sellers of space. They must really handle and direct the merchant's publicity, preparing the copy for advertising, advising as to how the merchant can get the advantage out of national advertising campaigns, urging extensions where they can be profitably made, and all the while working to eliminate the present tremendous waste of advertising funds. The editor — perhaps sometimes himself a poor business man — is so essential to the business interests of a community that when he fails of his function the town itself languishes. The "live towns" have "live newspapers," and the "dead towns" have papers carrying very little advertising. Perhaps the community makes the newspaper, but it is equally true that the newspaper makes the community, and some of the best newspapers to-day are published in towns that ten years ago were considered "dead ones." The town has no more natural advantages to-day than it had then, but in the meantime some editor with a fair conception of his opportunities and obligations has taken over the town paper, gotten the merchants into the way of advertising, and "put the town on the map." The business rejuvenation of the merchants has meant a revived commercial club, improved streets and public utilities, better schools, churches, homes. I don't care to assert that the editor alone has been responsible for the transformation that has taken place in so many towns, but the improvement of the newspaper and the improvement of the town has been so close in time as to suggest something more than simple synchronism.

The newspaper man, then, is the publicity agent for the business interests of the community, and to the extent to which the business men need publicity to be successful, to that extent is the country newspaper necessary. Furthermore, no one has yet accurately gaged the full import of business publicity in its effect upon the life of a community, for it not only makes for business prosperity, but more important than that, it puts furniture and household comforts into the home, gives the housewife a vacuum cleaner and an electric washer, gives the family wholesome and nourishing food, paints the house and puts an auto in the "barn." Business publicity encourages thrift and puts money in the savings account, thus furnishing the money by which greater industries are built. Yes, the business end of a country newspaper to-day demands bigger and bigger men — men who know enough of merchandising to bring trade to the merchant, who know enough of banking to bring money to the bank, who know enough of manufacturing to explain to and interest the public, and, above all, men who can see markets and needs and how to fill them, and can see the relationship of local business to national business, and the relationship of all business to human comfort and progress.

But when all is said, no duty of the country editor can outweigh in importance his duty as the interpreter of the life of his community —"the molder of public opinion," if you please. People do read and enjoy and are influenced by editorials in their home papers, and when national problems outweigh in public interest the local problems, there is no reason why the editor should not comment on national affairs, and so far as local comment is concerned the field is exclusively his. As before pointed out, the fine-drawn line between editorial and news need not be observed, but what should be observed is truthfulness, fairness, and a realization of responsibility. Take a drive into the country some Sunday and call on a farmer friend. A dozen times during the visit some one will refer to some item in the last issue of the paper, and when you discover how carefully and critically the paper has been read, you will go home either with a new realization of the importance of your calling or you are too dull to be impressed.

Again, it has been said that we editors have been somewhat too prone to take the easily obtained news of the town while neglecting the more important but more diffi-

cult news of the country. The case needed only to be stated to be accepted, and the newspapers as never before are to-day turning their attention to rural news. It is well that it is so, for to-day the biggest job of the country editor is to introduce the town man to the country man and the country man to the town man — to stand for the community. Too often the farmer looks upon the merchant as his enemy; he considers his own lot hard and that of the merchant easy; he must pay what the merchant asks for his supplies, and yet he himself must haul his grain and drive his stock to market and take what the elevator man or the stock buyer will give. As a matter of fact, our country communities are too small to suffer any such division, for the labor and capital of the farmer, the merchant, the miller, the banker, and all the other agencies of town and country are necessary to bring a bushel of wheat or a fat steer to market, and the closer these agencies work together the better it is. The farmer needs to understand that the difference between wholesale price and retail price is not all profit — and perhaps it would help some if more merchants understood this, too — and the merchant must realize that it is not all $1.75 wheat and $2 potatoes with the farmer. Each has his problems, and the more each understands the other, the better it will be for each, and I regard it as the peculiar duty of the newspaper man to stand by each, especially in those things in which either is standing for the community. The editor is the community man.

A very important paragraph might also be written on the "why" of the country newspaper in connection with political activity. With the party convention in the discard, the newspaper is the only means by which the public can speak. Much as I admire the country press, I think the tone of its political comment is still "too raw." There are still too many editors who handle facts that aren't so with all the reckless abandon of a politician, and too many would have to fill the editorial pages with plate if denied the use of such phrases as "state-house boodlers," "predatory interests," "grain ring," "railroad robbers," etc. Our sources of information should be given closer scrutiny, and in applying this rule the city press should not be overlooked. Some pretty raw stuff "gets by" there, too. The people need to have the whole level of public discussion raised, and in this the country press has a duty to perform.

If asked "Why Is the Country Newspaper?" the preacher would probably aver that it is to uplift the moral tone of the community, the school-teacher would make it a disciplinary agent, the lawyer would make it a special pleader for hire, the merchant might say it was a pest, always charging him outrageous rates for advertising; the farmer might say it was the paid agent of the big interests (because he read that in the other paper). Much time might profitably be spent in studying the newspaper from all these viewpoints, searching out the small grain of truth in the abundance of chaff, but I am more concerned that we first set ourselves right on the "why" of our calling before attempting to set others right. Too much is said in the papers about the untrustworthiness and purchasability of the opposition; too much is said about the poverty of the editor; too much liberty is allowed advertisers in the placing and subject-matter of advertisements, and, finally, too little is said in the papers about the uses and purposes of the newspaper. To fill the large place which is the country newspaper's, the public must understand why the country newspaper is and its proper function, and it will then look to it for authentic news and thoughtful comment, acknowledge its business leadership, follow its political comment with respect, and, most of all, recognize the editor as the community man — the spokesman for what is best in united town and country — that greater town that is the best place to live, the sheet-anchor of the industry, patriotism and intelligence that make America great.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Ideas as to Make-Up.

We are in receipt of a copy of the Ozark (Ark.) *Spectator*, issue of September 1, 1916, which was made up by Edward F. Cox, now of Carrizozo, New Mexico, together with a very interesting letter from that gentleman, expressing his ideas regarding the make-up of a paper. Those ideas are excellent in some ways and at fault in others, and are given here for the benefit of our readers.

Mr. Cox writes: "Each week, under my charge, *The Spectator* came out with an entirely different make-up, especially on the first page, and I found the variety created interest and much favorable comment. My make-ups were wholly dependent upon the news articles, their importance, length, etc. I occasionally made up the paper with double-column headings, using single-column or boxed headings to balance. I note that some old-fashioned country newspaper men want their papers made up exactly the same each week — just a certain number of headings and in the same place. I have worked on such country weeklies and have found it extremely difficult to get up, probably on press day, something that would supply a needed double-deck headed article to carry out the editor's idea that the first page must be the same each week. . . . What do you think of my using three or four different series of type for headings on the first page? All heads were in uniform type some weeks, but I frequently changed to get contrast and to break up monotony. . . . The advertising on the first page is in contract position, and the two single-column advertisements were given with instructions from the advertiser not to use borders around them. . . . I believe more attention should be paid to make-up on the country weeklies, and that all pages, not only the front page, should be well arranged."

Mr. Cox has expressed some excellent ideas, but subject to considerable argument and difference of opinion. The variation in news value of the stories that appear in the average weekly newspaper is by no means as great as in the case of daily papers. If the scheme of make-up calls for four top-headings each week, the main deck of which is set in twenty-four point condensed block head-letter — a very good size for a regular heading, but it should not be too black — it should not prove difficult to find stories of equal news value, judged from the country newspaper standpoint, to bear such headings. If a point has to be stretched in, say, one story, what particular difference can it make, since, perhaps, none of the stories are "right off the bat," as those are termed which "break" just before the paper goes to press? Should the death on Monday of the most prominent man in a town of one thousand inhabitants call for a "scare" heading in the weekly paper on Friday? We are of the opinion that it does not. The greater number of the paper's readers would know the essential facts long before the paper went to press, and it is the province of the paper to give, along with the notice of death, facts concerning the deceased, the story of his life, personal characteristics, perhaps, and matters which would not be so widely disseminated by word-of-mouth, as the death, cause of death, etc., would be. Another, and

a very important, point comes up in placing " scare " headings over items of news that are several days old. If that practice is generally indulged in, what will the publisher do when a big item of news occurs an hour before the paper goes to press, and when the paper *can* carry the news before it has traveled by word-of-mouth throughout the

THE OZARK SPECTATOR

VOLUME 5. OZARK, FRANKLIN COUNTY, ARKANSAS, FRIDAY, SEPTEMBER 1, 1916 NUMBER 100

BRICK COMPANY WANTS LIEN ON NEW MASONIC TEMPLE

Files Suit on Franklin Circuit Court Asking Payment of Sum Alleged Due.

Asks Damages in Amount of $30,000; Says Mining Company Was Negligent

Drilling Resumed on Treadway and McDonough Oils

ZARK SCHOOLS TO BEGIN LAST MONDAY IN SEPTEMBER

Falls From Train; Severely Injured

Sought Payment of Grocery Bill

Cotton Scales for SALE at R.H. Strong Co.
PHONE 171
"If It's Hardware We Have It."

L. O. O. F. Orphans' Home PICTURES Will be Shown and Lectured on by a Young Man From the Home Virgil Eady Saturday, September 2 Afternoon at 3 O'clock Night, First Show, 7:30 At The Gem Theatre ADMISSION 10c and 15c

HIGHEST CASH MARKET PRICES for Your PRODUCE
SEE US BEFORE SELLING—J. W. BOOZMAN ● SONS WAREHOUSE—TELEPHONE NO 8—OTHO DEMENT, MANAGER.
OZARK CASH EGG & POULTRY COMPANY, OZARK, ARKANSAS

Variety in styles of type used for newspaper headings is advocated in a letter from Edward F. Cox, parts of which are reprinted here, who states that headings so treated make the page more interesting.

town? The practice of using several styles of head-letter for the first-page stories, as Mr. Cox did on the copy of *The Spectator* sent us, is not a good one. In the first place, the appearance of the page is inharmonious and displeasing when the several styles of head-letter differ in form and tone, as those do which were used by him in the copy sent us. Such combinations are jarring to the esthetic sensibilities. They do not give distinction to the stories, for, with so many different styles of head-letter, contrast is lost. It is the one thing different from all the rest that stands out, and *everything* does not stand out because *everything* is different. We believe a conservative make-up is best from every standpoint for the country weekly newspaper. Not that the stories should not be emphasized in proportion to their importance by the size of the headings, for that is one of the most important laws of make-up, but the emphasis is best given by the size of the headings, and not by radical changes in style of head-letter.

We note that Mr. Cox has not followed the most approved style of make-up for inside pages, the pyramid style of grouping the advertisements in the lower right-hand corner of the page, leaving the upper left-hand corner of the page for the reading-matter, where it is most convenient for the reader, as, in turning from page to page, his eye naturally falls there first. Mr. Cox has given " island " position to two small advertisements in such a way as to prove irritating to the reader. No one contends that the average reader of a newspaper is going to read the advertisements first, and if advertisements stand in the way of his continuous reading of the text, he is going to pass over the advertisements. On the other hand, if the advertisements are grouped in the lower right-hand corner of the page, the reader completes the reading of the news and, then, he is more likely to dwell for a moment on the advertisements. The messages, the arguments conveyed therein, are then much more likely to be firmly impressed on his mind than if they stand in the way of what he most desires.

The fact that an advertisement, appearing on the first page of a newspaper, is in contract position does not make the appearance of the paper better than if the contract does not call for it. Advertisements have no place on the first page of any newspaper.

We invite others of our readers to voice their ideas on this very important phase of the work of the country newspaper office.

The Ocean County Leader, Point Pleasant, New Jersey.— The first page is one of the best we have seen in months, a model, in fact, and is reproduced on this page in the hope that others will pattern their own after it. The headings are large enough to make the paper appear interesting and to point out plainly the character of the news, but without being so bold as to make the page spotty in appearance. The " color,"

THE OCEAN COUNTY LEADER
AND THE BEACON

THOROUGH PROBE INTO PRISON AFFAIRS

COUNCIL MEMBERS TENDERED BANQUET

TO NAME TRUSTEES FOR CAMP GROUND

LOCAL OPTION BILL CHANGED IN FORM

LAST OF JERSEY G. O. P. FOUNDERS DIED MONDAY

SUMMER RESIDENCE OF N. SANBORN ENTERED

ROAD CONTRACT IS AWARDED

DAMS OVER WILL CELEBRATE

SOMETHING GOOD PROMISED

An admirably made up page with uniform style of type in headings, variation in size alone being the key to the relative importance of the matter. Contrast with Mr. Cox's make-up on this page.

balance and order of this page would be hard to improve upon. The inside pages are made up according to approved standards, with but one exception, where an automobile advertisement is given " island " position, that is, it is entirely surrounded by reading-matter.

Wabasha County Herald, Wabasha, Minnesota.— The special holiday edition of your paper is a commendable one. Presswork is very satisfactory, and the advertisements are nicely arranged and forcefully displayed.

The Plainview Evening Herald (Twice-a-Week), Plainview, Texas.— The use of the term " evening " is accepted to indicate that the paper is a daily publication, and yet, beneath the main head-line, the words " twice a week " appear. We feel that, for this reason, the name of the

paper should be "The Plainview Herald." The Christmas edition is a very good one, presswork being especially satisfactory and advertising-composition of a high order.

The Morris Daily Herald, Morris, Illinois.— The first page of your small daily is well made up, considering the number, size and character of the large headings. The space between words in the paper's headline is too great. It should be reduced and more space placed between the boxes, at the sides, and the ends of the line. Presswork is very good.

The Chicago Heights Star, Chicago Heights, Illinois.— Exceptionally good presswork is the outstanding feature of your excellent holiday edition. The advertisements are very well arranged and displayed, but some are overdisplayed and others are rather crowded, mainly through the use of so many display-lines. The spotty twelve-point linotype border does not harmonize with the style of display type generally used in your paper. Plain rule borders are better.

FIG. 1.

Read review of *The Lawrence County Recorder*, Louisa, Kentucky.

The Hollywood Citizen, Hollywood, California.— No paper in the United States, using ordinary news stock, is better printed than yours. To do as well as you do with half-tones on such rough stock is truly remarkable. The advertisements are exceptional, too; in fact, the paper as a whole is exceptional. The use of capitals only for an advertisement should be avoided, as capitals are not by any means as easily read as lower-case. Avoid their use in text.

The Press, New London, Wisconsin.— We admire almost every detail of your paper. Presswork is good, the advertisements are forcefully and pleasingly arranged, and the paper is well filled with interesting local news. We feel that you are altogether too considerate of your advertisers, cutting up your pages as you do with advertisements, running down the center, with news on both sides. The best make-up of inside pages is to group the advertisements from the lower right-hand corner and the reading-matter from the upper left-hand corner.

St. Peter Herald, St. Peter, Minnesota.— Your paper is nicely made up and the advertisements are well set. We note that you use both condensed and extended Cheltenham Bold for display, and, when the two are used in the same advertisement, or on the same page, the lack of harmony of shape between them is quite pronounced and very displeasing. Condensed and extended letters are not as pleasing to the eye, or as readable, as letters of regular proportions. If you had a full range of sizes of Cheltenham Bold, regular, you could set any line in any advertisement quite satisfactorily, and the appearance of the paper would be much better because of better harmony. We do not, of course, expect you to discard all the type you have, but are advising you on this point, for it is the most pronounced fault in your paper, and, also, with the hope that others will not make the same error you did in buying type.

The Penticton Herald, Penticton, British Columbia.— We admire the clean presswork, by which your paper excels. The arrangement of the first page, issue of December 14, is rather disorderly, due mainly to the crowding of the half-tone, the headings and the boxed item at the top of the page. If the boxed item were carried to the bottom of the column it would help the perpendicular balance of the page. The page, in addition to being congested at the top, is top-heavy as it stands. Advertisements are well displayed and nicely arranged.

FIG. 2.

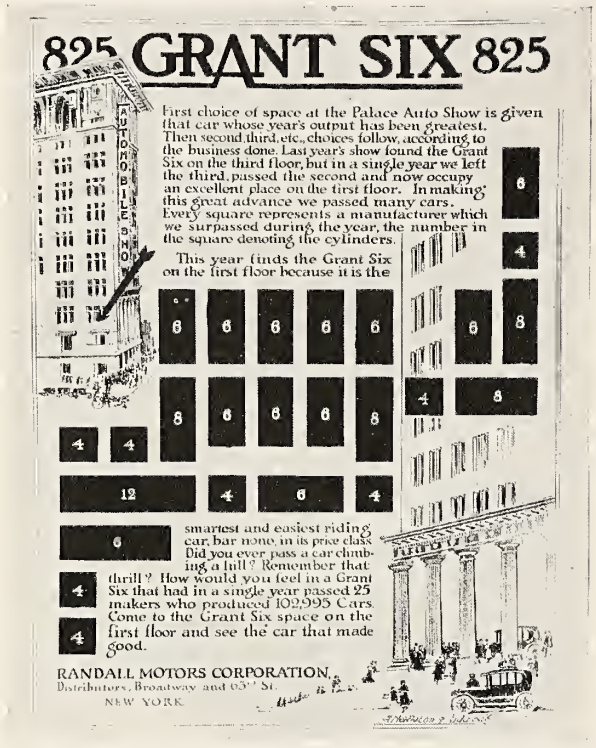
Read review of *The Lawrence County Recorder*, Louisa, Kentucky.

The Lawrence County Recorder, Louisa, Kentucky.— Of the two arrangements of the Isralsky full-page advertisement, we like best the one in which the prices are emphasized (Fig. 2). We admire it more than Fig. 1 for the further reason that it is more readable, the lines being crowded altogether too closely in the latter. Spacing between words of display in Fig. 1 is also very poor, being too wide in most cases, and, although larger type was used for the main display lines in the design in question, the display is stronger in Fig. 2 where contrast is better, and where the display-lines are not handicapped through crowding.

RANDALL MOTORS CORPORATION, New York city.— While the black squares in your page advertisement, reproduced herewith, each of which represents a manufacturer whose output has been exceeded by the Grant company, are undeniably strong forces of attraction, they do not clearly express the idea intended. After reading the sentence immediately above them, we found ourselves asking, "Where is the Grant?" expecting to find the one on top labeled "The Grant Six." Of course, that was not the idea, as we found later, the squares simply indicating the number and size of cylinders of those cars which have fallen behind the Grant in sales during the year, giving the latter preference in the location of its booth at the show. To find out exactly how many, one must count. Nothing in the heading emphasizes this most important point. Our idea of a better heading and treatment throughout would be to state the important points attempted in the design in the heading, with further explanation and emphasis in the text. It could be stated that the reason for the great growth in sales was the popularity of the car, and that the popularity was due to the satisfaction the car gives to those who ride in it, something along that line at least. Anything which savors

in the least of a puzzle, anything that is not clear, has no place in an advertisement. Comprehension is important, and the force of the impression made on the mind of the reader is dependent upon comprehension. Ideas, no matter how novel, should be avoided when they place a task on the reader.

Times-Review, North Chicago, Illinois.— Your paper is exceptionally well printed and nicely made up. The only really serious fault to be found with it is in the handling of the main news-headings. There is not sufficient contrast in the size of type used for the several decks, and, consequently, the important points, incorporated in the first deck, do not



The black rectangles represent cars which the Grant Six surpassed in output during 1916. Is their use an effective expression of the idea? Read review of Randall Motors Corporation and the advertisement itself, and then ask yourself, "Is it effective?"

stand out. If the first deck was set in larger type, and made up of but one or two lines, the paper would appear much more interesting, and the headings would be real keys to the character of the stories. With three lines of a rather small size of capitals, as used for the main deck, the words are not at all easily read, which, combined with the lack of contrast, makes the deck altogether too weak. Advertisements are well arranged and displayed. We note in one of them, however, that two display lines are set perpendicularly, in direct contrast to the way lines of type are read, which is horizontally.

North Platte Telegraph, North Platte, Nebraska.— You deserve commendation for the excellent holiday edition of your paper, especially as regards the enterprise and hard work necessary to secure so many large display advertisements. Most of them are well displayed and nicely arranged, but their appearance is marred to a considerable degree in some instances by the association of inharmonious type-faces. We presume the large edition was a severe task, considering your equipment, and that it was a case of the type you used or none. Do not get the idea that we are advocating the rejection of advertising because you are short of the advertising-type ordinarily used — by no means that — but we are calling these points to your attention so that in editions of regular size you will be more careful to use types that harmonize. By that we mean types that have something in common as to design. As an example to emphasize the point, we call your attention to the advertisements for the North Platte Lumber Company and The Harrington Mercantile Company. In the first you have used four different type-faces, no two of which have anything in common. It would not be altogether wrong to use the Winchell and the italic together, for, if not of the same design, they are of regular proportions and of about the same tone. The extra-condensed line in the small panel and the line set in Winchell are about as unlike as any two faces of type could be. Do they look well in combination to you? Copperplate Gothic is distinctively a job-face and is very displeasing in combination with Winchell, which is of a different design altogether. The white space in the second advertisement is very poorly distributed. We advocate the consistent use of one style of type for the display of one advertisement.

DOES CONCRETE CONSTRUCTION REDUCE VIBRATION?

BY MORTON C. TUTTLE.

NOTE.— *Owing to the nature of the machinery used in the printing-plant, one of the most difficult problems to settle when planning a new building is how best to overcome vibration. The following extracts from a paper prepared by Mr. Tuttle, secretary of the Aberthaw Construction Company, and read before the American Concrete Institute, should offer some good suggestions to those who are contemplating the erection of new buildings.*

THE following expressions of opinion and reports of experience which have been received in connection with the Aberthaw investigation of the effects of vibration in structures are here presented somewhat in the form of a discussion, in the hope that they will encourage further expression. Manifestly there is no attempt on the part of the writer to draw final conclusions; such effort will be reserved until additional information has been collected and the experimental portion of the investigation is practically completed.

The first step in the investigation was to send letters to a selected list of manufacturers and engineers, asking, among other questions, whether they had been able to trace any effects to the vibration of buildings, and if so, in what types of construction. Out of nearly 1,150 replies, almost 400 contained matter of a really helpful or suggestive nature. It is from this group that the following quotations have been selected as presenting various points of view regarding the relation of concrete construction to vibration in structures.

The obvious inference that such construction conduces to stability and to the elimination of vibration is voiced by many in such very general terms as, "My experience has been that all brick buildings vibrate more or less, and the one remedy I can suggest would be to build our future factories of heavy reinforced concrete." This seems to be the prevailing opinion of our best engineers.

One writer simply says that he has "much faith in reinforced and suitable foundations," while another who has had no experience with concrete-constructed buildings asserts, "there is no doubt in my mind, however, but that a rigid building will add considerably to the good running of the machinery"; and a third, whose buildings are of slow burning mill construction and reinforced concrete, states, "Of course it goes without saying that the amount of vibration with reinforced-concrete buildings is considerably less."

It will be recognized that such expressions carry comparatively little weight of experience — in fact, most of them are from letters of a very general nature, which convey no authoritative information.

In a slightly more restricted class may be grouped statements based upon individual experiences somewhat more specific in their nature. Very concise is this from a large printing company: "In our new building vibration is hardly noticeable. The construction is of steel and reinforced concrete." From a large pulp and paper manufacturing concern comes this statement: "We find the combination of steel and concrete to be the only satisfactory construction for our purpose, as the mass and rigidity of such construction insures practical freedom from vibration."

A well-known builder of reinforced-concrete structures says: "My observation of the effect of vibration on con-

crete is that if the concrete is good it withstands vibration better than any other material used in the building business. In general, there is much less vibration in concrete buildings than in any others."

The investigation reveals very clearly the necessity of understanding all of the conditions if judgment is to be passed as to the causes or effects. Of course, the type of machine and the method of driving have much to do with causes of vibration. One concern says: "We drive all our machine tools with individual motors and have developed a system of individual motor drive for existing machine tools which have been designed for the old-fashioned line-shaft drive. With concrete floors and foundations, and individual-motor drive, all vibration is practically eliminated and the form of construction in buildings no longer enters into the problem except in buildings of more than one story. Even in buildings of several floors, with machine tools on each floor, the question of vibration is very much minimized by individual motors for each machine tool and the elimination of line shafts."

But all reports are by no means favorable to reinforced-concrete construction. In many cases the reason is evident in the fact that the building is not suited for the processes carried on within it. Frequently the unexpected happens, due quite largely to the synchronizing or getting in step of a group of similar machines. One mill architect, speaking of a printing-plant, says: "They have their presses in a concrete building and I understand the vibration is quite noticeable." He also states: "I have noticed that the same stamping-machine in a mill-constructed building causes much more vibration than one installed in a reinforced-concrete building."

Some of the most distressing conditions are reported in connection with printing-plants. Here is one relating to a reinforced-concrete building, five stories high and 300 feet long, which was to have had its numerous presses on the second floor, but the owners "were so impressed with the stiffness of the structure that the presses were finally put on the top floor, all parallel and running lengthwise of the building. The vibrations were said to be alarming at times, but were satisfactorily overcome by turning half of the presses at right angles, with the result that nothing further on the subject has been heard by the engineers.

In pleasing contrast to the preceding experience is this regarding a large printing company which put up a reinforced-concrete building: "Previous to their occupancy of this building they had been located in an old brick and wood building. They find that they can now run their presses twenty per cent faster than in the old building. They also state that the reduction in vibration has increased the comfort and the efficiency of their employees and the output of their machines."

The whole story regarding suitable construction is summed up in these words from a paper-manufacturer: "We have both frame and concrete and steel construction, and have found that where we had trouble on account of vibration that was so strong as to interfere with the operation of the machinery, it was due to light construction in the frame as well as in the concrete and steel. Whenever reconstruction was necessary, we built much heavier, and the required weight of material was put into foundations and otherwise. In most cases this solved the problem." Another paper-manufacturer having steel and concrete buildings says: "They are practically rigid, but there is some vibration from the shaking motion of our diaphragm screens. We have never seen any bad results from this vibration, although it has been practically continuous for ten years."

A valuable contribution to the discussion is made by a concern intimately connected with concrete construction, the chief engineer of which says: "I have been in a great many reinforced-concrete buildings in which high-speed machinery has been used, and also in many textile mills, and while I was not examining these buildings with the idea of determining the type of construction to produce the minimum vibration except in the case of the textile mills, I did note that where the so-called flat-slab construction was used the vibration was heaviest, and that there also was considerable vibration in buildings composed of beams and girders with short-span slabs. The vibration seemed to be reduced to a minimum on jobs where the floor slabs were deepest, and on this account we ourselves, in designing several textile mills, adopted a floor slab composed of terra cotta tile and concrete joists, the object being to secure as deep a slab as possible without at the same time increasing the cost and weight to any material degree."

An expert in concrete construction who says that his observations have been only casual and that his conclusions on the same are in consequence only general, states:

"First.— It is very difficult to set up harmonious vibrations in a concrete structure.

"Second.— Localized vibrations are apparent in most concrete structures.

"Heavy machinery, like printing-presses, sometimes vibrates the whole building to such an extent that the movement is noticeable without instruments. Heavy cutting-machines appear to vibrate floors of buildings only locally."

The difficulties attendant upon an investigation of vibration and the reasons why the whole matter is still in a controversial stage are well expressed in the following from a consulting engineer: "The cause and effect of vibration in buildings are so uncertain unless especially studied that I should think that the average engineer would be able to give a little attention to it and arrive at a conclusion that would be worth mentioning. So far as my own experience goes, I believe that the monolithic structure is the right answer. I have found very little vibration in buildings of that type, whereas there was considerable vibration in buildings of other types containing the same kind of machinery and carrying on the same processes."

AMERICAN BOOK PRODUCTION, 1916.

The American book-production statistics for 1916 show a marked increase in number of publications over 1915 — a total of 10,445, as against 9,734. This good showing was made in spite of a noticeable decrease in importations, which dropped from 2,338 to 1,648. American production, in contrast, rose from 7,396 to 8,797. The decline in books by English and other foreign authors manufactured in America, which, as was pointed out last year, began in 1913 and continued for the next two years, was again apparent in 1916, when only 367 books were recorded in this division, as against 464 in 1915.

Sixteen classes showed gains in 1916, while only seven showed losses. The losses were in philosophy, religion, philology, history (a very slight reduction from 1915's abnormally large figures), geography, biography and general. The practical subjects all showed gains.

A certain part of the year's gain is due to the increase in pamphlets. About 400 more were listed in 1916 than in 1915. On the other hand, the total of 1915 included more new editions than the 1916 total. It seems probable that 1917 will see a still further increase in book production, although the constantly lessening supply from Europe will largely offset our own gains.— *The Publisher's Weekly.*

Written for THE INLAND PRINTER.

NICK QUIRK, "WOOD-PECKER."

BY OUR REPRESENTATIVE.

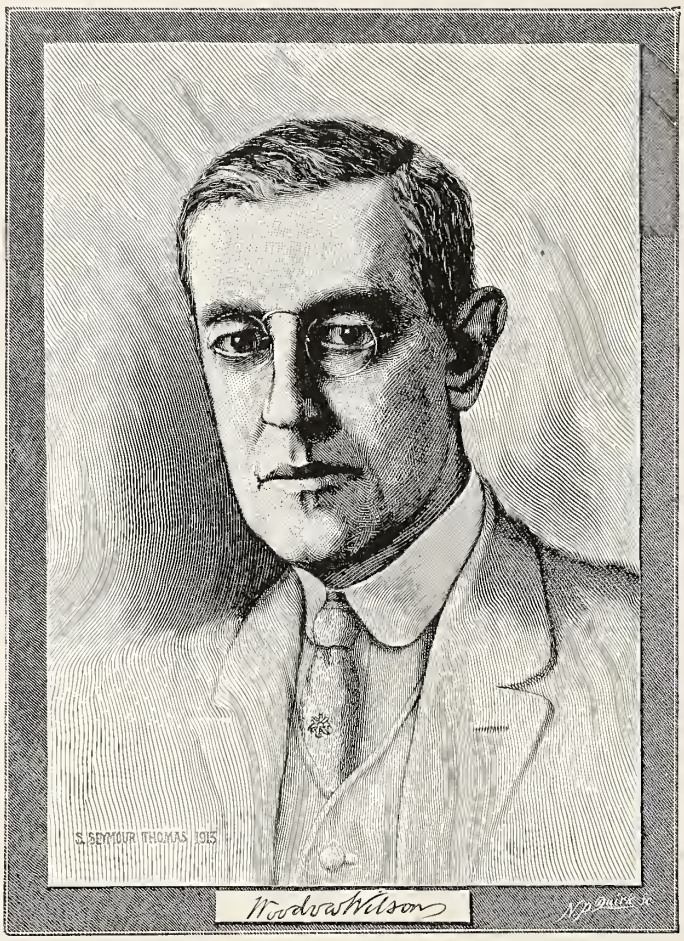
MODERN methods of engraving for the reproduction of illustrations in print have almost stifled the ancient art of wood-engraving from a commercial standpoint, but the beauty of the woodcut goes on forever. Where the cheaper reproductive process will, no doubt, continue to be utilized for the great bulk of work, being eminently satisfactory, woodcuts will always be in demand where sharpness of outline and artistic feeling are of greater importance than economy.

When the utility of the woodcut depreciated in the early nineties, upon the introduction of mechanical and chemical substitutes, it looked for a time as though it would become a lost art. And, in the volume of work done, it did fall to a low ebb, but a renaissance, so to speak, has been achieved. The old wood-peckers are still pecking away and, thanks to the accelerated rise in favor of the oldest method of engraving, little peckers are learning to peck.

Under the tutelage of his father, Nicholas Quirk, Sr., and with the encouragement of the dean of all the wood-peckers, the inimitable Timothy Cole, whose work has been shown in these pages, Nicholas Quirk, Jr., is pecking away with other and older wood-peckers at the plant of the Crescent Engraving Company, Chicago, Illinois.

This young man works on the ordinary run of work, patiently, day after day, but he is ambitious. He is anxious to be something more than an ordinary wood-engraver. He wants to be the Tim Cole of to-morrow — and he stands an excellent chance of wearing the crown.

Young Quirk wanted to do something out of the ordinary; something on which, to use a slang, but, nevertheless, a very expressive phrase, he could "spread himself." It is the ambition, the desire to "spread oneself," that lifts a fellow out of the ordinary, every-day rut, and it holds good in wood-engraving just as well as in printing. Tim Cole says so, and Nick, Jr., as well as Nick, Sr., have considerable confidence in what the master says. In search of a subject to "spread himself" on, young Quirk found himself at the Art Institute one day a few months ago, gazing at Seymour Thomas' soft-hued oil-painting of the President of the United States. Here, indeed, was his chance. But, how to get a photograph of the painting from which to work? He had it — he is ambitious, readers, and the ambitious know no obstacles. He wrote to Joseph Tumulty, secretary to the President, asking for the photograph, and the secretary, being the father of several boys, and knowing the sincerity of their desires, and admiring the pluck of the young Chicago wood-pecker, hastened to comply.



The President of the United States.

Engraved by Nick Quirk, Jr., apprentice wood-engraver, Chicago, Illinois, from a photograph of the painting by Seymour Thomas.

Then Nick went to work. Many are the nights that he sat over his block in an improvised shop at home and tooled away the wood, leaving the lines as he thought they ought to be. Some encouraged him, others chided him. Boy friends, forgetting their work and the future, once the regular day's round was finished, urged him to drop his tools and join them on the street. He turned a deaf ear to them, and continued doggedly at his task. At last it was finished.

He was proud of his work. It was his masterpiece, but it lacked one thing of completion — the signature of the President. Tumulty had been kind before, maybe he would be kind again. Again he addressed the secretary to the President of the United States, and his letter read in part as follows: "If the President did find time to put his signature at the foot of the proof of the engraving, he, Nick Quirk, would cherish it and preserve it above all other pictures he would ever have." The President has no sons, as his secretary has in abundance, but he knows what ambition is, the labor, the unpaid-for labor, that is necessary if one can hope to reach the heights, and it was not necessary for the secretary to urge him to the task. Presto, it was done.

When the proof came back to Nick he walked on stars, so did his father, for that matter. The elder wood-pecker's own efforts, probably superior technically to that of the son, sink into oblivion in his own mind, so proud is he of his offspring. Such is ambition, the desire to succeed, the force above all forces which sends men to the forefront in every line of endeavor.

A proof must go to the master, Tim Cole — and one did. The master is old and wise, and realizes that a measure of success sometimes turns boys' heads. It makes them feel that they have nothing more to learn. No one knows better than the master of any art or profession that ambition is not the only key to success. So the master did not waste words in thoughtless commendation. He tore the young man's efforts to pieces, so to speak, and gave him sage advice in his reply. It reads as follows:

"119 Cannon street, Poughkeepsie, New York, June 2,

1916.— My Dear Nick Quirk: I hasten to acknowledge your nice letter and the proof. These long days find me with very little time for anything but work. I am up at 4:30 A.M., and after various necessary chores I manage to get to my block at 6, and with half an hour for dinner I continue, with intermissions for gentle exercises of arms, legs and other such like squirmings, till about 7:30 P.M., then supper and a good long walk before bedtime. Do you

Nick Quirk, Jr., Apprentice Wood-Engraver.
The engraver of the President's portrait, shown on the preceding page, at work in his home workshop.

get to work at 6 A.M.? You need a lot more practice in cutting tints and to get the mastery of your line; at present the line masters you. You must draw a lot. How old are you now? I fancy you must be about twenty. Do not be flattered by what those idiotic editors may say, but study seriously drawing, and read good books. Avoid by all means all strong drink, with smoking or overeating. Excuse my haste. Sincerely yours, TIMOTHY COLE."

THE INLAND PRINTER is showing on preceding page a reproduction of the President's picture as cut in wood by the subject of this article. A picture of the young man himself is shown above.

Will other young men follow the lines of least resistance, or will they follow young Quirk in his quest for the golden fleece, the title of master in his art or profession, whatever it may be?

WORK TOOK LONGER.

Author — Why do you charge me more for printing this time than usual?

Publisher — Your new novel is so dull the compositors were constantly falling asleep over it.— *Boston Evening Transcript.*

PLATES AND PAPER IN PRINTING.

Speaking before the paper-jobbers and salesmen of New York at the Arkwright Club, on Saturday, February 3, S. H. Horgan, for years recognized as the leading authority on matters relating to process engraving, brought out some interesting points regarding the relation of paper and plates in printing, from which we quote the following:

"Let us first understand what is meant by the word 'plates.' It is not sufficiently comprehensive for our purpose, as 'plates' refers to those of metal, while much printing is done from gelatin, rubber, celluloid and substances other than metal. 'Printing-surfaces' will be a better term, and we will begin by classifying printing-surfaces into three groups:

"In the first group will be those in which the printing-surfaces are in relief, and this group we will call relief printing.

"The second group will be those in which the printing-surfaces are intaglio, or sunken, and this we will term intaglio printing.

"The third group includes those methods of printing in which the printing-surface is neither in relief nor sunken, but on one plane, and this will be termed planographic printing.

"For relief printing, the first material to be engraved was wood; then came movable types of metal. Then the wood and metal types were stereotyped and later electrotyped. There was also some engraving on metal.

"During my lifetime I have seen photography introduced into the making of all kinds of printing-surfaces and am credited with some part in pioneering the connection of photography and the printing-press, a business which is now known as 'processwork.' Within my forty-three years of experience at processwork I have seen the character of the relief plate change many times, and the process of making it still oftener, until now the relief printing-surfaces have settled down to copper, zinc, brass, nickel and steel, rubber and aluminum. As these different surfaces do not receive and impress all printing-ink on paper in precisely the same manner, one can readily realize how important it is that we have a better understanding of the relation between printing-surfaces, printing-ink and paper."

The speaker then described the physical characteristics of these different printing-surfaces and how they receive and give off printing-ink to paper. For a printing-surface there was nothing superior to the baked-glue surface, called enamel, on copper engravings, and in the early days much trouble was taken to remove this enamel and expose the copper, until it was found the enamel coating was an advantage in printing.

He told of the long battle against prejudice that was required in order to get to dry printing. Printers thought it impossible to get paper to receive ink properly unless the paper was damp, and to meet that requirement machines similar to presses were built in which the sheets of paper were fed, sprinkled with water and piled up before they were printed upon. The great rolls of news-print used on the daily newspaper were also fed through wetting-machines and rerolled before being fed into the web press. This wet-paper fallacy was one of the obstacles which half-tone makers had to overcome.

The fight for half-tone and delicate wood-engraving was won by Theodore L. De Vinne in the printing of *Scribner's Magazine* and the *Century*. He it was, according to Mr. Horgan, who proved damp paper was unnecessary, that the soft blanket was a crime against fine printing, and thus

prepared the way for the use of coated paper, which he was the first to introduce, in the printing of half-tones. The culminating improvement in relief-plate printing-surfaces was the use of the lead mold and the nickel-steel electrotype. This brought relief-plate printing as near a state of perfection as it is likely to reach.

Mr. Horgan then reviewed the history of the intaglio printing-surfaces from the days in which copper plates were hand-engraved until the epoch-making invention of rotary photogravure by Karl Klic. Here, again, ink and paper must be in harmony, and he showed some exhibits of rotary photogravure on ordinary news-print paper that he claimed were superior and certainly more appropriate for a newspaper than the alleged art paper they are now using, and which furnishes supplements that are neither artistic nor in harmony with the purpose of a newspaper.

Concluding with planographic printing, the speaker reviewed the great changes that had taken place in so few years in this method, which remained during the last century just as it came from the hands of Senefelder, its inventor. He termed this kind of printing a chemical one in distinction to relief-plate and intaglio-printing methods, which he said were mechanical ones. As it depended on its success from the repulsion that greasy ink had for water, it was a chemical action that took place on the printing-surface, and as this fight between grease and water went on during the printing, it could never compete with the merely mechanical printing methods for reliability. The printing on rubber and offsetting on paper was a great improvement in planographic printing, though most extravagant claims, he said, were being made for it.

Mr. Horgan complimented Edward O. Dorman, of the Champion Coated Paper Company, for his enterprise in gathering such a large audience of paper-salesmen to listen to technical talks. Europe had long made a practice of this method of post-graduate instruction, and he hoped the success of Mr. Dorman's efforts would encourage other branches of the printing-art to like endeavor.

CONVENTION OF AMERICAN PAPER AND PULP ASSOCIATION.

The fortieth annual meeting of the American Paper and Pulp Association was the greatest in its history. It was held in New York, February 6, 7, 8, and behind closed doors. The most important subject before the convention was expected to be cost accounting, but many other pressing matters came up and cost accounting was left in the hands of a committee.

The discussions brought out the idea that no business has been more seriously affected by the war than the paper trade, the culmination of their troubles being the U-boat campaign and the freight tie-up.

President A. B. Daniels, in his opening address, reviewed the work of the Association during the past year and emphasized the necessity of organizing the paper and pulp trade to meet the fierce trade competition expected after peace is declared.

The American Paper and Pulp Association comprises 321 companies, an increase of forty-two per cent during the year, showing how the paper companies are seeking coöperation. The discussions before the convention related largely to bills before Congress; the dyestuff situation; shortage of rags and paper stock; the British embargo on old manila rope, and the freight embargo. The Cost Committee made a most comprehensive and interesting report.

The new officers elected were: President, A. B. Daniels, of the L. L. Brown Paper Company; vice-presidents: Frank L. Moore, L. M. Alexander; secretary, A. D. Naylor.

The Cost Committee consists of: B. A. Franklin, chairman; F. H. Macpherson, H. E. Fletcher, J. W. Bottcher, R. D. Smith, W. O. Darcy, S. S. Rogers, G. Frank Merriam and W. E. McIntyre.

The Pulp Manufacturers Association elected the following Executive Committee: J. E. Campbell, chairman; E. W. Kiefer, T. J. Stevenson, and Maury L. Freeman, secretary.

The Coarse Paper Division of the organization was called to order by H. E. Platt. Curtis E. Lyter, chairman of the Executive Board, reported the work of the past year. The discussion which followed was most valuable to those present.

The Fine Paper Division of the National Paper Trade Association was presided over by Vice-President George Olmstead, who described some of the ordeals the trade went through during the year. John A. Church made a report for the Executive Committee. M. L. Kratz reported for the Committee on Ledger-Paper; W. H. Holden for the Committee on Cardboard; B. E. Reeves for the Committee on Book-Paper; A. E. Whiting for the Committee on Envelopes; John A. Andrews for the Coated Paper Committee; Mr. Bradley made the Cover-Paper report; Writing-Paper, C. N. Bicknell; W. F. McQuillen, of the Committee on Trade Customs, thought it best not to make a report at the present time.

At the fourteenth annual meeting of the National Paper Trade Association, President Thomas F. Smith presided. He reported 286 members, against 235 last year. The following officers were elected for the ensuing year: Thomas F. Smith, president; George Olmstead, vice-president, in charge of the Fine Paper Division; Harvey E. Platt, vice-president, in charge of the Coarse Paper Division; R. P. Andrews, treasurer.

The National Paper Trade banquet was the largest function of the kind ever held, the diners numbering between 700 and 800.

"The Paper and Pulp Dinner," as it was called, brought together 1,000 diners, the great banquet-hall of the Waldorf-Astoria being filled to overflowing. President A. B. Daniels was toastmaster and the speakers were: Rev. Nehemiah Boynton, D.D., "chaplain" of the Association; Congressman Patrick H. Kelly, of Michigan, and H. L. Fogleman.

The ninth annual banquet of the Associated Dealers in Paper Mill Supplies was another of the feasts during convention days. James Pirnie is president of the Association, and the Banquet Committee comprised Robert B. Atterbury, Frank C. Overton, Daniel M. Hicks, Walter Martens and Fred H. Chase.

The Tissue Paper Manufacturers Association had its annual meeting and reëlected President Frank L. Stevens and Secretary Emmett H. Naylor.

The Writing Paper Manufacturers Association at its meeting elected: President, James S. Taylor; first vice-president, Franklin Weston; second vice-president, Norman Wilson, and the following Executive Committee: Thomas Beckett, Albert Gilbert, R. F. McElwain and F. R. Ayer.

As the members of the various associations separated, the expression was general that this was a most constructive convention, that the work of the Technical Section and the Cost-Finding committees was of the greatest benefit to the paper-trade, but that the future would bring greater problems to solve, which would require the best brains of all interested.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Trouble When Pot Retracts from Mold.

An Illinois publisher writes: "I have trouble on our linotype that I have never had before, and, to my knowledge, have never seen reference to it in the Machine Composition Department. Our machine, Model 19, was installed late last year, and has never given us any trouble worth speaking of. The trouble is, the machine sometimes hesitates, and sometimes stops, just after casting. Of course, I thought at first it was caused by a dirty plunger and had the operator clean it twice, but to no avail. I started the cams revolving with no line in the machine and it stuck just the same. Now, it does not stick on every line, and I have hunted diligently for anything that might obstruct the pump-lever, the pot-raising cam, etc. I also took off the clutch and cleaned it, which seemed to help, but it still has a tendency to slow up, or to make the motor 'growl,' once in a while. The plunger seems loose and free every time it sticks. That is what has my 'nanny.' We get a most beautiful slug all the time. I don't think we are going to be unable to overcome this, but I would like to have your opinion as to the cause of the trouble. You may remember that I wrote you last May about gasoline burners. I have found them about as described in 'The Mechanism of the Linotype'— nothing to them — but one must be careful to keep the metal up to as uniform a height in the pot as possible. We have a pressure tank. I imagine they are more reliable than a gravity tank. One thing about pressure tanks: a certain insurance man in this town says an inspector told him a few weeks ago they are more dangerous than a gravity tank. Now, what I want to know is, why are they more dangerous? The insurance man can not tell, but he wants a higher premium."

Answer.— When you have such a stop again, observe closely whether the plunger is down, up, or on the way up. This will have a bearing on the cause. If the plunger is on its way up and the pot is fully withdrawn from the mold, and it stops, disconnect the plunger, shut off the power and turn the cams by moving the clutch-arm. In doing this, aim, if possible, to "feel out" where the resistance is offered. By moving the clutch-arm forward and back very slowly, and without undue force, you may be able to determine where the binding occurs, if it is not due to stress of the pump-lever spring. If it appears to be due to this cause, you may obtain relief by moving the upper end of this spring back to the last notch, away from the front end of pump-spring lever. This will lessen somewhat the stress of the spring, which, doubtless, will be ample. If you desire, you may remove the clutch-spring and stretch it at least one inch. This will add stress to overcome the abnormal resistance. We would also suggest that you clean your plunger at least once daily. Secure a rotary well-brush and use it every second day. This will remove some of the abnormal resistance offered by the plunger when it is rising, after the casting of slugs. On long lines the jet of the slug sometimes offers sufficient resistance to cause the clutch to slip just as the pot breaks away from the back of the mold. A slight increase of temperature will remedy this trouble. In regard to pressure and gravity gasoline tanks, we have made inquiry of the Underwriters' Laboratories as to which tank is the safest, and are informed that the pressure tank is considered the safest, if it is properly constructed.

A Variety of Machine Troubles.

A Pennsylvania operator writes: "Will you kindly answer the following questions regarding a Model K? (1) Should oil be allowed on the face of large cams in rear of machine, or in the cogs of gear wheels? (2) What is the cause of a thin coat of metal gathering in the groove of mold-disk? This happens particularly when setting on eight-point slug. Will this damage matrices? How can I remedy this? (3) When setting words requiring a capital letter, the cap. matrix fails to reach assembler until after the first lower-case matrix, the key for which was not touched until after that of the cap. matrix. Can I prevent this, and how? (4) What can be used to determine the slight difference when testing adjustments of one-sixty-fourth and one-thirty-second of an inch? (5) Large matrices, eleven-point capitals, throw out the distributor-clutch when entering the magazine-entrance channel, and then, most of the time, they slide down in their channels. (6) All my trouble with matrices is due to the lower lug or ear being damaged. I do not send in tight lines. Will you tell me how this is caused?"

Answer.— (1) Do not oil the surface of a cam. Keep it wiped clean. Oil collects grit, which will cut both the cam and the roller. This condition is often prevalent in shops having cement floors. It is difficult to keep oil from the gears referred to by you, but it will cause no particular harm. (2) Dust is deposited in the grooves of the mold-keeper by the action of the front mold-wiper. This dust comes from the face of the mold adjacent to the mold-cell. When a line is cast, there is a slight fringing of metal at that point, owing to a lack of close contact between the face of the mold and the matrix-line. If the fringing is not extensive, it may be ignored entirely. To remove the dust, brush it out several times a day. (3) When a capital or other character fails to respond with regular speed, you should examine the cam-action of the offending character. It is possible for the cam to slide after striking the keyboard-roll, which causes a slight delay in the releasing movement of the verge, resulting in a transposition. You should have no difficulty in remedying troubles of this kind.

Roughen the surface of the roll or oil the pivot of the offending cam. (4) The spaces one-sixty-fourth and one-thirty-second, when used in adjustments for clearances, are approximate only. A printer may find it easier to remember one point and two points, as these two dimensions differ very little from the one-sixty-fourth and one-thirty-second inch. The former equals .0156 of an inch, and one point equals .0138 of an inch, the difference between the two measurements being approximately equal to the thickness of a piece of tissue-paper. You will see, therefore, that you do not need any instrument to secure a reasonably exact clearance of one-sixty-fourth or one-thirty-second of an inch in machine adjustments. (5) When capitals, or other large characters, used singly, catch while distributing, it may be due to several causes: the speed of the machine may be above normal; the machine may not rest level upon the floor; or the machine may not rest upon a secure foundation, thus permitting vibration. It is obvious that the machine should be level and reasonably free from lateral vibration. Thin matrices are not affected very much by the foregoing condition. Where thick matrices are used in groups, such as in the case of em-quads and leaders, and cause clogging in the magazine, it may be due to the failure of the matrices to clear quickly from the entrance of the magazine. In passing from the magazine entrance to the magazine, matrices may be retarded by the lower end of the entrance guides. In some instances, these guides require bending to secure sufficient clearance for the thick matrices. The attachment on the distributor-box lift permits thick matrices to be separated by one thread of the screw, allowing more time between thick matrices as they pass through the magazine entrance. However, whenever the distributor stops, aim to find the cause. This can be done only by a close examination of the position of the first matrix caught. (6) We are unable to state exact cause of trouble, as no matrix was enclosed with your letter. There are several characteristic bruises on matrices that indicate very precisely the cause, as, for example, the hyphens have bruised and broken lower lugs. This condition of the hyphens almost always proves that lines too tightly spaced have been sent in to cast. The trouble sometimes occurs through neglect of the operator, who sets his assembler slide-gage so as to permit a line to be assembled which will be greater in length than the space between the right and left vise-jaws. Where matrices are found with lower lug bent or mashed, the operator should immediately examine the assembler slide-gage to see that it is set a trifle less than slug length. It is not difficult to find the cause of bruised lower lugs on matrices.

Advantage in Using Pressure Tank for Gasoline Burners.

In a communication from W. E. Rominger, of the printing department of the Soldiers' Orphans Home, Normal, Illinois, he states in part as follows: "I note a paragraph in the Machine Composition Department of THE INLAND PRINTER with reference to the flame 'jumping' to the needle-valve opening in gasoline burners. I had a gravity-feed gasoline burner on a machine for four years, and I found that most of my troubles were caused by: (1) The burner-cap becoming loose, either by warping, a loose screw, or by the formation of a hard carbon deposit on the groove in which it fits. This had to be removed frequently. The wire plunger cleaning-brush is a good thing with which to clean these parts. The burner I refer to was in use for almost ten years, and the flame had destroyed shallow grooves around the plate on which the cap rests. I replaced the screws with small stove bolts, as the threads wear out with so much handling. (2) Some operators have a habit of screwing up the needle-valve too tight, and of using a hatpin to clean the needle-valve opening, with the result that the opening is enlarged, or throws, or deflects, the little column of gas to one side of the gas-tube. (3) Sometimes there is a slight leakage of gas around the bottom (wing-nut end) of the needle-valve, especially if the gasoline pressure is strong, and this will cause back-firing. A small piece of asbestos rope, dampened and worked with white soap, and packed between the lock-nut and burner, will relieve the trouble. (4) The screens on the gravel-tube become coated with a hard carbon deposit. This should be scraped off frequently. I use a bodkin to open up the holes. (5) Gravity tank is set too high. I rarely ever cleaned the burner more than once a month, and I generally secured a strong blue-green flame. However, it has been two years since I battled with one, and it may be a poor grade of gasoline — some are even trying to use the common motor gasoline. However, if the average operator only knew what a blessing the pressure-tank system is, he would not delay a minute in ordering one."

The Relative Value of Thirty Picas and Five Inches.

A Tennessee printer writes: "To settle a dispute, please inform me what part of an inch is 6 picas, and if 30 picas equal 6 inches."

Answer.— Doubtless you intended to ask if 30 picas equal 5 inches. For general purposes, a printer may consider that 6 picas, or 72 points, are an inch. To be precise, 72 points are .9961+ of an inch. As an inch has 1,000 thousandths, 72 points are .004+ of an inch less than 1 inch. Five inches times .004+ inch equals .020+ inch, which is over 1 point. So, according to these figures, 30 picas are nearly 2 points less than 5 inches.

Injury of Liners Is Preventable.

An Iowa operator writes: "I am sending herewith a liner from our Model 8. You will note it has a worn place at the end where the ejector-blade comes through. I would like to know how to stop this trouble. It does not occur on all the liners, but on most of them. It seems to wear at this point and I have been unable to find the cause. If you can advise me what to do to remedy it, I will appreciate it very much. It does not seem to do any damage to the slug or injure the machine, but would like to know how to fix it. I would also like to know where to send spacebands to have them repaired, as the owner told me the factory could not do it."

Answer.— It is quite possible that at some time you have drawn the ejector-blades into the mold-cell while it was out of perpendicular with the blades. To determine the amount of play which permits this condition, you may push back the ejector-lever rod, take hold of the disk-pinion, grip with the hand and try to move the disk to right or left. If you find that the right side of the disk can be moved downward, it will cause the lower end of the left liner to stand in the path of the upper edge of the ejector-blade. If your machine has the extra shoe on cam No. 2, this condition can be prevented readily. This shoe is in contact with the square pinion when the cams stand at normal position. If you find that there is too much play between these two parts, you may take up the excess by adjusting the shoe with the bushings beneath. This operation, if done correctly, will prevent damage to the heel of the liners, both left and right. You were misinformed regarding the repairing of spacebands. They may be sent to the Chicago agency of the Mergenthaler Linotype Company, which will repair all bands of their own manufacture that are in fit condition to be used.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Printing a Half-Tone on Six-Ply Board.

(1842) A pressman in Gary, Indiana, asks why a half-tone does not work satisfactorily on a sheet of six-ply board. He fails to enclose a sample and does not give full particulars regarding press, make-ready, ink, temperature of room; and all of the foregoing points have a bearing on the cause of trouble. If this work is done on a cylinder press, it may be necessary to remove one of the hard-packing sheets, so that when the form is fully made ready the upper surface of the sheet is about one sheet higher than the cylinder bearers. Do not alter the impression screws for work of this character.

The Position of Spot-Sheet in the Tympan.

(1840) A printer in a small Pennsylvania town asks where he should place the spot-sheet in the tympan on a cylinder press.

Answer.—We know of no fixed rule in this matter. It is usually left to the judgment of the pressman, as applies to the particular job in hand. Where mechanical overlays are used, they are generally attached to a foundation sheet, which usually is the bottom sheet of the tympan. The mark-out or spot-up sheet may be separated from the foundation sheet by three or four hangers. In some instances a manila is used to attach the mark-out sheet to, as it resists the drag during the operation of printing. Generally, several hangers occur between the top sheet and the spot-up sheet. Where cheap work is done, a softer tympan is used. If a spot-up sheet is used, it may be placed three or four sheets below the top sheet.

Patent Blankets for Half-Tone Work.

(1841) A Georgia pressman writes as follows: " Kindly inform me what is the most suitable ' packing ' for long runs on half-tone catalogue work. Is there any patent blanket or packing for this purpose that will lessen the usual wear of cuts and plate edges? "

Answer.—We do not know of a blanket that would meet these requirements. The principal reason for the wear is the lack of close contact between the cylinder bearers and those of the bed when the press is under impressional strain. This condition causes the cylinder to ride the form and produce the condition known to the pressman as " guttering," or the bumping of the cylinder as it rolls over the form. When wear is apparent on the edges of pages, it gives rise to the suspicion that the cylinder is overpacked, in combination with a weak contact between cylinder and bed bearers when the press is in impression position. If a pressman will test the closeness of contact when he has the heaviest form on the bed, he will know if such condition is present. The way we make this test is to have the full amount of packing on the cylinder, with the form fully made ready. Place a strip of thin paper on each bed-bearer, which should be free from oil, and bring press to impression position in the middle of the form, but not between pages; withdraw strips to determine contact. If the strips can be removed with the cylinder in this position, it shows a weak contact. A form printed under such conditions will develop wear on the edges of pages on a long run. In such a case, the pressman should withdraw several hangers from his packing and then pull the cylinder down harder on the bearers. The test should be repeated, and, if necessary, more hangers removed so that when a final test is made under the foregoing conditions the strip can not be withdrawn. Doubtless you are familiar with the foregoing details of testing. By using a relatively hard tympan with two sheets of hard manila, instead of one above the make-ready, it may give less yielding in the packing, and, on long runs, the matrix effect in top sheet will be noticeably absent. Many pressmen change the top sheet frequently and use only the oiled manila, as it is impervious to moisture.

Difficulty Caused by Electricity in Stock.

(1837) A Pennsylvania printer submits a four-page circular printed on Quaker finished stock in bright red ink. The accompanying letter reads: " We are enclosing sample of a job that our pressman tried to run on our ' pony ' cylinder press, and failed. The sheet would not carry out on the fly, but would jump up in the air. He claimed that it was beyond him, and took it off and ran it on our 15 by 21 jobber. Can you give us any information? "

Answer.—We judge the cause of the trouble was electricity in the stock. This peculiar action of the paper is more prevalent in dry, frosty weather than at any other time. It is never noticed when the atmosphere is warm and humid. If such a condition should again arise, you may be able to minimize the electrical effect by heating the stock, placing it near a stove or on a steam radiator. Also, the sheets of the tympan should be well oiled. The best results, however, are obtained by keeping the stock warm. There are several devices on the market which may be applied to a cylinder press to remove electricity from the stock.

Copying-Ink for Duplicator Forms.

(1839) An Indiana county recorder submits a blank form printed in copying-ink from linotype rule, and having box headings. The letter reads: " The writer has been referred to you by the local printers for information about inks. We have a duplicator and wish to have forms similar to the one enclosed printed with an ink that will copy about fifteen times on this machine. We have had some forms printed with copying-ink and have filled in with pen and ink furnished by the makers of the duplicator, and find that

the penwork copies nicely, but the presswork does not. Our idea is to get a set of forms printed, fill them in with pen and ink, and then take copies on blank paper. We have written the makers of this machine, asking advice, but have not heard anything from them. Any information you can give us on this question will be appreciated."

Answer.—The printer who gets out your blanks should have some of grade A copying-ink. This ink is in a paste form, and when used full strength will give you the desired number of copies, providing you do not make your first copy too strong.

Printing Cerotype Plates on Bond-Paper.

(1843) A printer in the State of Washington sends several samples of commercial presswork on bond-paper, among them two letter-heads, one printed from a cerotype plate, the other from type. The letter-head from a cerotype plate was printed unsatisfactorily, probably owing to incomplete make-ready and unsuitable ink. The type-form letter-head would have been improved had it been printed with less impression or by using a harder tympan. The printer states on one letter-head that " both hard and soft tympans were used, and the press was operated at a speed of 800 impressions an hour."

Answer.— Our suggestion in regard to the cerotype plate form is to make an overlay by any of the mechanical processes now in use. When the overlay is attached to a tympan of a few sheets of hard paper, and a good grade of black or blue-black is used, the results should satisfy you. The effect of a good make-ready by a mechanical overlay will be to give considerable pressure from the solids of the plate and comparatively little pressure from the high lights and vignette edges that surround the black letters. This can be done only by a mechanical method. Use a stiff job-black ink on work printed on bond-paper. Wash out the form frequently if it shows a tendency to fill up the fine lines in the plate. A suitable tympan for the type-set letter-head will consist of a top sheet of smooth, hard manila, covering not more than about four sheets of thin, hard book-paper. A sheet of thin pressboard may be used, and should be placed just beneath the top sheet when the form is ready to run. While making the form ready, have the pressboard beneath all of the tympan, and place it under the top sheet when ready to run. Some pressmen use a sheet of tin or brass instead of pressboard.

Printing Sales-Books.

R. Dollahite, editor of the *Edwards County Leader*, Rocksprings, Texas, writes as follows: " Some time ago you sent me a copy of THE INLAND PRINTER, and from it I got one idea for use in my job printing that has proved to be worth a great deal to me — the idea of putting a piece of tin under the tympan. I recently tried an experiment — it may not be original, at least it was original to me — which I believe would be worth considerable. To begin with, it is going to be hard to describe; it is a method of making sales-books. There is everywhere a large demand for these, but for my part I was never able to compete with the large houses until I learned the plan I am using at present. If a printer can make sales-books profitably, he can keep his press going many a time when it might be standing idle. I will try to describe my plan.

" Cut blank news-paper, and also cheap cover-paper, to 8 by 14 inches in size. Take your good rollers out of press and put on your old ones, as perforating rule is to be used. Set up the type, the blank to be in the usual form, and set it two on. Have type and perforating rule at top of chase. Print one end of your 8 by 14 sheet, then turn sheets over and print the other end; but before starting this second printing have a man stand beside your press, and every time you lay down a printed sheet have him lay on it a blank sheet, a duplicate. This is the secret of the whole thing. Before, when we tried to make sales-books, we found it took too much time alternating the printed sheets and the blank duplicates. Some sales-books have the duplicates printed also, but there is no advantage in this. After this last two-on printing and perforating, the sheets are jogged together. We then count off seventy-five sheets and lay them on the table to measure the number of pages for all the other books. Before starting to staple the books in the middle, we have a sewing-machine adjusted to make a wide stitch, and proceed to sew a piece of carbon-paper of proper size to the end of the back of each sheet of the cover-paper in much the same way it is fastened to the books that come from the big houses. Then the cover is placed under the seventy-five (or one hundred) pages, and the book is bent in the middle and stapled with four staples. After which the books are trimmed on three sides and cut in the center, making the two books. We print ours on an 8 by 12 press, and use a $3 stapler. We made one hundred of these books complete in approximately 4½ hours. The material cost us approximately $1.75, and we sell one hundred books for $5.50, f. o. b. our town, which leaves a very good little profit, unless one is used to large profits, which are not the rule with most country print-shops.

" This idea of having a man place the duplicates as sheets are printed will be found valuable in loose-leaf books, and on any kind of jobs where duplicates are wanted.

" We hope some of your readers will find this idea of use, and that they will write us regarding their experience with it."

The Drying of Inks in Cans.

(1844) The following communication was received from an employing printer in Iowa: " Have read your columns frequently, and therefore would like to add the following to your troubles: Besides all the troubles and pleasures a pressman has with cylinder work, as well as platen, I get provoked at dried ink. Have a lot of jobwork, small runs, for which I need all sorts of ink. How should it be bought and kept? Most all of it is presented to me in one-pound cans. When the run is put on, and I reach for the ink, of course it has a crust, which needs removing, and wastes more than is usually used for the entire job, after which the can is set aside for days, waiting for the same performance. In the meantime, some other colors get their treatment. I claim it is cheaper, and time-saving as well, to buy the ink in tubes, for my experience has shown that these never dry out, at least not for a limited time. Furthermore, I claim that ink covered with water or any other liquid will not keep in good condition, as some claim."

Answer.— We agree with you that there is considerable waste in the use of quick-drying inks put up in cans of the various sizes. As long as cans are used, this is unavoidable. The ordering of inks in collapsible tubes, one-quarter-pound size for those that are seldom used, will prevent much of the waste. However, inks will dry, even in these tubes, owing to the chemical action of the drying agents employed. In large shops, all dry ink of the various colors are grouped and reground in an ink-grinder, thus saving what would otherwise be a dead loss. Ink covered with varnish or water will dry, for the reason stated before, but the drying-out process will be somewhat slower than where exposed to the air. We are pleased to discuss these and other matters with our correspondents, believing that an exchange of opinion is mutually beneficial.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Typographical Printing Surfaces."

This large volume of 732 pages is comprehensive to a degree heretofore unmatched as a treatise on the technology and mechanism of the production of typographical printing-surfaces. It is not, as some might suppose, a study of paper, but of the typographical printing-surfaces that make impressions upon paper, and, such being the case, is almost an encyclopedia of printing.

In the opening chapter, the authors state that printing-surfaces may be divided into several classes, all of which are comprised under intaglio printing-surfaces, lithographic or what may be termed smooth printing-surfaces, and relievo or typographical printing-surfaces. The extent and complexity of the general subject of printing-surfaces may easily be imagined when it is realized that this large book of over seven hundred pages is limited to the consideration of the technology of the production of typographical printing-surfaces alone.

Under the head four general classes of printing-surfaces are grouped, and these are discussed in order throughout the work. As a definition of the printing-surfaces that come under this head, the authors state that relievo or typographical printing-surfaces are those in which the printing-surface is in relief, and which may be inked by means of an inking-roller. It is with these, of course, that the average printer is especially interested.

A chapter is devoted to the invention of printing in a general sense, and then the authors take up the description, manufacture and characteristics of type in earnest. The method of typecasting and the machinery used for the work are described in minute detail, amply illustrated with a view to making the text more readily understood. Various styles of type characters are catalogued and discussed, particularly as to their style of design and relative legibility. The chapter on legibility is an especially interesting one, constructive reasons being given for determining the degree of legibility of letters. The characteristics of form which make for legibility are intelligently treated.

Punches, dies, matrices, and the various types of typecasting and typesetting machines are thoroughly considered, both as to their construction and operation.

Under the chapter on logotypes, an interesting comparison is made of the space occupied by a paragraph of matter set with individual letter-characters throughout and the same paragraph set with letters and characters made up of an arrangement of the letters "th" and "ng," condensed and worked together in such a way as to save space. The authors state that a saving of three and one-half per cent would be effected in writing, typewriting, printing and reading upon the adoption of the proposed characters for use in place of the letters represented. There is no question but that the combination would save space, thereby paper, and it would perhaps save time in composition, but whether it would save time in reading we can not say. Of course, it looks very queer, as any new letters in the alphabet naturally would appear. The comparison is an interesting one and is shown on this page for that reason particularly.

THE SAVING EFFECTED BY REFORMING THE ALPHABET.

The one thing, above all things, that seemingly is required in the printing of newspapers, is the saving of time in going to press. In the second place, the saving of time, and therefore the saving of money in composing, is of the greatest importance and ever-increasing interest to the trade. Thirdly, the mere altering or adding of a unit ensures a saving in space well worth the publisher giving it serious attention. This saving in the case of newspapers affords more space for the advertising, and in the case of the best books and the best periodicals, there would be quite an appreciable saving in paper. The introduction of the two proposed letters ſ and ꝯ means a three and a half per cent. saving of matter in composing and printing throughout England and America. By dividing this saving between the operators and the proprietors, the aggregate sum gained by each of them yearly would in itself amount to a fortune.

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Showing the Space Gained by Combining the Letters "th" and "ng."

A chapter devoted to the consideration of the syllabic system of Chinese writing is also especially interesting.

Taken all in all, it is an interesting and instructive work, of a nature that will prove especially entertaining to those of analytical mind who like to delve deeply into the science and details of printing as well as the practical side.

"Typographical Printing Surfaces," by Lucien Alphonse Legros and John Cameron Grant. Published by Longmans, Green & Company, London, England. For sale in the

United States by Longmans, Green & Company, Fourth avenue and Thirtieth street, New York city. Price, $12.50; postage, 25 cents extra. May be secured through The Inland Printer Company.

"Benjamin Franklin, Printer."

This book, written by John Clyde Oswald, editor of *The American Printer*, should prove of extreme interest to printers throughout the country, inasmuch as it is the first book dealing with their patron saint from the standpoint of his connection with printing. As stated in his introduction, Mr. Oswald for many years has collected what is known as Frankliniana — books relating to Franklin's history, editions of his writings, specimens of the product of his press, reproductions of his portraits, etc. It was this fact that led to his selection for the work of preparing the book by Herbert S. Houston, president of the Associated Advertising Clubs of the World, under whose direction it is published.

The book is printed in reproduction of the format of the sixth edition of "A Confession of Faith," published by Franklin in 1743, and one of the most important books produced by him. A portrait, reproduced from an engraving by A. Krause, forms the frontispiece, and numerous reproductions of Franklin's printed efforts are shown throughout the volume.

Mr. Oswald opens his book with a brief sketch of the colonies at the beginning of the eighteenth century and of the early American printers. He then takes up the life of Franklin, telling in a most interesting manner of his early days prior to his entrance into the printing art, of his taking up the rôle of printer's devil, and of his subsequent rise as printer, editor and publisher.

In the closing chapter Mr. Oswald writes: "Because of the wide range of his sympathies, of the astonishing energy and industry that pervaded his long life, and of his interest in the activities of nearly all the great movements of his century, mankind has many claims upon the heritage left by the words and deeds of Benjamin Franklin. I am firmly of the belief, however, that we of the printing and publishing craft have first claim in that respect, for whatever the many and remarkable achievements that took him into other fields in which he received welcome and acclaim, his interest in printing never lessened."

"Benjamin Franklin, Printer," by John Clyde Oswald. Published by Doubleday, Page & Co. for the Associated Advertising Clubs of the World. May be secured through The Inland Printer Company. Price, $2; postage, 10 cents extra.

"The E. Q. & E. Wages Tables."

From the Germania Publishing Company, of Milwaukee, Wisconsin, has been received a copy of "The E. Q. & E. Wages Tables," which are issued as a means for figuring weekly pay-rolls and labor costs. The tables range from $3 to $35 per week, and show the correct amount for any part of the day, from five minutes up to eight hours, in five-minute periods, figured in decimals down to the tenth of one cent. Amounts by days, from one to six, are shown at the bottom of the tables. Should the day's work exceed eight hours, it is a simple matter to combine the amount for the eight hours with the amount of extra time; for instance, should the day's work be eight hours and forty-five minutes, at the rate of $23 per week, find the table for $23, and opposite eight hours will be found $3.833, while opposite forty-five minutes will be found $0.359, the total being $4.192. Should it be necessary to find the time for, say, five days, six and one-half hours, at the same rate per week, opposite five days will be found $19.16⅔; opposite six and one-half days will be found $3.114; adding the two amounts we get $22.28.

Tables of rates other than those mentioned will be issued from time to time, and particulars and prices for these may be had on application.

The tables are printed on heavy buff ledger-paper, on one side of the sheet only, and are furnished in a substantial loose-leaf cover. The price of the complete set of tables, from $3 to $35, forty in all, including binder, is $5. Published by the Germania Publishing Company, Milwaukee, Wisconsin. May be secured through The Inland Printer Company.

INDUSTRIAL DISEASE PREVENTION.

The function and duty of employer to exercise not ordinary but supreme care to prevent occupational diseases is no longer an arguable or debatable question. It is a duty which is self-evident and inherent in the relation existing between employer and employee. I go so far as to say it is a primary duty. It can not be avoided by the employer seeking to place upon society or established medical agencies the burden of this responsibility. The obligation rests upon industry. The execution of the duty is, of course, upon not only employers but also employees. But it is the manifest duty first for employers to study the most approved schemes of hygienic prevention, adopt such devices, and then see to it that the employees understand fully their part in systematic preventive coöperation.

Health is a factor in production, and healthful industry will produce wholesome products. An unhealthful plant has no place in our industrial state.

I regard the inquiry into the best means of preventing industrial diseases as the pressing problem of modern industry. We business men should be capable of evolving ways and means to carry into effect comprehensive schemes for preventive hygiene. Some of us do not favor the multiplicity of legislation with which industry is surrounded. I maintain that many measures now enforced by statute should have been made the basis of voluntary coöperation between employer and employee. Stated conversely, the greater industrial coöperation, the less industrial legislation.

To establish adequate disease-prevention in industry involves two distinct duties for the employer. First, his individual responsibility in his particular plant, factory or industry; secondly, his coöperation with local, state and national organizations whose activities are directed toward this beneficent result. Each of these obligations is interrelated, and each absolutely necessary.— *Colonel George Pope, in American Industries.*

NO EIGHT-HOUR DAY FOR POOR EDITOR.

Overcome with prosperity, the original Dennis Reitz has relinquished his duties at the pumping station of the Trevorton Water Company. As a result, the editor of the *Times*, in addition to running this sheet, taking care of a general law practice as attorney and justice of the peace, acting as a notary public, fire insurance and real estate agent, and feeding printing-presses, now finds himself chief engineer in charge of water and gasoline pumps of the above company, in addition to serving as its secretary-treasurer. But then there's twenty-four big hours in a day and we'd sooner work than worry.— *From the Trevorton (Iowa) Times.*

RECOLLECTION is the only paradise from which we can not be turned out.— *Richter.*

OBITUARY

George M. Courts.

The printing industry has suffered another loss in the death of George M. Courts, president of Clarke & Courts, of Galveston, Texas, and formerly president of the United Typothetæ of America. Mr. Courts was in Pittsburgh, Pennsylvania, attending the annual convention of the National Foreign Trades Council as a delegate from the Galveston Commercial Association, and was stricken with paralysis while in the lobby of the Penn Hotel on Thursday, January 25. He did not regain consciousness, death coming early on the morning of Tuesday, January 30.

George M. Courts.

Mr. Courts was born in Freestone County, Texas, on August 4, 1853, and there spent his boyhood days. He went to Galveston at an early age, and chose the printing and manufacturing stationery business as his vocation, continuing in that work until his death. He identified himself with a number of organizations, both local and national, having as their purpose the upbuilding of business generally. He had the distinction of being the first Southern man to hold the presidency of the United Typothetæ of America, which position he held for two years, and also of the National Association of Stationers and Manufacturers. At the time of his death he was a member of the Advisory Board of the United Typothetæ and Franklin Clubs of America. For a number of years he was a director of the Galveston Chamber of Commerce, and for two years was president. He was the organizer and first president of the Galveston Building and Loan Association, and was also a member of the Commercial Association and the Merchants' Association, both of Galveston, as well as the Chamber of Commerce of the United States. Through these various bodies he gained a wide acquaintance and a national reputation, and his passing is mourned by an extensive circle of close friends and admirers.

In July of 1887 Mr. Courts formed a partnership with Robert Clarke, and the business, then started in a comparatively small way, has grown rapidly, until it is recognized as one of the oldest and largest manufacturing stationery concerns in the Southwest. Mr. Courts chose the selling end of the business as his field of activity, his policy being to leave the details of manufacturing and supplying to able assistants.

John P. Smith.

Death has called another active member of the printing fraternity in the person of John P. Smith, president of the John P. Smith Printing Company, of Rochester, New York, and a member of the Executive Committee of the United Typothetæ and Franklin Clubs of America. Mr. Smith held a prominent position in the commercial, civic and fraternal life of his city, and through his business connections and his activity in organization work was well known in all parts of the country.

Born in Rochester in 1851, of German parentage, he attended the SS. Peter and Paul parochial school and the Christian Brothers' Academy, and after his graduation was apprenticed to one of the leading dentists of the city, serving with him for five years. He started in the printing business in 1873, in a back room of his father's house. Beginning in this humble way, he continually increased his business until in 1903 the John P. Smith Printing Company was incorporated, with Mr. Smith as president. By 1907 the company had grown to such an extent that larger quarters were necessary, and the six-story building at Platt and State streets was occupied. This building is the home of the company to-day, and the work done in the plant is shipped to customers throughout the Eastern and Central States.

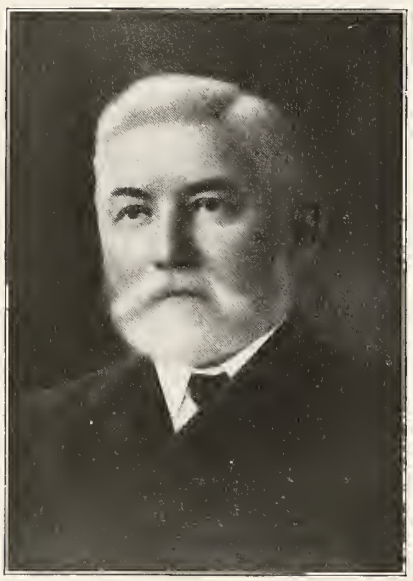
Like many others who have started in a small way and built up their business to large proportions, Mr. Smith took a great interest in every movement to improve the trade. Among his various affiliations besides the United Typothetæ and Franklin Clubs of America, he was an active participant in the work of the Chamber of Commerce and the Rochester Ad. Club. He was also prominent in every phase of Catholic activity, being a lifelong communicant of the Church of SS. Peter and Paul, and holding the highest offices that could be conferred upon him by several of the larger Catholic societies.

John P. Smith.

Francis Meisel.

In the death of Francis Meisel, president of the Meisel Press Manufacturing Company, of Boston, Massachusetts, the printing world has lost one of its most prominent men. Mr. Meisel was born in Baden, Germany, on January 10, 1846, being one of eight children. His father was the owner of a flour-mill, and at the age of seventeen the young Meisel, upon the death of his father, took up the business, conducting it until 1865, when he went to Munich, where he served an apprenticeship as a millwright. In 1870, when twenty-four years old, he came to America and settled in Boston, his first employment being with B. F. Sturtevant, the founder of the Sturtevant Blower Works, who was then in business in a small way on Sudbury street, Boston. The next year he started in business on First street, Boston, and there began to build machinery for the lithographic trade, and Kidder presses by contract.

In 1884 Mr. Meisel consolidated with the Kidder Press Company, then located in Roxbury. For a few years he was superintendent, later holding the office of president and general manager. It was while associated



Francis Meisel.

with this company that he began making inventions for specialty printing. He was especially interested in colorwork, and designed the press which printed the first high-class colored supplement, issued by the *Boston Herald* on May 30, 1896. In 1903 he organized the Meisel Press Manufacturing Company and erected the present factory building in Dorchester. With the assistance of his nephew, Charles A. Meisel, and his son, Otto C. F. Meisel, a business was developed which is known the world over. These two young men have carried the burden of the company's affairs during the past few years and will continue the business under the same firm-name.

Mrs. Phebe Austin Howe.

One of the leading figures in the printing business of the Northwest, Mrs. Phebe Austin Howe, of Tacoma, Washington, was called from this life to her final rest on Monday, January 22. Mrs. Howe was a woman prominent for her business ability, and but a few days before her death, at the age of seventy-two years, realizing her condition, she summoned the family and with mental faculties keen directed the disposition of the business affairs of the Pioneer Bindery & Printing Company, which she established in 1878 and in which she retained a large interest.

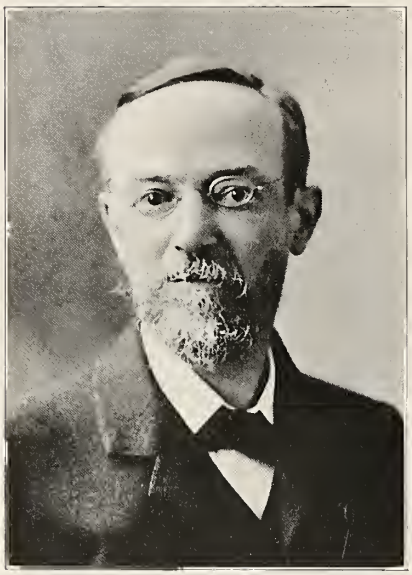
Mrs. Howe's life was an eventful one. In 1877, twelve years after her marriage, she moved from Moravia, New York, where she was born, to Portland, Oregon, where Mr. Howe's brother had a printing and binding business. In the following year they moved to Walla Walla, Washington, where Mrs. Howe established the Pioneer Bindery & Printing Company, and where they remained for nine years. When the first excursion train was run by the Northern Pacific Railroad over the switchback to Tacoma, Mrs. Howe was among the passengers. So strong was her impression of Tacoma and its possibilities, which she was quick to discern, she did not return to Walla Walla, but gave directions to remove the establishment to Tacoma at once.

It was due to the remarkable executive ability of Mrs. Howe that the business was brought successfully through the trying panic of 1893 and was developed until it is recognized as among the foremost of the Northwest.

Robert Coupland Harding.

From far-off New Zealand comes the sad news of the death, during December, of Robert Coupland Harding, one of the ablest native-born printers and journalists in the Dominion. The reputation of Mr. Harding extended far beyond his home country, for his many contributions to the pages of this and other trade journals have included those in this country and throughout Europe, and his own journal, *Typo*, which he published some years ago, enjoyed an extensive circulation.

Mr. Harding was born in Wellington, New Zealand, in 1849. He served his apprenticeship as a printer in Napier, and later returned to Wellington, where he started in business for himself. It is said that he simply reveled in intricate and difficult typography. He had a great capacity for foreign languages, of the past as well as the present, and was well versed in a remarkably wide range of subjects,



Robert Coupland Harding.

which made him a valuable acquisition to the *Evening Post* when he gave up his business and joined the staff of that paper.

John Hermuze.

The Empire City Electrotype Company, of New York, met a great loss recently in the death of its president, John Hermuze. Mr. Hermuze was born in Constantinople fifty-six years ago, and came to this country before he was twenty years of age. He secured employment as an electrotype finisher, and in seventeen years became an employer. He was interested in many charities.

Warner C. Wheeler.

Warner C. Wheeler, a well-known printer and an old employee of the Metropolitan Printing Company, of New York, died on Friday, January 12, at the age of fifty-eight years, death being caused by heart failure. Mr. Wheeler spent many years on the daily papers of New York, and during his early years at the trade toured the country. He was compelled to retire from active work about a year ago, owing to ill health. He was a faithful union man, worthy and generous, and gained a warm place in the hearts of all who knew him. His widow and one son survive him.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Exhibition of American Institute of Graphic Arts.

The American Institute of Graphic Arts has announced that an exhibition of etchings will be held during March in the main gallery of the National Arts Club, 119 East Nineteenth street, New York city. The exhibition was opened with a reception and dinner to prominent American etchers on the evening of February 28.

Novel Profit-Sharing Scheme for Employees.

With the beginning of the new year, Ebner Brothers, job-printers, of Traverse City, Michigan, inaugurated a profit-sharing system whereby each employee who has been with the firm continuously one year will share the same dividend, based upon the salary earned, as that of the capital invested by the stockholders.

Chandler & Price Presses.

In the note regarding the new Chandler & Price catalogue of presses which appeared in this department of the February number, the statement was made that C. & P. platen presses were sold by the manufacturers, Cleveland, Ohio, and all branches of The American Type Founders Company. This statement was incomplete, as the presses are also sold by practically every dealer in printers' supplies in the country, and all dealers will be furnished with copies of the catalogue.

Joseph A. Krohmer Joins Staff of Lammers-Shilling Company.

Joseph A. Krohmer has severed his connection with the Goes Lithographing Company and has become vice-president of The Lammers-Shilling Company, Chicago, Illinois. Mr. Krohmer is an artist of note, having studied under Vanderpoel and Maratta, and his work has been shown at the American Water Color Exhibit. He is a close student of modern color-effects as related to art and advertising work.

With Mr. Krohmer in its efficient organization, now housed in a new building at 360 East Grand avenue, and with increased facilities in the way of equipment, it is quite apparent that the high-grade character of Lammers-Shilling engraving and offset work is going to be maintained.

Montgomery Employing Printers Elect Officers.

The annual meeting and banquet of the Montgomery Typothetæ was held at the Exchange Hotel, Tuesday evening, January 30. The following officers were elected: W. B. deLemos, Wilson Printing Company, president, and M. M. Tresslar, Paragon Press, secretary. The Montgomery Typothetæ is the only organized branch of the United Typothetæ and Franklin Clubs of America in Alabama.

Samuel C. Rogers & Co. Announce a New Knife-Grinder.

THE INLAND PRINTER is advised by Samuel C. Rogers & Co., Buffalo, New York, that the firm has perfected what it terms an "improved knife-grinder." It is offered to the trade through an announcement appearing elsewhere in this publication.

The manufacturers state that the "Type G full automatic feed knife-grinder" is especially designed for the care of the paper-cutting knives and shear-blades used on the popular makes of cutting-machines. The claims put forward, which distinguish this grinder, are its automatic feeding device and the fact that it is entirely free from vibration. It is also stated that the machine is adapted for all kinds of grinding, from the heaviest to the lightest, and that it grinds both straight and concave bevel.

Concerns having in mind the installation of knife-grinders are invited to write the company for circulars and its catalogue of machinery. The company advises THE INLAND PRINTER that it will be glad to go farther than the printed literature in the exploitation of its product, and will give personal service and advice to prospective purchasers.

William H. Hoskins Company Elects Officers.

At the annual meeting of the stockholders of the William H. Hoskins Company, 904-906 Chestnut street, Philadelphia, Pennsylvania, held January 28, the following were elected officers for the ensuing year: Charles H. Marshall, president and general manager; Ernest L. Tustin, vice-president and treasurer; Frank R. Welsh, secretary; Charles R. Hoskins, assistant secretary and assistant treasurer; John Weaver and William H. Clark, directors.

A Calculator for Determining the Comparative Weights of Paper.

The Pauly Printing Company, Dubuque, Iowa, has devised a simple little calculator for quickly determining the comparative weights of different sizes of paper — books, ledgers, bonds and flats. Given one size and weight of paper, the weight of the same grade in another size is determined at a glance by the aid of this little device. It is especially designed as an advertising novelty, space being available on the face of it for the advertisements of the firm giving it away. The Pauly Printing Company solicits the printing and preparation of these novelties in quantities for those who seek business from men and firms that buy paper, and will be glad to send further particulars and quote prices to any who are interested.

Two Agencies Unite.

Announcement has just been made of the consolidation of the advertising agency of Arthur C. Rogers and the advertising-service bureau of William Henry Baker, Cleveland, Ohio, the business to continue under the name of Arthur C. Rogers. Large quarters to facilitate the handling of increased business have been taken at 817-818 New Guardian Building. The principals of the enlarged agency are Arthur C. Rogers, well known as a former advertising manager of Wm. Taylor

Son & Co. and the Cleveland Trust Company; William Henry Baker, for eleven years director in charge of advertising and store service work of The English Woolen Mills Company, and Allen Brett, a specialist in technical sales and advertising problems, who is thoroughly versed in the structural industries.

The combination of talent should prove highly efficient in the handling of advertising problems for the firm's clients.

Tatum Company Reorganized.

At the annual meeting of the stockholders of The Samuel C. Tatum Company, held at Cincinnati, Ohio, February 13, the following officers were elected: C. C. Carpenter, president and general manager; O. J. Timberman, vice-president, and William H. Hagehorn, secretary-treasurer. The Board of Directors elected at the meeting is composed of C. C. Carpenter, O. J. Timberman, S. E. Hilles, Joel C. Clore and W. B. Carpenter.

C. C. Carpenter recently acquired a controlling interest in the company, and will be remembered by the trade as president of The Twinlock Company. He is an expert loose-leaf man and has had considerable experience as factory manager. It is Mr. Carpenter's intention to devote the greater part of his time to the upbuilding of the loose-leaf business of the firm, and the line will be strengthened by the addition of many new devices and forms. Mr. Timberman, who recently recovered from a severe illness, will devote his energies to the development of the machinery end of the business.

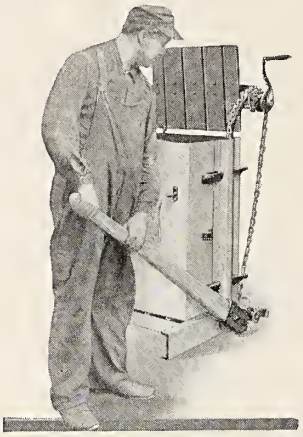
"Pictures with a Punch."

"How can I illustrate my printed-matter without spending a lot of money for artwork and engravings?" is a question that has perplexed many an advertiser. To overcome such difficulties, The Business Illustration Company, 2630 Division street, Chicago, has recently published a book, entitled, "Pictures with a Punch," which contains a number of illustrations in one and two colors, suitable for making attractive and also for increasing the effectiveness of booklets, circulars, house-organs, and other kinds of printed matter.

The illustrations represented in this book are the work of capable artists of the commercial-art field. They are furnished in plate form, ready for the printer, at reasonable prices. This book should prove helpful to any advertiser or printer in the preparation of advertising matter. It is sent to any one on receipt of fifty cents, which amount is refunded on first order of cuts.

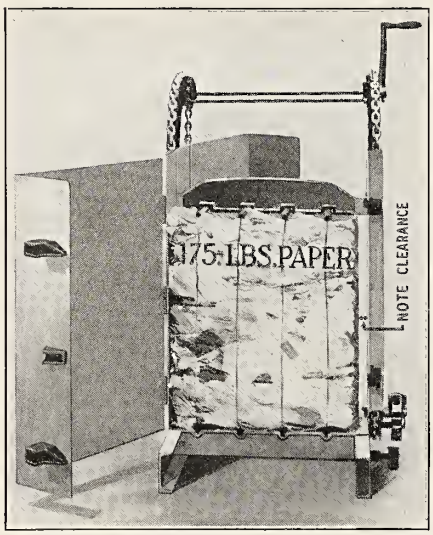
Modern Leader All-Steel Baler.

The high price of paper, no less than the high cost of fires, has accelerated the sale of waste-paper balers. Every



Illustrating Application of Dead-Center Leverage in the Modern Leader All-Steel Baler.

large store, every large factory and every large printing-office has its battery of paper-balers. The smaller houses, necessarily, do not have a battery of them, but those who have an eye to profits, and their weather eyes



The Modern Leader All-Steel Baler Opened for Removal of Baled Bundle of Waste Paper.

peeled to avert disastrous fires, have one or more, bale their waste paper, sell it and pocket a nice return.

The Petroleum Iron Works, Sharon, Pennsylvania, manufacture a paper and waste baler of steel construction, with special features of value, which is sold at a very reasonable price, and will be found a valuable addition to the printing-plant, large or small. Those who contemplate the purchase of a baler should investigate the Modern Leader All-Steel Baler, information on which can be secured from the manufacturers by writing them at the address given.

Dexter Celebrates Opening of New Shop.

The Dexter Folder Company recently celebrated the opening of its new machine-shop, at 251 West Nineteenth street, New York city, with a dance and entertainment which was attended by the executives and employees of the company, their families and friends.

In establishing this large and thoroughly equipped service station, the Dexter Company gives further evidence of its desire to render helpful service to its patrons. Ably manned and well equipped with modern machines, tools and other devices, the shop will specialize on high-grade repair work and the rebuilding of folders, feeders, cutters, etc.

Frank B. Lockton, who was in charge of the old shop on Twenty-second street, will continue to superintend the new one. The trade is invited to refer inquiries concerning repairs, parts, rebuilding or supplies for Dexter products to Mr. Lockton, personally, at the machine-shop, instead of to the company's executive offices at 200 Fifth avenue.

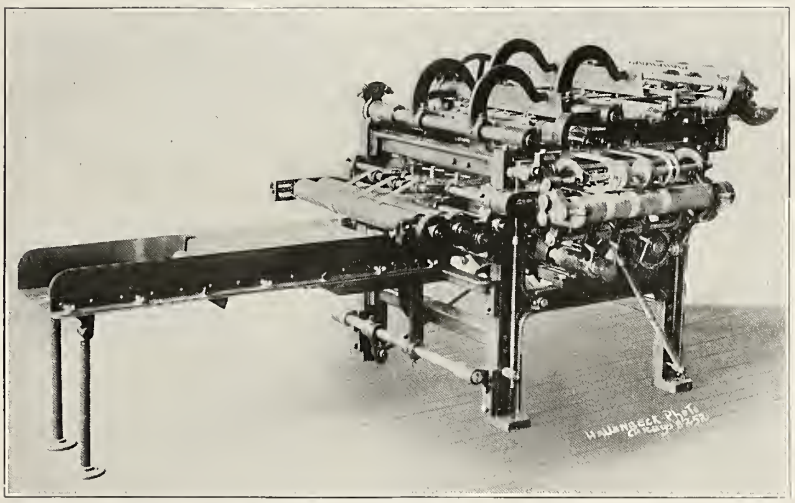
Wire-Data Tables Supplied Printers by the Chicago Steel and Wire Company.

For the convenience of printers and binders in estimating the cost of wire for any job of pamphlet binding, The Chicago Steel & Wire Company has issued a comprehensive wire-data table. This table shows the feet per pound for the various sizes of round and flat wire in common use, and the number of thousand staples secured from each pound of the different sizes, ranging from a stitch ⅞ of an inch in length to one 1½ inches in length over all. The amount of wire required for the job is easily determined through the use of this table.

As an example to demonstrate the use of the table, let it be presumed that a printer has a binding job for a million copies of a book, and that he expects to use No. 25 wire. He can easily determine the over-all length of his stitch, which, for example, in this case will be 1¼ inches. Upon reference to the table, it is found that there are 8,660 staples of that length to a pound of wire. If he is putting two staples into a book, every pound of wire will staple 4,330 booklets. He has only to divide the number of book-

lets in the order by 4,330 to ascertain the number of pounds of wire necessary, and the cost of the wire.

Copies of the table may be secured by any printer or binder who writes the company at 1123-1129 West Thirty-seventh street, Chicago, Illinois.



New Folding and Wrapping Machine Marketed by C. F. Anderson & Co., Chicago, Illinois.

This company has in process of construction, in South Chicago, a new mill for the production of the raw material, and with this mill in operation will be able to watch all the important steps in the production of stitching-wire more closely than in the past. The new mill will also enable the company to offer very prompt service to customers.

A "Show-Window" for Printers.

One of the essentials of good merchandising is the displaying of goods to the best possible advantage. The shoe man, the hardware man, and the retailer in every line, takes advantage of his show-windows. To a large extent, the printer has failed to do this. Many printers do not show samples of their work adequately, and often those samples which a printer has on hand are marked with finger-prints and otherwise unattractive.

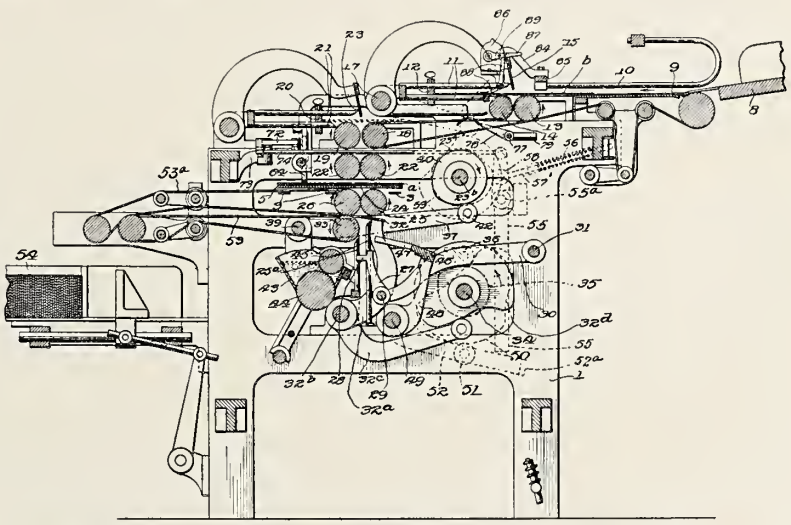
To help the printer in the display of his merchandise, the Hammermill Paper Company, Erie, Pennsylvania, has gotten out a new selling-help which is made up of a bulletin board, on which the printer can display his work, and a portfolio cabinet, in which he can keep portfolios of Hammermill Bond and other Hammermill papers, for ready reference when customers call. Any printer may obtain one of these bulletin-board display-racks upon a deposit of $3. It is sent to the printer freight prepaid, and he is kept constantly supplied with the selling-helps which the Hammermill Paper Company issues.

C. F. Anderson & Co. Patents New Folding and Wrapping Machine.

C. F. Anderson & Co., 710 South Clark street, Chicago, Illinois, manufacturers of folding-machines and other machinery for printers and binders, announce a new addition to their line, patents on which have recently been granted. The latest product of the Anderson factory is a folding and wrapping machine for magazines, newspapers, folders, etc., the item being folded, wrapped and pasted, ready for mailing. In his application for patents, Carl F. Anderson, the inventor, states that the objects of his invention are to overcome the serious losses occasioned when the operators of folding and wrapping machines fail to supply the wrapper, or when it is placed in the wrong position to be wrapped about the magazine properly, the paste then being applied to the magazine, ruining it; to provide improved means for applying the paste; and to provide means whereby the magazine will control the feed of the wrappers.

The machine is illustrated on this page, the half-tone giving its exact appearance and the etching of the patent-drawing giving the reader an insight into the method of its operation. One of these machines has been in operation for a period of five years, Mr. Anderson states, running at a speed of between five and six thousand copies an hour, folded and wrapped, which should give the reader a good idea of the capabilities of the machine.

Firms which have need of labor-saving machines of this character are invited to write the manufacturers for further particulars and details, which will be cheerfully supplied. If desired, a demonstration can be arranged.



Patent Drawing Showing Method of Operation of New Folding and Wrapping Machine Manufactured by C. F. Anderson & Co., Chicago.

Galvanorates—a New Idea in Borders for Half-Tones.

The need is sometimes felt for a decorative border around a half-tone. Quite frequently, also, such embellishment adds to the appearance of the page, and many consider such handling an advantage. Type-borders present a limited expression because of the necessary combination of small square units and corner-pieces of uniform size. To meet such needs when they are felt, the Galvanotype Engraving Company, 216 William street, New York city, has evolved a plan whereby the decorative borders are made a part of the plate, and such plates are designated by that firm as Galvanorates. The company announces that it has in work over one hundred styles and is able to incorporate one of them with any half-tone desired. In a large mailing-folder, received by THE INLAND PRINTER, several of these are

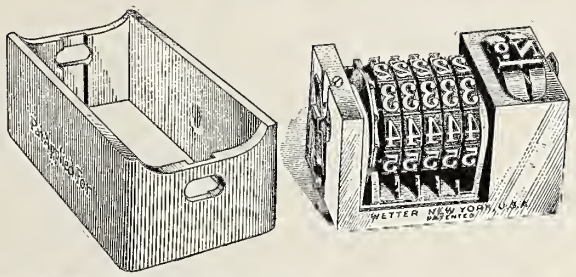
Second Annual Banquet of the Franklin-Typothetæ of Chicago, Held in the Louis XVI. Room of the Hotel La Salle on Saturday Evening, February 17, 1917.

shown, and the appearance is very good indeed. Printers desiring to vary the ordinary appearance of the halftone from time to time, would do well to write the firm for particulars and samples.

Special Edition Men to Organize.

A movement is on foot to organize all special-edition offices into a protective association. The objects of the proposed organization, we are advised, will be "to advance the interests of the special-edition work, inaugurate a uniform system in the transaction of business, purge the ranks of the crooks that infest the country and operate under the guise of special-edition promoters; and in every way elevate the special-edition business."

Ralph C. Clyde, of Portland, Oregon, who is taking the initiative to form the new organization, writes: "I have been engaged in the special-number work for a number of years and have felt keenly the need of an organization similar to that of publishers, advertising men, printers, circulation managers, and others engaged in printing and advertising. I have taken the matter up with Wilmot & Company, of New York; Lee Kinney, of New York; John B. Gallagher Company, of Chicago; The Jones Briggs Company, of Memphis, Tennessee; James Kelch, of Detroit; Glen & Turner, of Seattle, and others, and have received favorable responses. I feel assured that the organization will fill a long-felt want and will bring about more satisfactory relations with publishers when they realize that the association stands for strict business integrity and that they can have confidence when dealing with our members. I shall be glad to hear from other special-edition offices. I do not have the addresses of all, but solicit communications relative to the proposed organization."



New Wetter Numbering-Machine Frame, at Left, Permitting the Removal of Numbering Machines from Form without Unlocking It.

Frame for Wetter Numbering Machines.

The Wetter Numbering Machine Company, 255 Classon avenue, Brooklyn, New York, has evolved from the idea of A. H. Benham, in charge of the Bureau of Printing of the Todd Protectograph Company, a frame for use with numbering-machines of its manufacture.

The frame, herewith illustrated, alongside a numbering-machine, is locked in the form with the type, one or more, as the case may be, and, after the form is made ready, the machines can be inserted in the frames in a twinkling, and without unlocking the form. The device saves the time generally lost in stopping the press and unlocking the form to clean the machines. For that reason, the manufacturers state, the device saves trouble and imperfect register.

In the plant of the Todd Protectograph Company, where the idea was evolved, the chases are taken from the presses at night, all numbering-machines are removed from the frames and cleaned thoroughly. They are ready to be placed in the form in the morning and no time is lost in unlocking and locking up the form, and there is little chance that a line, or lines, will be out of register because of different lock-up.

The Wetter company will be glad to send complete description, with prices, to all who ask for such information. It is worth investigation, we believe, on the part of any printer who uses numbering-machines.

Sonnenberg's Double Removable Tympan Bale.

The money lost by printers through lifting forms from the presses to accommodate complaining customers would run into many thousands if the amount could be ascertained. With his presses gorged and with customers wanting their work, the printer often stands between his satanic majesty and the deep sea, so to speak. If he takes one form partly run from the press to satisfy an irate customer, he loses profit, because of the necessity for a second make-ready on the job. If he refuses to lift the job, and does not give service to the above mentioned irate customer, he often loses the customer.

It was in an effort to overcome this condition of affairs that Henry G. Sonnenberg, printer, engraver and stationer, 1725 South Wabash avenue, Chicago, Illinois, evolved an idea which he has perfected into Sonnenberg's double removable tympan bale.

Sonnenberg's Tympan Bale.

By the use of this device the printer is able to lift a job for one customer from one of his platen presses to accommodate, to give service to, another customer, and later return the first form to the press without losing register, make-ready or guides. In other words, the printer can quickly supply a dozen customers with a working amount of their orders, and go back and complete each order later.

Further particulars are given in an announcement which appears elsewhere in this issue, and those interested should write the manufacturer for complete information, with prices and terms.

Second Annual Banquet of Franklin-Typothetae of Chicago.

It is evidently the aim of the committees in charge of the banquets of the various organizations to make each event exceed in every manner possible those that have passed. That this was accomplished by those in charge of the second annual banquet of the Franklin-Typothetæ of Chicago, held in the Louis XVI. Room of the Hotel La Salle on Saturday, February 17, was the opinion of each and every one of the large company present. A menu designed to appeal to the tastes of the most epicurean; ample opportunity to indulge in dancing, both between the courses of the menu and after the banquet tables had been cleared away; divertisement in the form of fancy dancing by members of the Pavley Oukrainsky Ballet, and mental food of the highest character obtainable, combined to make the event one long to be remembered.

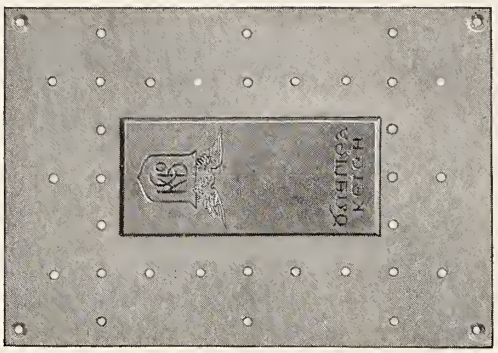
Before introducing the first speaker of the evening, J. Harry Jones, president of the organization and the toastmaster of the evening, stated that, being a gathering of printers, some reference to printing would be expected, but it was the object of those responsible for the occasion to give the

printers an opportunity to forget business cares and enjoy themselves with their wives and sweethearts. He then introduced the Right Reverend Charles P. Anderson, D.D., Bishop of Chicago, who delivered a splendid, scholarly address on the subject, "A Citizen of No Mean City." The next speaker was John Kendrick Bangs, whose subject was "Salubrities I Have Met." Mr. Bangs explained that his choosing this subject was the result of the usual printer's error. He had been scheduled to speak in a western town on a certain occasion, and another speaker was to deliver an address in the same place two weeks later on "Celebrities I Have Met." On arriving at the town, he was met by a member of the committee and informed that the printers had mixed matters to a nicety, and the papers had announced that he would speak that evening on "Salubrities I Have Met." Being desirous of leaving the town in the usual way, without any fuss — or feathers — he proceeded with the subject.

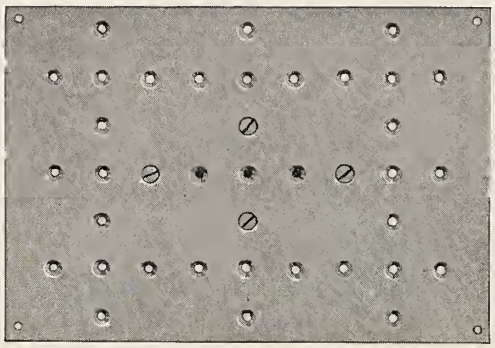
Those to whom the credit is due for the success of the banquet are: Officers — J. Harry Jones, president; W. E. Faithorn, vice-president; Charles H. Kern, treasurer; W. T. Leyden, secretary; R. Fennell, assistant secretary. Executive Committee — E. F. Hamm, D. Boyle, H. M. Loth, A. E. Southworth, J. M. Cox, W. F. Barnard, C. R. Nelson, T. S. Quinn. Entertainment Committee — L. Wessel, Jr., chairman; W. H. Sleepeck, vice-chairman; W. F. Barnard, W. F. Bazner, W. H. Gifford, E. W. Kirchner, A. J. Lloyd, H. A. M. Staley.

New Devices from the House of Dalton.

The William H. Dalton Company, 4 Charlotte street, Salem, Massachusetts, has applied for a patent on an electrically heated embossing-block which has recently been perfected in the shops of that well-known firm. The blocks are made so that dies only one inch less in length or width than the blocks may be easily and quickly attached. The current heats the dies through the block, maintaining a uniform temperature. The illustrations on this page show a front view of the block with the die attached, and a back view, showing the screws which hold the die securely in place. Current is applied to the block, or base, through an insulated cable, which can readily be attached by a plug to a convenient drop-light.



Face of Dalton Electrically-Heated Embossing Block, Showing the Die Fastened in Place.

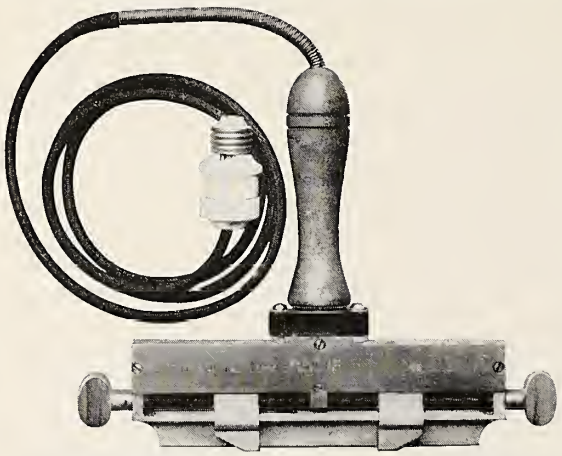


Back of Dalton Electrically-Heated Embossing Block, Showing Screws for Fastening the Die.

The advantages of the Dalton embossing-block are recited in a neat booklet, and the claim is made therein that the cost of current, considered by many to be high, is in reality very small indeed, and that it is saved many times over in the saving of time, in the lessening of the strain on the press, and in other ways, through the use of this block. It would be a good plan for those who do hot embossing, or embossing of any kind, or who contemplate so doing, to get full particulars regarding the Dalton system. The firm also states that the black is being used by a large number of printers for the purpose of imparting a high burnish to gold-bronze work, which almost gives it the appearance of gold-leaf work, and also for blanking out, on rough stock, places smooth enough to print half-tones on.

We are also showing on this page an electrically heated hand-pallet for the use of bookbinders, for which, in a circular, the following claims are made: Light but strong; an even heat constantly maintained; no time lost while reheating; inexpensive to operate; no spoiled work through dirty type.

Complete information regarding the various sizes of embossing-blocks, the pallet and other devices that are being made by the William H. Dalton Company, will be sent upon request.



Electrically-Heated Hand-Pallet for Stamping Letters in Gold on Leather and Cloth-Bound Books.

News Notes from the United Typothetae and Franklin Clubs.

Cost Accountant F. W. Fillmore is devoting considerable of his time in preparing cost reports of the various members prior to the compilation of the Composite Statement of Cost of Production. He is also doing cost-installation work among the membership of the Franklin-Typothetæ of Chicago.

W. Van Hinkle, of the headquarters' staff, spent several days the latter part of January in Little Rock, Arkansas, supervising cost work and assisting the printers with their organization. Memphis was also visited, and as a result the membership in this city has been added to. His itinerary for the next few weeks will include Nashville, Birmingham, Atlanta, Chattanooga and Knoxville, where he will do promotional work in behalf of the local organizations.

The secretary, Joseph A. Borden, visited St. Paul and Minneapolis dur-

ing the latter part of January, and as a result of his meeting with the printers in these towns and explaining the organization activities, the membership has been greatly increased. Mr. Borden spent several days during the early part of February in New York city and vicinity in the interest of the three-year promotional plan of the organization.

Charles A. Pearson, eastern representative, has been advancing the interests of the national organization in connection with the three-year plan of

Students from the School of Printing, Carnegie Institute of Technology, Visiting the Central Plant of the American Type Founders Company.

The visit lasted from 10 A.M. to 2:30 P.M., luncheon being served at 12:30. In the evening the visitors were entertained by some of the employing printers of New York at dinner in the National Arts Club.

activities through the various allied industries. He reports that a genuine interest has been manifested and that everywhere the coöperative plan has been very enthusiastically met and coöperation assured.

That there is an increased amount of activity throughout the various local organizations is manifested by the fact that national headquarters have recently been asked for copies of the constitution and by-laws of different local organizations. Organization work is taking a strong hold on the printers throughout the country, which is evidenced by the numerous applications received at national headquarters and the increase in membership of local organizations throughout the country.

Many cost reports of the individual members for the year 1916 have been received at national headquarters to be used in the compilation of the Composite Statement of Cost for the past year. Several weeks ago the members received a blank to be used in compiling their reports, with letters of instruction, and are promptly responding to the request that they submit their cost statements at the earliest possible moment. The report this year is very much more comprehensive in its scope, and the officers are looking forward to the best reports they have ever received.

There has been a big increase in the sale of the Standard Price-List within the past few weeks. It is evident that printers throughout the country realize the increasing value of this book and deem it advisable that their salesmen have this compilation of selling prices of printing in their possession at all times for ready reference. The abridged edition of the Standard list has also come into greater general use. While this smaller edition does not contain the vast amount of information in the larger book, it is nevertheless proving of great assistance to printers doing jobwork. The schedules in this book cover the scales of prices for small commercial work.

The new treatise on the Standard cost-finding system is just off press. This is in pamphlet form and shows the various blanks used in connection with the system. These blanks are filled in and might be called working forms to give any printer, not thoroughly familiar with cost-accounting schemes, a comprehensive idea of the workings of the Standard system. There has been such a renewed awakening of interest in cost accounting, particularly among printers, that the organization is bending every effort to meet the demand for information regarding the Standard system. Printers who have not yet investigated the system can secure complete information by addressing communications to the United Typothetæ and Franklin Clubs of America, 608 South Dearborn street, Chicago.

An article entitled "Cost of Newspaper Advertising" has appeared in the last three issues of the *Bulletin*. This article will be printed in pamphlet form and mailed to any printer on request.

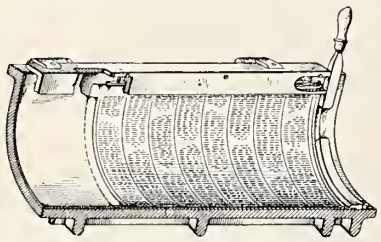
RECENT PATENTS

SUMMARIZED BY ALBERT SCHEIBLE.

Every issued patent represents an original contribution, aimed at results from which commercial returns are expected. Hence this summary, prepared for us by a well known Chicago patent attorney, is an indication of the changes which various workers would like to effect in the present practice.

Plate-Casting Box.

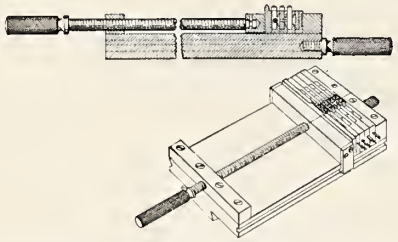
Uses a matrix carried by the side gage and so arranged as to position itself automatically between the mold body and the edge of the matrix when the gage is moved to the closed posi-



tion. Patent No. 1,206,209, assigned by A. H. Cruse to R. Hoe & Co., of New York.

Removable Chase.

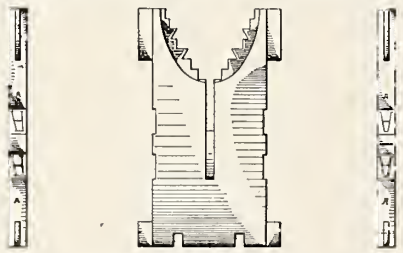
A type-carrier for a bench embossing-machine, intended for printing



"cases" or book-back labels. Ovila G. Hebert, Holyoke, Massachusetts. Patent No. 1,206,785.

Matrix for Linotype Machines.

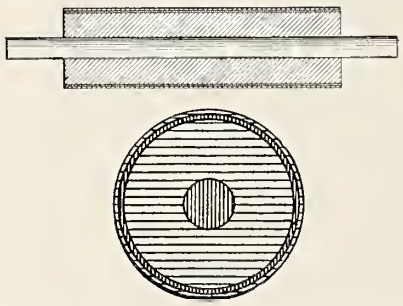
A matrix in which the distributing and aligning means are centrally dis-



posed, while different matrix characters are on both sides of the matrix, thus reducing the number of type sets and magazines to one-half. Alexander Kalman, New York. Patent No. 1,211,946.

Making Printers' Rollers.

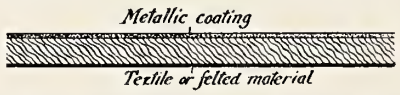
To prevent the bursting of inking rollers when run at high speeds, H. A. W. Wood molds a tube of flexible fab-



ric into the roller near its surface. Patent No. 1,208,879, assigned to Wood Newspaper Machinery Corporation, of New York.

Printers' Blanket.

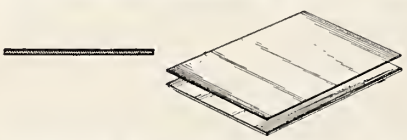
To prevent the blanket used in lithographic printing from being disintegrated by the action of the ink, A. F.



Decker coats the blanket with an adhesive and then sprays a finely divided metallic powder on this, thereby providing an oil-repellent coating. Patent No. 1,210,375.

Blanket for Offset Printing.

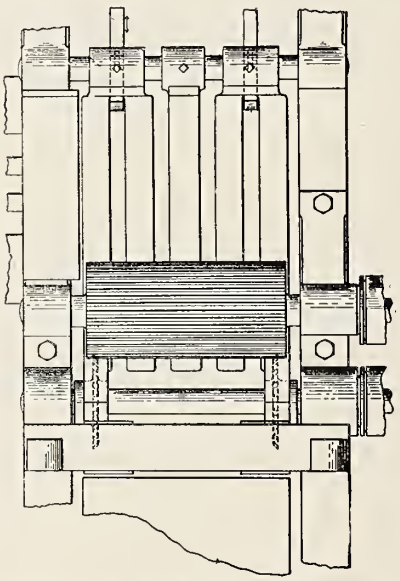
A blanket made by stretching a film of rubber and cementing it to a non-



stretchable base plate of zinc or the like. Bernard W. Hoerbelt, Buffalo, New York. Patent No. 1,211,706.

Making Stereotype Plates.

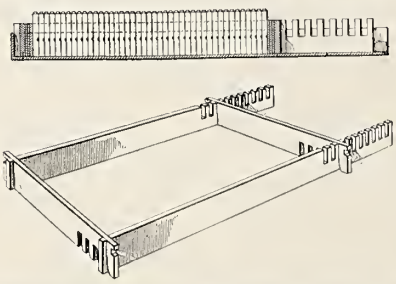
To avoid a buckling of the plate while being shaved, the plate is shaved while being drawn out of the casting-box and while resting on a suitable support. Patent No. 1,207,674, as-



signed by H. A. W. Wood to the Wood Newspaper Machinery Corporation, of New York.

Clamping Type-Forms.

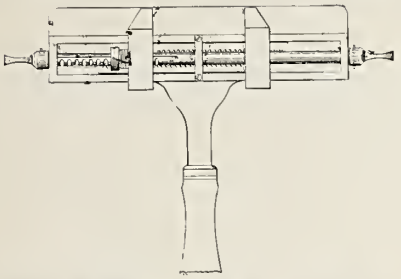
As a substitute for string in the tying of type-forms, Emil Weitzel, of



Philadelphia, uses a frame made of bars having notches to permit of a considerable variation in the effective size of the frame. Patent No. 1,208,867.

Type Pallet.

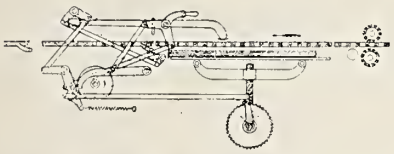
A type pallet with clamps that can be quickly adjusted to any desired



column width. Allen B. Creek, San Jose, California. Patent No. 1,207,508.

Sorting Paper Sheets.

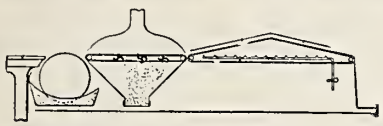
The sheets are carried singly by grippers to a pile table, and bell-crank arms are employed to deposit the de-



fective sheets on another table. G. Spiess, Reudnitz, Germany. British patent No. 11,565.

Imitation Embossing.

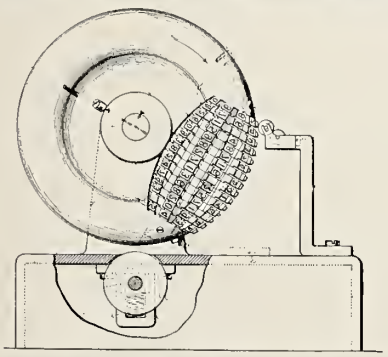
This patent to S. Lipsius, of New York city, shows an apparatus in which the freshly printed sheets are carried by a conveyor. An excessive



quantity of a fusible powder is sprinkled on the sheets, the surplus is shaken off by rotary tappers, and the sheets then pass into a powder-fusing chamber. British patent No. 10,090.

Printing on Leather.

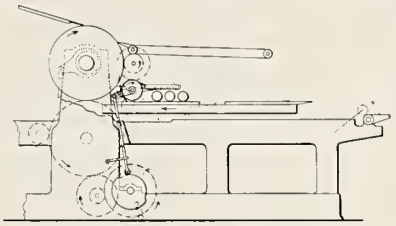
For printing book titles and the like, Fred A. Putnam, of Melrose, Massa-



chusetts, uses type arranged on disks which can be turned to have the desired type-faces exposed, thereby making it easy to alter the wording or numbering which is to be imprinted. Patent No. 1,208,832.

Intaglio-Printing Mechanism.

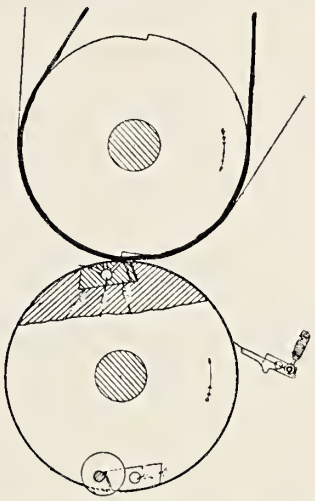
Relates to arrangements of scrapers for wiping the surplus ink off the plate upon alternate movements of the bed. Patent applied for in September, 1905,



and assigned by H. A. W. Wood to the Wood & Nathan Co., of New York. Patent No. 1,208,878.

Mounting Sheet Metal Printing Surfaces.

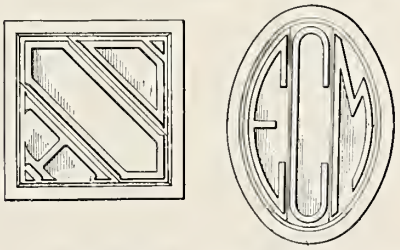
According to British patent No. 10,550, to the Maschinenfabrik Augsburg-Nurnberg, of Augsburg, Germany, the metal sheet is rolled on the cylinder and clamped by wedge blocks



dovetailed into a recess in the cylinder, the sheet being heated and stretched by the rolling action of the impression cylinder before its rear end is fastened.

Monogram Stamp.

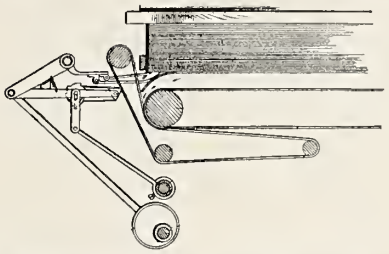
The holder is designed to hold irregularly shaped type-blocks which may



be interchanged according to the monogram desired. Helfrid Stenstrom, Philadelphia. Patent No. 1,211,498.

Paper-Feeding Machine.

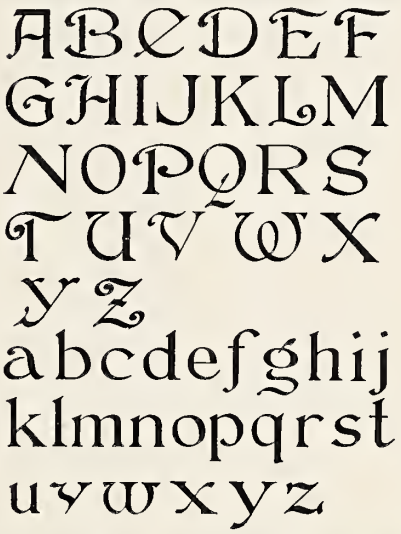
Each successive sheet is slightly buckled to permit lifting-fingers to pass under it, after which the sheet



is gripped between these fingers and a roller. Patent No. 1,209,110, assigned by H. Bradshaw to Frederick C. Caswell, of Richmond, Virginia.

Font of Type.

A design patent granted to William



T. Geissinger, Pittsburgh, Pennsylvania. Design Patent 50191.

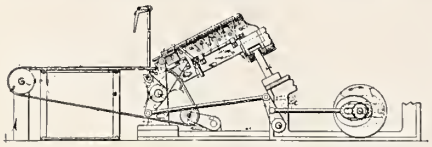
Simulating Etching on Metal.

To produce the effect of etching, George J. Glotzbach prints the desired design upon a plate with varnish or sizing, then applies powdered gum

arabic to this coating, and finally varnishes over the gum after the latter is dry. Patent No. 1,204,005, assigned to the American Can Company, of New York.

Finishing Stereotype Plates.

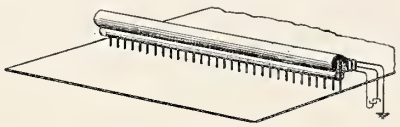
A finishing-machine in which the plate slides by gravity and in which the finished plate is delivered to a carrier in a vertical position. Patent No.



1,212,049, assigned by Samuel G. Goss to the Goss Printing Press Company, of Chicago.

Neutralizing Static Charges.

The paper passes near two series of collector-pins alternating with each other, each series of pins being connected to one terminal of a condenser.



Harry C. Tooker and Barton S. Hallenbeck, both of Yonkers, New York. Patent No. 1,208,238.

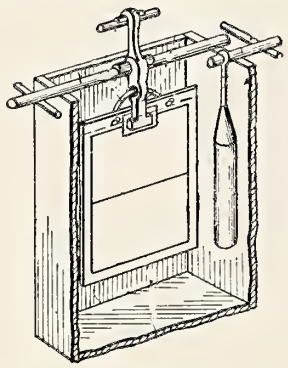
Galley Lock.

A galley in which the holding member is adjustable and can easily be moved out of the way without com-

pletely detaching it from the galley. William H. Francis, Washington, D. C. Patent No. 1,210,923.

Making Electrotype Plates.

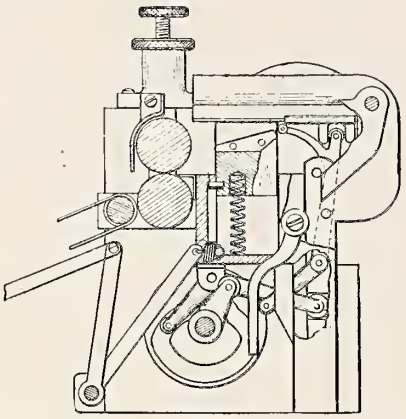
A metallic conductor is placed along opposite marginal portions of the plastic mold, but out of contact with the back of the mold, the molding surface is coated with blacklead or the like in contact with this conductor, and the



mold is then placed in an electrolytic bath, the idea being to deposit metal simultaneously from opposite margins of the mold. Frank P. Thompson, Chicago. Patent No. 1,210,872.

Label Cutter and Folder.

A machine for simultaneously cutting the labels and making a fold in



them. Patent No. 1,211,489, assigned by Michael Petrocchi to the Rose Patch & Label Company, of Grand Rapids, Michigan.

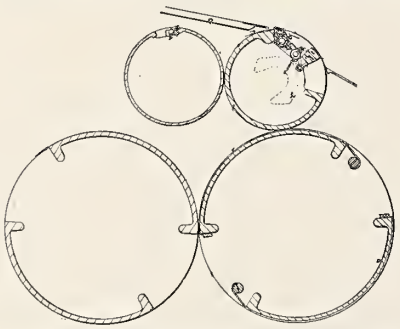
Printers' Chase.

The sides of the chase interlock in such a way that the tightening of the wedge blocks locks the form in the chase and also locks the sides of the

latter to each other. Clarence A. Rousseau, Riverside, California. Patent No. 1,212,405.

Printing-Press.

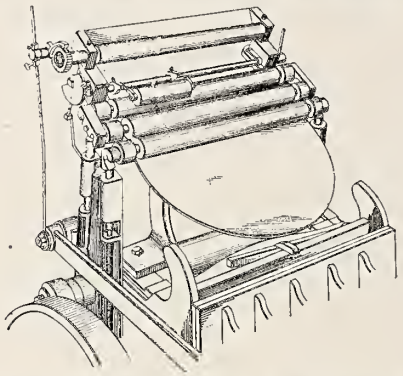
A press in which the freshly imprinted sheet is carried from the impression surface to an extra de-



livery cylinder and is delivered to the same surface at a later period of the working of the machine, so that the sheet can pass between the feedboard and the impression cylinder at a time when no sheet is being fed. Patent No. 1,210,202, assigned by Pollard and Evans to George Mann & Co., Ltd., of Hunslet, England.

Inking Attachment for Presses.

To supply an extra amount of ink for heavy vertical lines, Frederick A. Williams, of North Yakima, Washington, provides a short and adjustably



mounted ductor roller in addition to the usual fountain roller. Patent No. 1,210,576.

CHAS. FRANCIS ADDRESSES NEW YORK CITY CRAFTSMEN.

Those printers who attended the two lectures given by Charles Francis, in New York city, during the second week of February, were doubtless able to gather a few more reasons why he is considered by many to be the "Dean of the Printing Industry." It is not so much that he passed a ——— birthday on February 16 and was found at his office as usual at eight o'clock on that morning, as it is his habit of doing things right and giving good measure. Was there ever another printer who spoiled a big job of printing, and then got up in front of an audience and admitted it? This is what Mr. Francis did at the gathering of the Printing House Craftsmen. Further than this, he admitted that the job was so badly spoiled that, although the customer used 2,000 out of the 10,000 copies of the job, he thought he ought not to pay anything and was damaged $625 besides. Then followed the most remarkable event recorded in the annals of New York printing. The customer got a receipted bill and $625.

There are all sorts of ways of making money in the printing business, but this is a new one, and it sheds some light on the conditions which have made the Charles Francis plant one of the largest in New York city.

The moving pictures used to illustrate the lecture make a reel close to two thousand feet long, and twenty-five minutes are required to display them on the screen.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 58. MARCH, 1917. No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

FOR SALE — General Electric 2 h.-p. 230-volt D. C. motor, and Cutler-Hammer printing-press controller, 2 h.-p. 230-volt; complete outfit with reverse and resistance box; in fine condition, as they have been used but very little. JAMES VICKS' SONS, Seedsmen, Rochester, N. Y.

WE HAVE $5,500 worth of stock left; we are incorporated for $25,000; own 121 feet frontage on principal boulevard, on which are 4 buildings; main one-story brick building with 3 store rooms rented for $45 monthly; office, pressroom, composing-room and stock house buildings on part of the balance of the property; we do nearly all of the printing for one of the largest interurban railways in California, besides we do other kinds of ticket work and are the best known company in California in our line. We want a first-class compositor, a pressman and an experienced printing solicitor. We want to divide the balance of stock equally between the three buyers. DILLINGHAM PRINTING CO., 4837 Huntington drive, Los Angeles, Cal.

A 1 IN 1,000 BUSINESS OPPORTUNITY — Controlling interest in one of the best printing and publishing establishments in the Northwest; 25 years under one management; incorporated in 1908; will invoice $16,000; 1916 business $21,000; in city of 9,000; A-1 reputation for high-grade work all over the Northwest; output can be doubled with solicitor with little extra overhead; linotype equipment running night and day shift; position as manager and salary go with purchase; present manager wishes to retire; $5,000 cash and $3,000 on time will take this offer; don't write unless you mean business; auditor's report furnished; personal inspection desired. M 352.

FOR SALE — An old-established, prosperous EDITION BOOKBINDERY, good-will, machinery, plant and equipment, with a substantial business as a going concern, at inventory price; will inventory at about $20,000; this is a genuine, bona fide opportunity; purchaser would not need to buy accounts receivable nor assume any liabilities; there are no debts; no speculators or brokers wanted. Do not answer unless financially able to make a substantial payment down and the necessary experience and ability to continue the business and pay it up in full. M 346.

FOR SALE — Up-to-date bookbindery; has been operating for 20 years in one of Kentucky's largest towns; owner sacrificing because of health; will consider sale of half interest to live man experienced in finishing and forwarding. Address M 340 for further information.

FOR SALE — Sixty-four shares of stock in the largest printing-plant in El Paso, Tex.; a good position goes with it; must have experience; grand opportunity. For particulars, write to M 335.

PAYING JOB-OFFICE — No soliciting; work can be doubled; write or come; can buy half or whole; mining business compels my attention. 108 W. Second st., Pueblo, Colo.

FOR SALE at a bargain, a complete job-printing outfit and small bindery located at a point in the South from which it can be easily and economically removed. M 353.

FOR SALE — A large printing-office in the Middle West doing a good business; proprietor wishes to retire; $20,000 cash first payment, balance to suit. M 344.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 in Indiana; $3,500; reason — age of owner. M 130.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

ANY PRINTER who can take a snap-shot can make half-tone cuts by the Canfield Method of Photoengraving. Do you want to know how? Particulars and specimens for a stamp. H. CANFIELD, 153A Maplewood av., Germantown, Philadelphia.

FOR SALE.

REBUILT PRINTING AND PAPER-BOX MACHINERY, guaranteed; Whitlock, 29 by 42, 4-roller; 32 by 46; Scott, 43 by 60, 4-roller; 32 by 46; 26 by 36; Cottrell, 32 by 46; 25 by 30; Cranston, 33 by 48; Campbell, 32 by 46; Babcock Dispatch, double feed, 7-column quarto job-presses; Chandler & Price, 12 by 18, 10 by 15, 8 by 12; Universal, 14 by 22, 10 by 15; Peerless, 13 by 20, 10 by 15; "Perfected" Prouty, 9 by 13, 10 by 15, 12 by 18; Golding jobbers, 8 by 12, 10 by 15, 15 by 21; Kidder roll feed, 8 by 12; box machines; rotary slitter, 45-inch; Jacques shears, 30-inch, 40-inch, 50-inch; gluing, 16-inch; scoring, 45-inch; thumbing machine; bending, ½ to largest sizes; box-corner cutter, 5½-inch, power; slitter, Robinson, 36-inch; paper-cutters; wire-stitchers, all sizes. PRESTON, 49A Purchase, Boston.

FOR SALE — Dexter folding-machine (called Dexter No. 105); machine takes 65-inch sheets and will do either two 16's or two 32's, and insert them or deliver in separate boxes; has head perforators, various parallel folds and automatic pile feeder; is in first-class condition; price, $2,500; original cost was twice that sum. M 323.

MONOTYPE EQUIPMENT — Caster, air compressor, low-quad and display molds, cellular matrices, all necessary appliances; everything up-to-date; also water-cooled molds for making metal pigs from used type; $4,000 value for $1,500; cash or approved notes; big trade if you can use a monotype. M 342.

FOR SALE — Atlas gas engine, 16 horse-power, in excellent condition; Colt's Armory press, 13 by 19, very cheap; Chandler & Price Gordon press, 8 by 12, foot-power pinhole perforator; needs new pins. THE J. R. HAWORTH PRINTING CO., Huntington, W. Va.

PRINTING MACHINERY AND MATERIAL FOR SALE — 29 by 41 Miehle, with Cross feeder; 35 by 50 Miehle, 4-roller; also large line of cylinders and jobbers. Send for full lists. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

COLT'S ARMORY PRESS — Model J, 13 by 19, fountain and all latest improvements; guaranteed equal to new; practically unused; best offer takes the machine f.o.b. HARRY B. JUDSON, 1332 Irving st., Washington, D. C.

REBUILT PRESSES — Huber, 46 by 62, block bearing; Huber, 39 by 52, crank movement; Colt's Armory, 13 by 19 inside chase; Gordon Old Style, 10 by 15, 7 by 11. C. FRANK BOUGHTON, 17-23 Rose st., New York.

LINOTYPE — Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with 1 magazine, liners, ejector blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

ROSBACK 32-inch new power perforator, cost $350; bargain, $160; 33 by 41 four-roller Campbell book and job cylinder, splendid condition, f.o.b. cars, $450. BEISEL, 180 42d st., Pittsburgh.

FOR SALE — Style E Harris offset press with automatic sheet and envelope feed; complete with "A-C" Kimble motor; very low price for prompt sale. THE J. W. BURKE CO., Macon, Ga.

FOR SALE — Baltimore No. 14 hand press, prints 6 by 9 forms, almost new; 1 Edison rotary mimeograph; both very cheap; write for particulars. W. D. GAY, Secy., Center Moreland, Pa.

FOR SALE — Hodgman No. 15 printing-press, 2-revolution, 28 by 36¼ bed, 2,350 impressions per hour; good as new. COMMON SENSE NOVELTY CO., 972-982 Montana st., Chicago.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Monotype equipment, consisting of 2 keyboards and 2 casters; will sell separately if desired; bargain prices. WALKER, EVANS & COGSWELL CO., Charleston, S. C.

FOR SALE — Photoengraver's outfit, 18 by 22 inch copying camera, 18-inch "O" camera stand and other accessories; detailed inventory on request. M. T. FORKER, Meadville, Pa.

FOR SALE — Bookbinders' machinery; we have a large line of bookbinding machinery to close out; send for list. WANNER MACHY. CO., 703 S. Dearborn st., Chicago.

FOR SALE — 00000 Miehle, 42 by 65 bed, 4-roller, 2-revolution, comparatively new and in first-class condition. GREELEY PRINTERY of St. Louis, St. Louis, Mo.

FOR SALE — One Brown folding-machine with Dexter feeder attached; range, 21 by 29 to 40 by 60. OTTO PUBLISHING CO., 4438 Elmbank av., St. Louis, Mo.

LINOTYPE — Three Model 1 machines with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE — Model No. 4, Serial No. 11680; magazine, matrices, spacebands, liners and blades. WINSTON PRINTING CO., Winston-Salem, N. C.

FOR SALE — 25 by 33 Stonemetz 2-revolution, 2-roller cylinder press, complete with Kimble variable-speed motor; in fine condition. M 336.

LINOTYPE — Model No. 3, Serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

FOR SALE — One Standard automatic job-press, practically new and in first-class working order; best reason for selling. M 347.

FOR SALE — One Seybold Duplex trimmer; range, 3 by 6 to 12 by 18. OTTO PUBLISHING CO., 4438 Elmbank av., St. Louis, Mo.

FOR SALE — One 48-inch Holyoke cutter. OTTO PUBLISHING CO., 4438 Elmbank av., St. Louis, Mo.

HELP WANTED.

Composing-Room.

WANTED — A first-class printer as working foreman in medium-size plant; must be thoroughly experienced in composition and press-work; an exceptional opportunity and permanent position for the right man; state age, experience in full, with references, salary expected and samples of work. M 351.

WANTED — A first-class compositor who can lay out work and do part of it himself on the case; small shop where work runs largely to half-tone and color-printing, which demand good typography; one who can produce good printing effects desired. M 348.

WANTED — Modern compositor as working foreman in plant doing high-grade work; must be quick and accurate on stone, and competent to register color-process plates; union. M 298.

MONOTYPE OPERATOR WANTED — Combination man. BOX 486, Pulaski, Va.

Estimator.

PRINTING ESTIMATOR — We have an opening for a young man that is capable of making a COMPLETE ESTIMATE on ad. advertising literature, and to act as DETAIL MAN; he must be THOROUGH, ACCURATE AND INTELLIGENT; our work is of the better grade, and the opportunity for advancement is here; salary to start, $25 to $30 per week. Write, stating present and past positions. Your reply will be kept in absolute confidence. M 108.

Managers and Superintendents.

JOB-PRINTERS, ATTENTION — We have opening for man with experience, ideas and initiative, capable of superintending and developing our long-established and successful printing business; man speaking two languages preferred; opportunity limited only by ability to make good; give full particulars, including expectations at start, in first letter. RED WING PRINTING CO., Red Wing, Minn.

BINDERY SUPERINTENDENT — Want high-grade executive to take complete charge of a loose-leaf bindery employing 100 men; only men of broad experience and with successful records will be considered; splendid opportunity for a man who can produce results. Apply in writing, giving full details as to age, experience and reference, and giving salary expected at start. M 345.

COMPOSING-ROOM FOREMAN — A first-class, high-grade executive for composing-room can secure a permanent position at a top-notch salary with a concern doing only the best in direct-by-mail advertising, catalogue and color work; married man preferred; union. M 127.

Office.

AN OPPORTUNITY offers to a bright boy to become experienced in the manufacturing end of a printing and lithographing establishment in Ottawa, Canada; duties will be to work with the superintendent; it would be of considerable advantage if applicant had some knowledge of the business; must be a neat penman; cheerful and willing service desired. Apply in own handwriting, stating age and qualifications, to THE MORTIMER CO., Limited, Ottawa, Ontario, Canada.

WANTED — Bookkeeper who has had considerable experience in a printing-office; prefer one who has learned to estimate on printing, or who can do stenography; first-class man or woman only need apply; large Chicago office. M 343.

Pressroom.

WANTED — General foreman; modern shop doing mill, catalogue and book work; pay-roll, $200 per week; also an expert pressman. THE ZIEGLER PRINTING CO., Butler, Pa.

Salesmen.

PRINTING SALESMAN WANTED — I have a plant here in Chicago consisting of 7 Gordons and 2 cylinders, doing a line of high-grade commercial printing, and want to get hold of a bright young man who can profitably sell the class of work that we produce; write fully, giving experience and class of work you have been handling; an exceedingly good offer will be made to the right man. M 338.

WANTED — Young man to learn salesman's work in type and machinery lines, with large Middle West supply house; preference given to young man with good address who is a printer, or who has had connection with printing; chances for advancement excellent. M 339.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings, $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

LOCATION WANTED.

HAVE TWO Model 8 linotypes equipped with 3 molds each, 14 fonts of matrices, 10 magazines, large assortment of liners, 3 tons of metal and considerable other miscellaneous equipment; will place this equipment in any good shop in the country which will guarantee, at a fair price, work enough to keep machines busy. LINOTYPE, 65 East George st., St. Paul, Minn.

MISCELLANEOUS.

PUBLISHERS, ATTENTION — We supply special material from any town or city in United States and foreign countries, reliable correspondents everywhere; our service includes news and feature articles, descriptive and biographical sketches, photographs — in fact, anything desired anywhere; prompt service; reasonable rates. Give us a trial; satisfaction guaranteed. Tell us what you want. LITERARY BUREAU, 500 Fisher bldg., Hannibal, Mo.

WE ARE PREPARED to publish, buy and finance weekly and monthly publications of merit and established circulation. RED WING PRINTING CO., Red Wing, Minn.

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SPRING TONGUE GAUGE PINS

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Send for booklet this and other styles.

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automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
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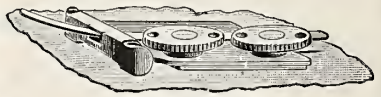
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PUBLISHERS OF MONTHLY MAGAZINES — We have the best classified sample-copy lists for every kind of paper; different trial list of 500 free to each publisher applying at once on business stationery, and agreeing to send samples to each name as a test EXPERT SERVICE, Box 98, New Egypt, N. J.

PRINTERS — I have arranged a valuable series of plans for printers which will double the income of any plant; they will be sent to you, complete, with full instructions for operating, for only $1. Write W. CLEMENT MOORE, Business Specialist, New Egypt, N. J.

SITUATIONS WANTED.

All-Around Man.

PRINTER, CLEAN AND TASTY, 24 years of age, desires position as assistant to office executive in planning and dispatching work; 6 years' all-around experience on general job composition, blank-books and catalogue make-up; 2 years' experience photoengraving; possess executive ability; steady, ambitious and reliable; good education; go anywhere. M 349.

Bindery.

FIRST-CLASS RULER wants steady situation; also forwarder and finisher. M 150.

Composing-Room.

DO YOU WANT a printer whose work will help your salesmen sell printing, who can make layouts as easy to follow as reprint copy, who understands direct-mail methods, who works to earn more than his salary? My present employer will tell you I can do all of this — and more; let me prove it; above the scale for years; union; married; steady as a clock; prefer shop with service department. APARTMENT 3, 1151 E. 61st st., Chicago.

POSTER COMPOSITOR desires steady position; experienced on all sizes of posters, fair engraver, good stand-type maker, fair letterer; can lay out; union; steady. M 350.

MONOTYPE machinist-operator expert desires to leave New York; $35; union. PRINTER, 100 W. 92d st., New York city.

Engravers.

I HAVE a new photo-planographic offset process which entirely eliminates transferring, saving both time and material; the largest offset plates can be handled with speed and accuracy, and the results are equal to the best photolitho work; I would like to correspond with some firm having a photolitho department or any other that might wish to use this process; I am a practical man and can lay out, operate and take complete charge of this department. M 324.

Managers and Superintendents.

COMPOSING-ROOM FOREMAN OR SUPERINTENDENT — Have proven my worth as an efficient executive during 12 years' experience in three of America's best plants; am an expert mechanic with continuous practice in laying out work for the compositor, O. K-ing for line-up, presswork and color, and possess authoritative knowledge of every detail necessary to the production of the best results at minimum cost; am 43 years of age, active, progressive and alive to the requirements of each individual in every department; seek correspondence with a large plant that would base its reputation on the superior quality of its products. M 133.

PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium-size, modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical, A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits. M 210.

COMPOSING-ROOM FOREMAN, Designing, Superintendent — Thorough printer, 18 years' high-class composition, catalogue, publication, color work, advertising literature; 10 years foreman; ability to handle men; good systematizer; union. M 317.

SUPERINTENDENT, rotary or cylinder pressrooms; capable of managing bindery department; at present employed by one of the largest printing concerns in the West; best of references. M 334.

SUPERINTENDENT-ESTIMATOR — Young man with 17 years' experience on highest grades process color and half-tone catalogue work; strong on presswork; sober, steady and reliable. M 270.

Pressroom.

CYLINDER PRESSMAN wishes steady situation in Middle Western States; experienced on the better class of work; references; union. M 42.

CYLINDER AND DUPLEX PRESSMAN, experienced and reliable, wants steady position; union. M 255.

Proofroom.

PROOFREADER, experienced on book and job work, at present employed, desires change of position. M 337.

Salesmen.

CAN YOU USE THIS MAN? — An aggressive salesman, of pleasing personality, with a good knowledge of printing and lithography, whose yearly sales have run over $25,000, experienced in handling catalogue work and sales literature, with ability to create business, and confident of being able to produce considerably more yearly than amount mentioned if backed by a REAL, LIVE HOUSE, is desirous of making a change from present connection; has a broad acquaintance in western Pennsylvania, eastern Ohio and West Virginia; particularly well acquainted in Pittsburgh; would prefer to connect with concern which contemplates a change in Pittsburgh office, or which would consider opening Pittsburgh office, but will consider going anywhere; 30 years old, married and seeking a permanent connection; if interested, write with full particulars of opening to M 341.

WANTED TO PURCHASE.

THE F. C. DAMM CO., 701 S. LaSalle st., Chicago, pays cash for used linotype machines.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Paper-Macerating Machine and Card Local Ticket Machinery.

BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

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Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

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KEYSTONE TYPE FOUNDRY — See Typefounders.

Printers' Rollers and Roller Composition.

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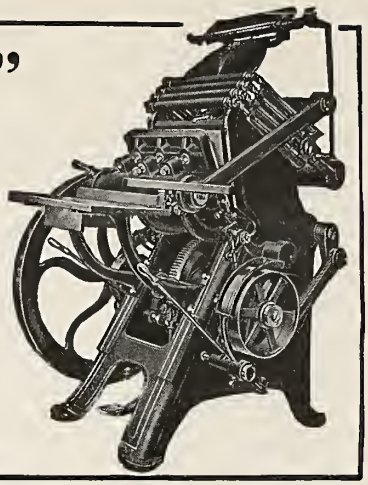

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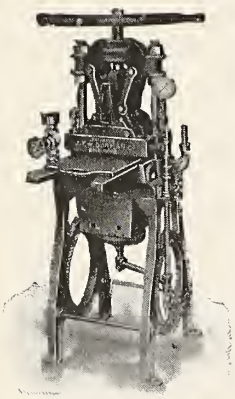

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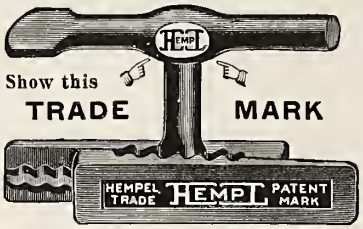

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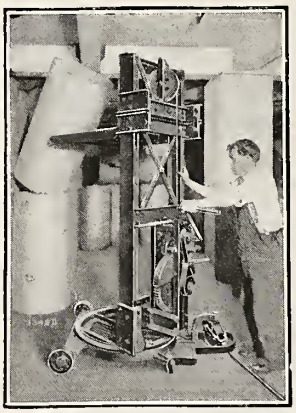

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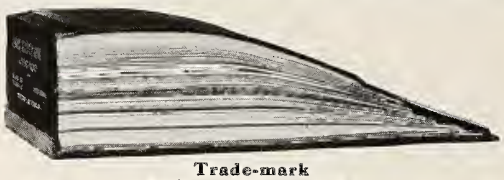

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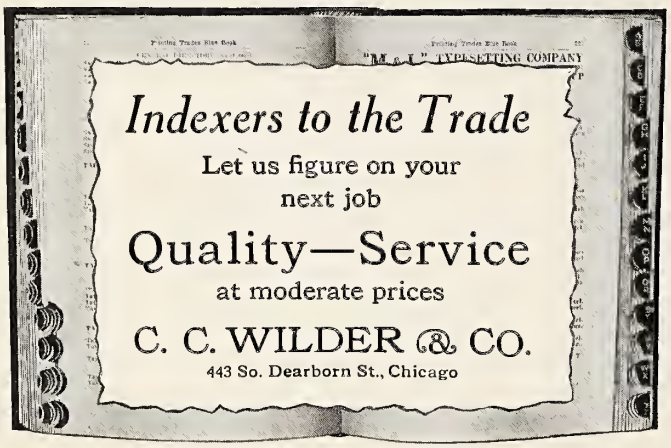

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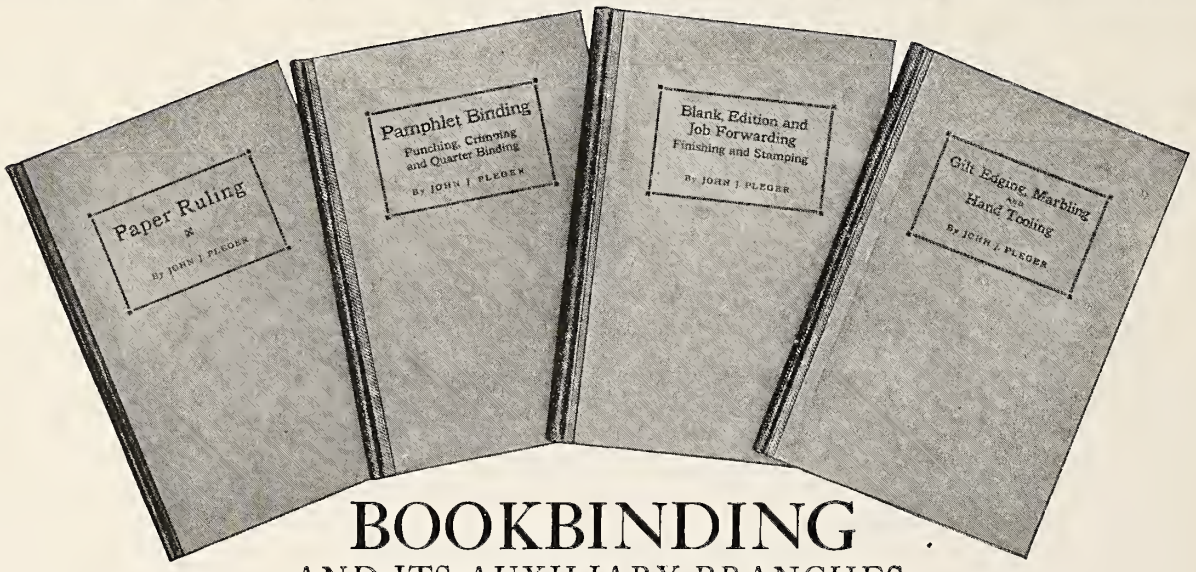

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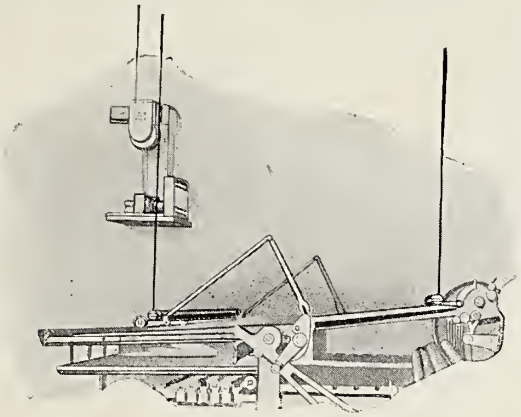

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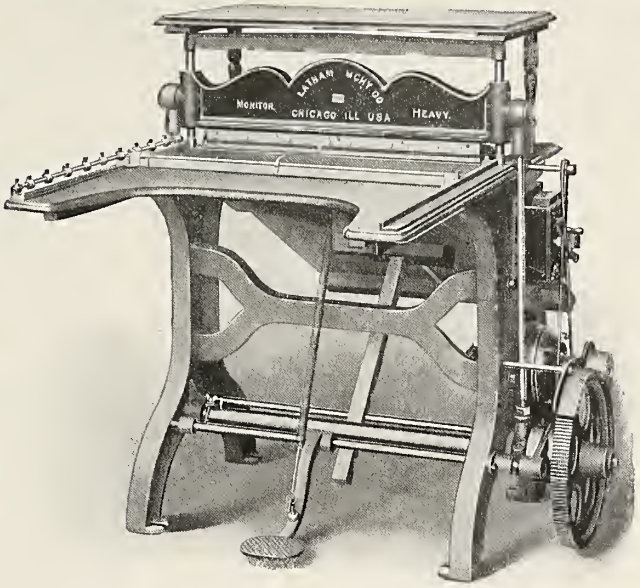

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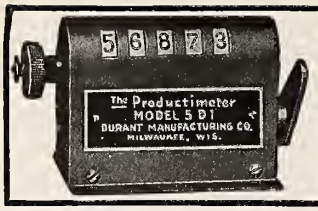

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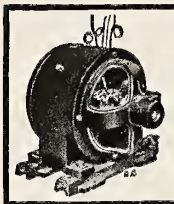

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Avoid delay when needing repairs by sending orders direct to office.

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MADE BY

GODFREY L. CABOT, Boston, Mass.

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Hartford — *Printing Cutting and Creasing* — *Presses*

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Riteway Numbering Machines

With Quick Set Gauges $60.00

Anybody that has use for a hand numbering machine can afford to buy a Riteway, as it is possible to produce more work accurately than with any other single head machine built.

It is not a paging machine, but just right for checks, blanks, orders, tags, etc. 2 years' guarantee.

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We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.

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in ONE or MORE COLORS

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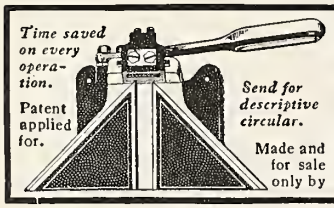

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Patent applied for.

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(Established 1888)

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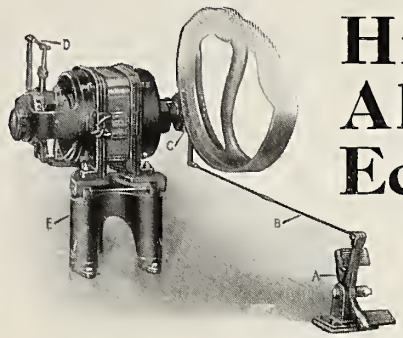
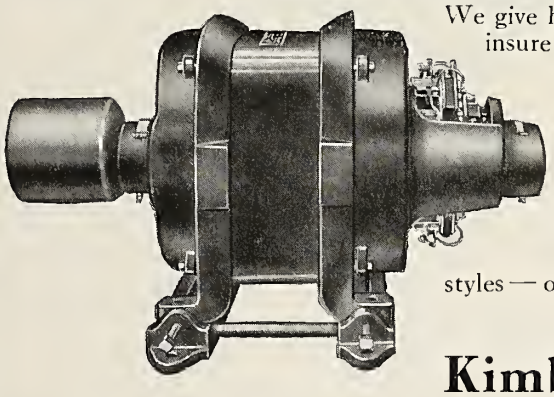
High Cost of Paper, Ink and All Other Supplies, Compels Economy in Power and Labor



A touch of the toe to go fast or slow.



Kimble Variable Speed A. C. Printing Press Motors enable you to secure more impressions per press (and per man) per hour, than you can secure from general purpose motors using alternating current electricity.

This is the experience of several thousand printers who have been using Kimble Motors for from one to twelve years.

We give higher effective speeds, and also lower effective speeds. We insure greater economy of power, because the amount of electricity consumed is proportionate to speed of operation. When you cut down to half speed, you cut your current bill in two as compared with all ordinary alternating current motors.

Instant and absolute *control* of speed by the feeder gives him a confidence that leads him unconsciously to "speed up," and it reduces the use of the throw-off, amazingly.

Kimble Printing Press Motors are built to two principal styles — one for job presses, another for Ponies and Cylinders.

Send for Bulletins on Power for Printers

Kimble Electric Co. 635 N. Western Avenue Chicago, Ill.

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
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This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

I read an ad in The Inland Printer the other day about the Carborundum Machine Knife Stone

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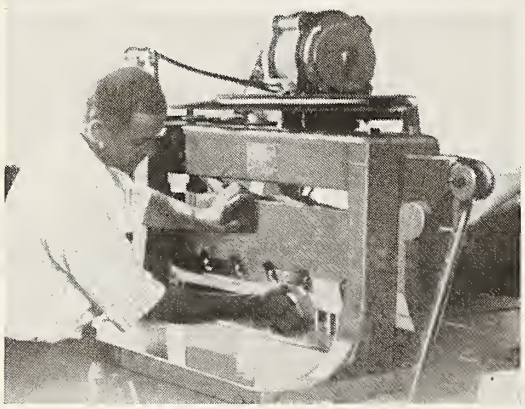
When the paper cutter blade begins to drag a bit and feather the stock now, I give it a few rubs with the Carborundum Stone and back comes the edge keen and smooth. The blade doesn't need grinding nearly so often and that stone saves us a lot of time and worry. Carborundum you know is the hardest, sharpest, fastest cutting material known—that is why this Carborundum Machine Knife Stone does its work so quickly and so well.

From your hardware dealer or direct, $1.50

THE CARBORUNDUM COMPANY
NIAGARA FALLS, N. Y.



Roberts Numbering Machine Company

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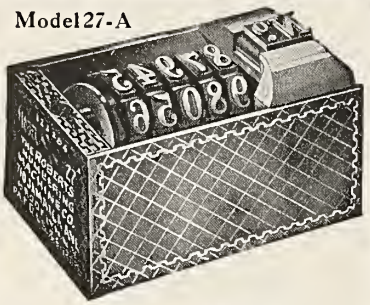
For General Jobwork
Model 27-A



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To number either forward or backward.
FULLY GUARANTEED
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In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

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Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.

Style K
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If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable
Sheets, 6 x 9 inches $1.00 a Dozen, postpaid

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632 Sherman Street, CHICAGO

A Modern Monthly— All About PAPER

The PAPER DEALER

THE PAPER DEALER gives the wanted information on the general and technical subject of

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It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout forty-five States. Also Canada and foreign countries.

THIS SPECIAL OFFER

Covers 1917-1918 at the very special rate of $1.00 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense to printers.

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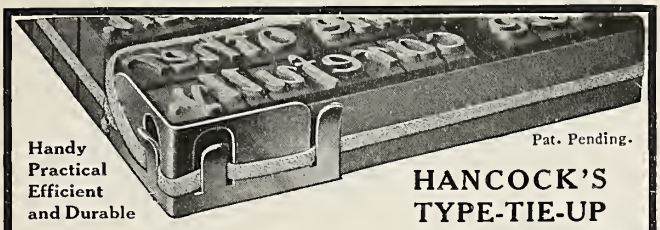

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Efficient
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Time Wasted Tying Forms with a String

A Thing of the Past, Once You Have Used This Efficient Little Device

A Prominent Eastern Printer Says: "The saving in labor alone in the use of these tie-ups for one year will pay for the cost of their installation."

A SAMPLE TO DEMONSTRATE
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A descriptive folder will be sent along with it.

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—that National Safety Paper is used by most of the large banks and trust companies in the country.

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Therefore you know that nobody can offer your customers a greater service of safety than you can in National Safety Paper.

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The proof of the pudding is in the eating
The proof of worth is in the using.

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For the reasons *why* and samples to *try* before you buy

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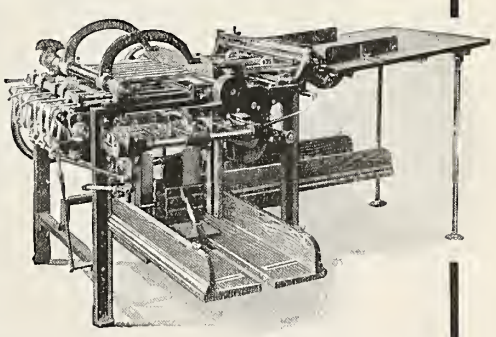
It stands to reason that a Folding Machine that will turn out *5,000 folded circulars, or folded and perforated catalogue sections per hour* (girl operating) will reduce the cost of folding to the lowest possible point. Such a machine is the

Anderson High-Speed
JOB AND CIRCULAR FOLDER No. 110



You may not now be able to place this machine alongside any other folder and try them on the same work in order to see the superiority of the ANDERSON, but you can *write us for a list of users and get their opinions.*

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REGISTER-HOOKS

are favorites with the largest, most progressive and most prosperous color printers in America

Three-color printing is close and exacting, and the responsibility is great all along the line of production. Register-hooks used on such work must be strong, accurate, reliable, and easily and quickly operated.

Possessing all these qualities, it is only natural that Rouse hooks should be selected for such particular work.

Reliable under the most severe tests, they are the logical hooks for simple work as well. Get the genuine, they

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Made Only By

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THE DURO OVERLAY PROCESS has now been in use long enough to fully demonstrate its usefulness in half-tone printing. Made of a durably coated material which dissolves according to the depth of shade, it will wear indefinitely without breaking down. Invented in America, by an American and for American Printers who aim to be progressive. Considering the reasonable price the process is sold for, no printer can afford to be without it.

"IT HAS STOOD THE TEST"

Send for samples and terms

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DURO OVERLAY PROCESS

It seems as though the war will never stop. Also

The demand for our

Colored Gummed Papers

does not seem to be decreasing

We advised the printer when the war first started that our supply was large, and although you have drawn on it in ever-increasing numbers, it still is ready to answer your beck and call.

In addition to bright, rich shades, you have a gummed paper that is guaranteed flat.

GUARANTEED
FLAT FLAT
GUMMED PAPER

Ideal Coated Paper Co.

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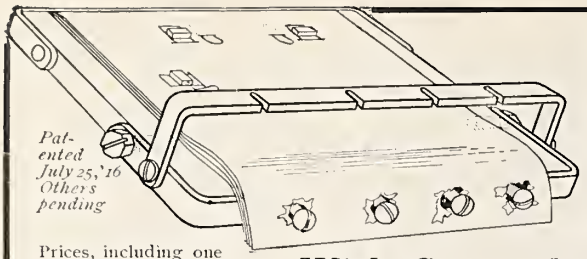

Patented July 25,'16 Others pending

Lift the Job If You Must *but* SAVE THE MAKE-READY

It is not necessary to keep your customers waiting, perhaps lose them, because your job presses are loaded with long runs to which you can not or do not want to charge a second make-ready.

With Sonnenberg's Double Removable Tympan Bale

you can take any job off the press, run all or part of another order, thereby giving better service to your customer, and then place the first job back on the press, the tympan for which goes into exact position in an instant. Register perfect. *Saves presses! Enables the printer to eliminate much idle time.* With a dozen long runs, a working amount of each can be given the customer and the orders completed in what, with more presses, might be idle time.

Prices, including one double and one single bale for C. & P. press: 8 x 12, $7.25; 10 x 15, $8.25; 12 x 18, $9.25; 14 x 20, $10.25; 14½ x 22, $10.25.

Sold by all supply houses. Send your order to-day. Satisfaction guaranteed or money refunded after ten days' trial.

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The STAR COMPOSING STICK

Favorite with stars of the composing-room!

Careful, painstaking workmen prefer the STAR because of its accuracy, speed of adjustment, strength and reliability.

With it, good justification is a simple matter.

All Supply Houses Carry Them

STAR TOOL MFG. COMPANY
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Wing-Horton Mailers
Are Still in Demand

Really we are almost too busy filling orders to afford the time to say so.

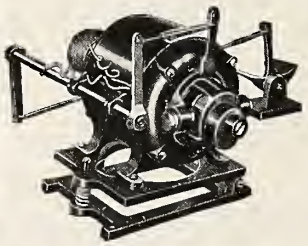
We, however, have a circular giving full particulars which will be gladly sent for the asking.

CHAUNCEY WING, Manufacturer
GREENFIELD, MASSACHUSETTS

"Profit-Producing Printing Papers"

Parker, Thomas & Tucker Paper Co
535-539 South Franklin Street, Chicago

THE "KAZOO" MOTOR
for Job Presses



Perfect **variable speed** control with alternating current.

Write for our book on Printing Press Motors.

R. P. WARNER ELECTRIC COMPANY
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PREPARE FOR WAR

The liveliest war the printer has is the war for new business; it is not a war of price, but a war of quality and service. The best service is rendered by our great line of perfect, artistic, striking illustrative types. The printer who hasn't them—the fine standard faces and the pleasing new faces—is not doing justice to himself or to his customers. See recent circulars and send for more—or for salesman.

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CHICAGO WASHINGTON DALLAS SAINT LOUIS
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SET IN PUBLICITY GOTHIC, PENCRAFT OLDSTYLE BOLD CONDENSED, FLAG AND SHIELD BORDERS

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operate the largest and most complete

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HALFTONES AND LINE ENGRAVINGS TO PRINT IN ONE OR MORE COLORS
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Watch This Space for the Improved

HORTON
VARIABLE SPEED
PULLEY

Soon to be announced

A New Gear and Pinion Guard

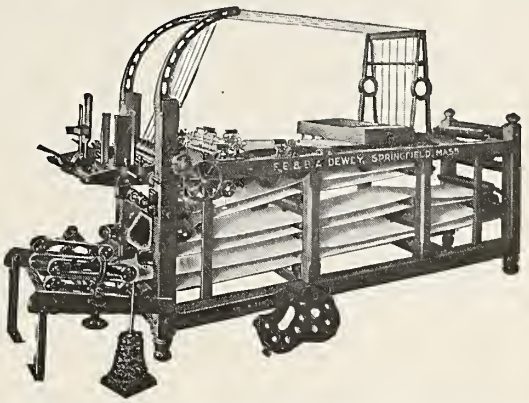
Can be used in connection with the Horton Variable Speed Pulley or without. Can be put on the press without removing the connecting arm. Easily attached. Guards will be furnished to fit all C. & P. presses, old or new series.

When this new equipment comes out there will be an advance in prices. Get your order in to the dealers now. All supply houses and typefoundries have them.

Circulars on request

Horton Manufacturing Co.
Minneapolis, Minnesota

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

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AT the big Advertising Show in Milwaukee last month scores upon scores of printers had their eyes opened—the big economy lesson brought definitely home to them. **At our exhibit they saw the Western States System actually working**—envelopes being made at the rate of 7,000 per hour, *from sheets that were already printed in a regular printing office like yours.*

You Print—We Make

That's the idea—the money-making, *correct* principle of envelope production for the printer. Write us to-day for the free book that has a mint to *tell* you—but nothing to *sell* you.

WESTERN STATES ENVELOPE CO. Department N, MILWAUKEE

"We Protect the Trade"

Makers of Guaranteed "Sure-Stick" Envelopes for Printers and Lithographers

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413 PAGES
148 ILLUSTRATIONS

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Name_____

Address_____

COLOR

AND ITS DISTRIBUTION IN PRINTING

HOW TO ESTIMATE INK

By

E·C·ANDREWS

PUBLISHED BY
THE INLAND PRINTER COMPANY
CHICAGO

IT has been asserted that out of ten men who go into the printing business only one lasts ten years. Why? Because of lack of knowledge of facts. Their estimating is guessing, and

GUESSING IS A GAMBLE

To take the gamble out of estimating ink is one of the objects of this book. Still more important is to know the relations of colors to each other—their distributive percentages of carrying power—their balances in color strength.

SIXTY PAGES OF COLOR EXAMPLES

PRICE: Five Dollars. Postage 15 cents extra.

Five Hundred Copies Printed

Established 1892

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INCORPORATED

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TO PRINTERS AND PUBLISHERS

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A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

PRESSMEN'S HOME, TENNESSEE

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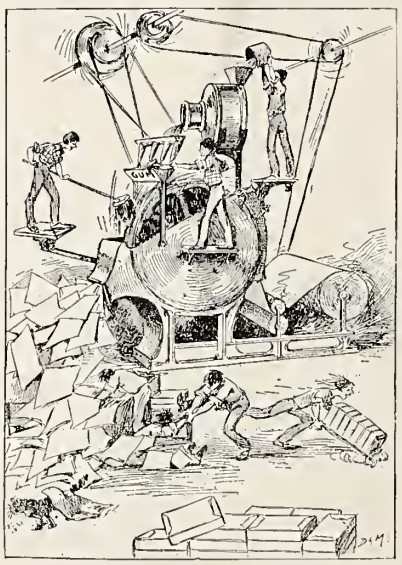
"JONES" NON-CURLING GUMMED PAPER

It can be relied upon to run as perfectly as ungummed stock, will give more satisfaction, and is cheaper in the end.



An Up-to-Date Gumming Machine.

SAMUEL JONES & CO., Newark, N. J.

ALL DEALERS SELL THEM

WETTER Numbering Machines

Are not an expense—they should be classed as a part of your equipment—the same as your presses.

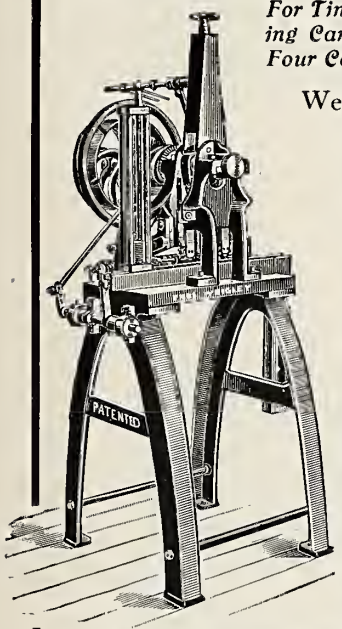
Buy a good one—use it with judgment and you will get a good return on your investment.

We have Models to suit all requirements from $5 up

Wetter Numbering Machine Co., 255 Classon Ave., Brooklyn, N.Y., U.S.A.

WRIGLEY'S

Local Ticket Printing Press



For Tinting, Printing and Numbering Card Local Tickets in One to Four Colors.

We also manufacture the

Twentieth Century Double Web Local Ticket Press.

Also

Automatic or Hand Feed Ticket Cutting Machines

Local Ticket Counting Machines

Ticket Tying Machines

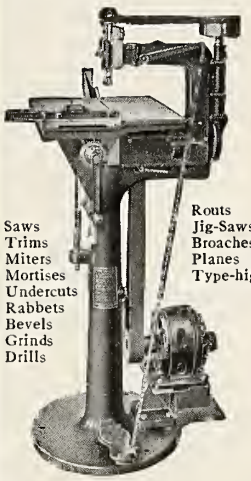
Special Numbering Heads

And all kinds of Special Printing Machines.

Write for Complete Description and Special Information.

THE THOMAS WRIGLEY CO.
416 S. Dearborn Street, Chicago

Quick action—slogan of all modern shops



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Planes
Type-high

No device enables your printers to get *quick action* quicker than a Miller Saw-Trimmer.

Quick-acting tables, quick-acting gauges, quick-acting vises, quick-acting cutting tools—ready for any operation in one minute or less.

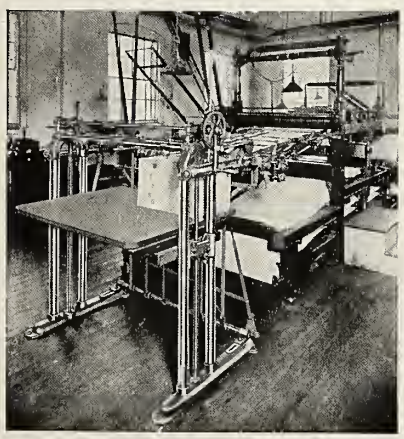
If you are for *quick action*

You will buy the Miller Saw-Trimmer

the only machine that saws and trims in one operation. *Quick action* has turned many a profitless job into profit—are you *for* quick action?

Miller Saw-Trimmer Co.
Main Office and Factory:
New York Store 60 Beekman St. Pittsburgh, Pa. Chicago Store 550 So. Clark St.

Border from 2 pt. rule—dotted center piece cut and corners mitered with Miller Saw



The "SIMPLEX" Automatic Paper Feeder

FOR RULING MACHINES, ETC.

The most efficient feeder for handling almost any grade of paper from tissue to light cardboard.

EASY TO OPERATE AND TO ADJUST

on account of the extremely simple construction.

15 "SIMPLEX" FEEDERS

are in successful operation in one plant, and many more throughout the United States and foreign countries.

MANUFACTURERS AND PATENTEES **L. J. FROHN CO.** SUCCESSORS TO JOSEPH HREN

65 Metropolitan Avenue, Brooklyn, N. Y.

ORIGINATORS of the only successful Rotary Air-Operated Paper Feeder

Sixth revised edition, now ready

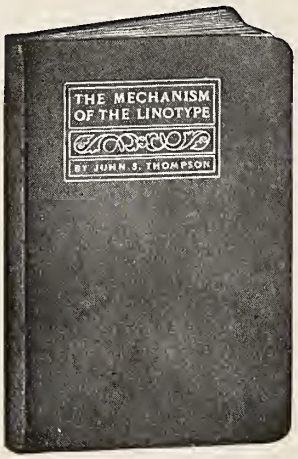
The Mechanism of the Linotype

By John S. Thompson

This book is recognized as the standard reference work on the subject. For a thorough understanding of the Linotype in all its parts it has no equal.

It is used as a text-book in the Inland Printer Technical School and other institutions. Its practices and teachings have been thoroughly tested and found good.

The present revised edition embodies all important improvements made in the Linotype up to the present time, and for this reason should be in the possession of every operator and machinist.



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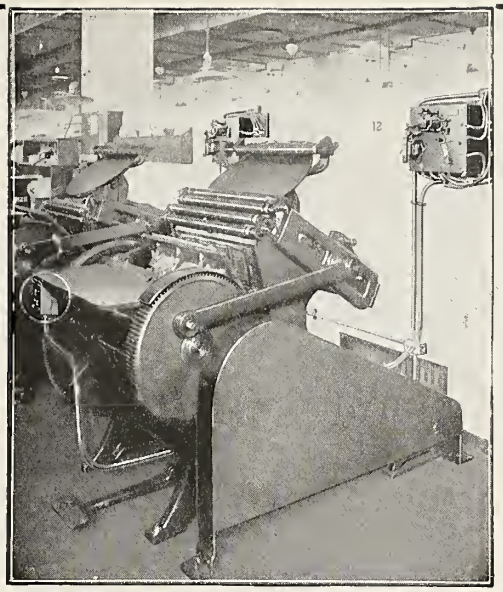

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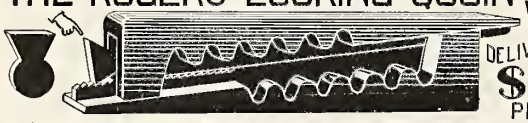

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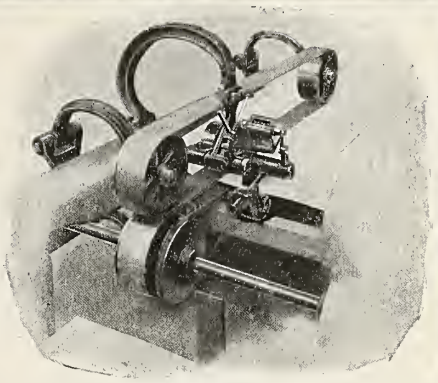

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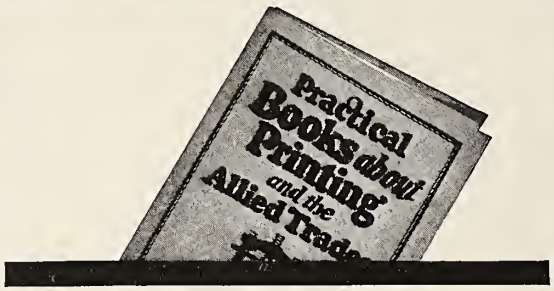

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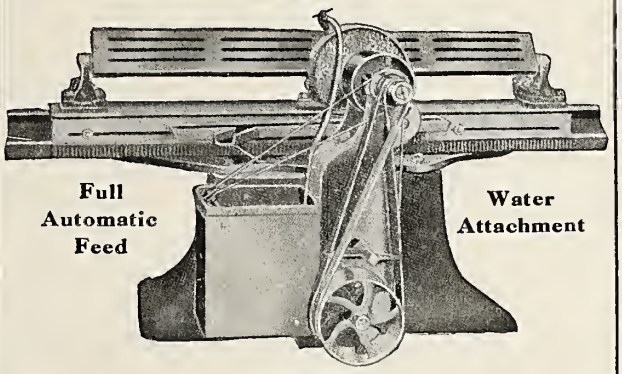

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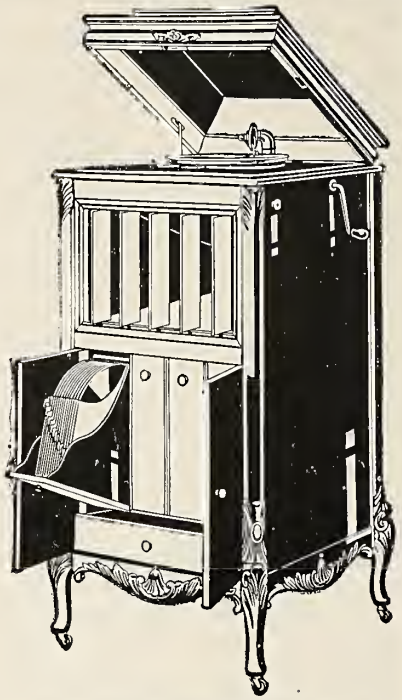

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TO WHOLESALE BOOKBINDERS, PUBLISHERS, LIBRARIANS, Etc.

The British and Colonial Printer and Stationer

NOW INCLUDES A SPECIAL ILLUSTRATED

Bookbinding Trade Section

ISSUED MONTHLY

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58 Shoe Lane, London, E. C.

LOCKWOOD TRADE JOURNAL CO., 150 Nassau St., New York

BLOMGREN BROS. & CO.

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Engravers
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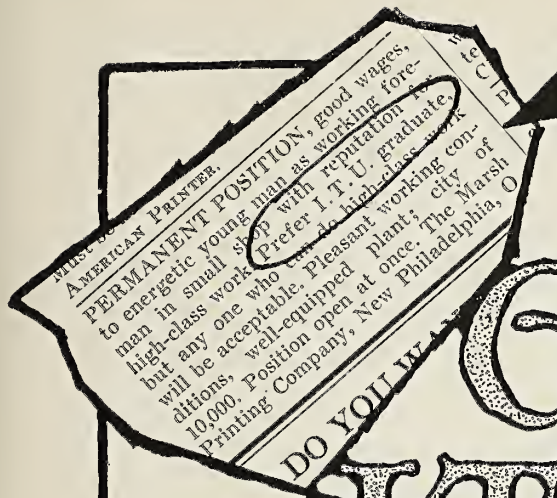

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This want-ad appeared in a recent number of a prominent printing-trade journal. It is not the first advertisement of like tenor to appear and it will not be the last one. It proves beyond a shadow of a doubt that

It Pays to Take the I. T. U. Course

Employers want graduates of this Course because they know such men are equipped with knowledge and experience which enables them

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—to select stock which causes those designs to show to the very best advantage, and

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THE I. T. U. COMMISSION

626 SHERMAN ST., CHICAGO, ILL.

This beautiful book starts *you* on *your* way.
Write for it to-day.

Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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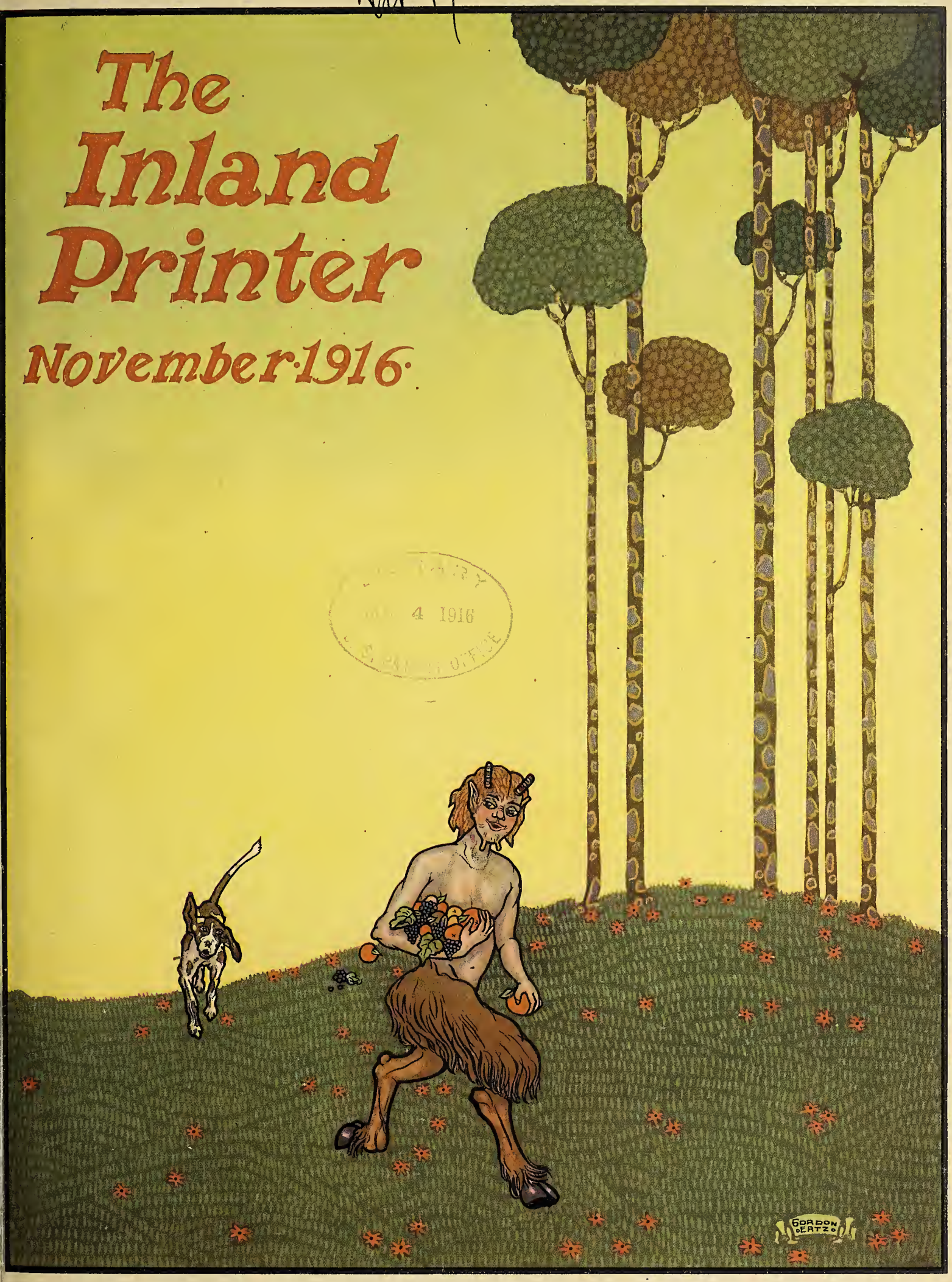
The Inland Printer

November 1916



In times of war prepare for peace.
Those manufacturers whose resources,
Physical and scientific, enable them
To supply the trade in this emergency
With satisfactory goods;
And who by experience and judgment
Use their resources so that
The abnormally high cost of materials
Shall reflect the least possible
Hardship upon the consumers,
Are the same concerns who
Can supply you to best advantage
At all times.

Sigmund Ullman Co.

New York Chicago Cleveland

THE INLAND PRINTER

·1·9·DECEMBER·1·6·

Dec 17

DEC 7 1916

OFFICE

The old friends we have kept,
And the new ones we have made,
Confirm us in our policies, to base
Our offers and prices, not upon
The exigencies of the passing moment,
But upon those underlying and
Everlasting principles, that permanently
Conserve the true interests of our customers.
For our many years of experience
We claim no credit;
For age is but a matter of chance:
But to make and to sell goods
In such ways, and only in such ways
As long experience has taught us—
That is not chance, but purpose!

Sigmund Ullman Co.

New York Chicago Cleveland

THE INLAND PRINTER

JAN. 1917

THE PRINTERS DEVIL

J. Junge

This is a fitting time
To give expression to the
Hope the whole world harbors
That the New Year
May bring to all

PEACE, PROSPERITY
and HAPPINESS!

May all enemies be friends
And all friends co-operate
For mutual welfare!

Sigmund Ullman Co.

New York Chicago Cleveland

The Inland Printer

Feb. 1917

LIBRARY
FEB 5 1917
U. S. PATENT OFFICE

Carl S. Junge

Looking back over the year just passed,

We feel, that despite the many difficulties

It was necessary to overcome,

We have, to the fullest measure,

Lived up to that high standard of service

Our customers have learned to expect.

And now,

With the completion of our new buildings.

Additional equipment, and increased facilities,

We are fully prepared to meet the

Constantly growing demands for our products.

Sigmund Ullman Co.

New York Chicago Cleveland

VOL. 58
NO. 6

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The INLAND PRINTER

MARCH

1917

SIGMUND ULLMAN COMPANY

(ESTABLISHED 1861)

Manufacturers of

PRINTING INK

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CHICAGO
CLEVELAND

GOSS

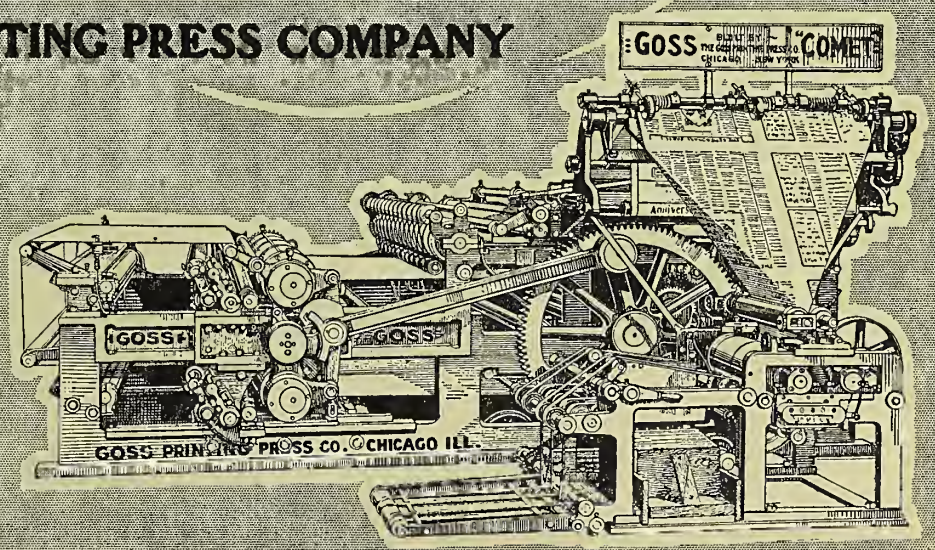
"COMET"

The Ideal Press for the Big "Little" Paper

(Daily, Semi-Weekly or Weekly)

Prints 4-, 6-, or 8-page newspaper from roll paper and type forms. Always reliable and dependable —no web breaking.

The original single-acting press in a class by itself



THE GOSS PRINTING PRESS COMPANY

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16th St. and Ashland Ave.
CHICAGO

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220 West 42nd St.

THE GOSS PRINTING PRESS COMPANY
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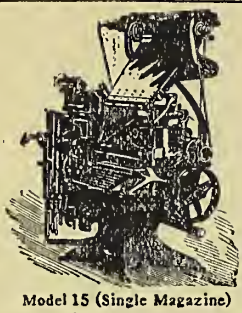
Hayes, Middlesex

THE TRADE LINOTYPE MARK LINE

THE MACHINE THAT LASTS



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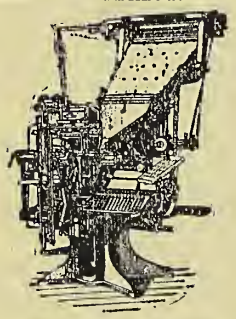

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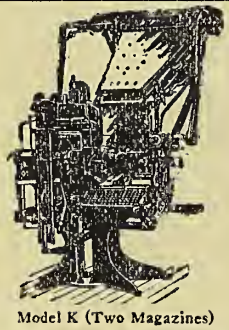

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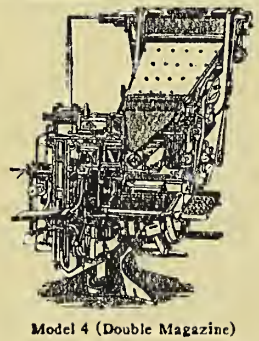

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OF COURSE, you see the machines themselves in every well equipped printing office, producing day after day varied composition, from the simplest straight matter to the most intricate display and tabular work.

* * *

What you don't see is the organization behind them that developed the machines to their present high state of efficiency — an organization founded on a generation of uninterrupted experience and strong in every detail because of this experience.

* * *

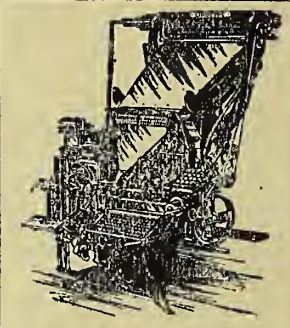
The power of this organization is what makes the Linotype the most successful composing machine in the world — the most versatile, the most reliable, the most durable — the machine that *lasts* — the machine *you* should have.

We have a Linotype for Every Office at a Price and Upon Terms Within the Reach of Every Printer

MERGENTHALER LINOTYPE CO.

Tribune Building, New York

CHICAGO . . . . 1100 South Wabash Avenue
SAN FRANCISCO . . . . 646 Sacramento Street
NEW ORLEANS . . . . . 549 Baronne Street
TORONTO . . . . Canadian Linotype, Limited



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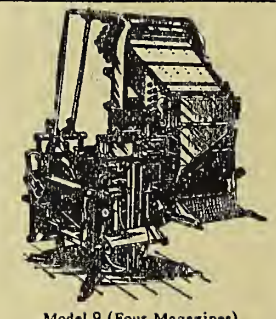

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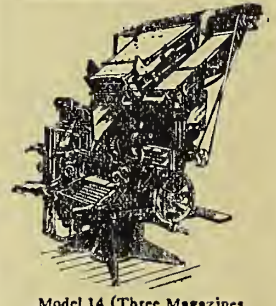

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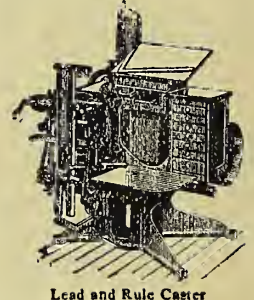

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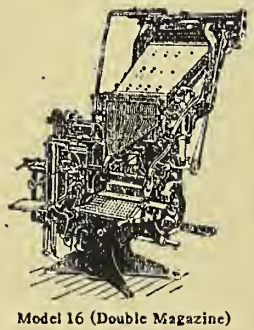

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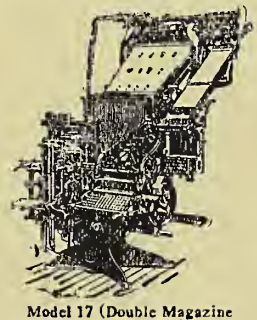

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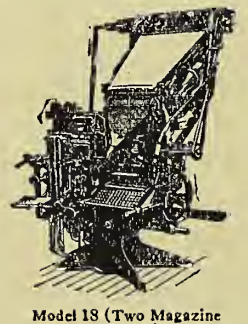

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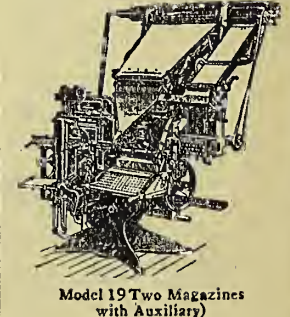

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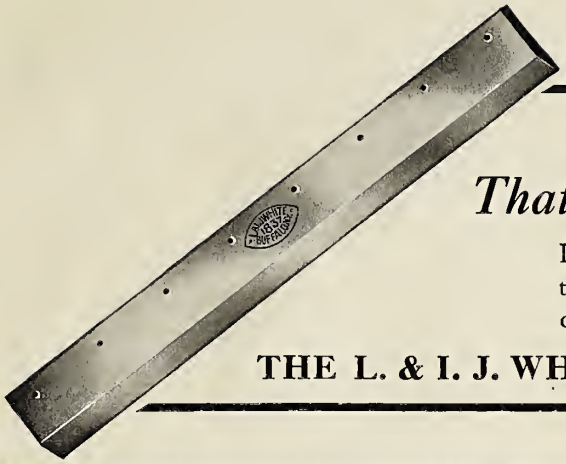
FEB 27 1918



We Show You!

That Is the Way We Keep Your Trade

If you will try out *one* White Knife, we will get your knife trade. We show you it pays in dollars and cents to use our knife. Are you willing to be shown? *Write to-day.*

THE L. & I. J. WHITE CO., 33 Columbia Street, Buffalo, N. Y.

Are YOU Saving Your Money

to invest in the

NEXT ISSUE

of the

LIBERTY LOAN

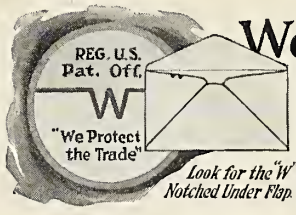
?

Farm Printing is a "Comer"

TAKE your friend, the camera fiend, on a week-end trip among the high-grade farmers of your region and see where you land on "drumming up" some neat orders for stationery, cards and even bill-heads, showing views of the farm or "grade" stock. There are dairy and poultry records to print, too.

Meet the farmer and breeder half way. You will find him a ready and willing market, a cash payer and an influence in more printing than you suspect.

Send for our free Service Book offering you money-making suggestions along this line—practical, business-bringing ideas that spell profits for your shop.



Western States Envelope Co.

Dept. N. Milwaukee

Makers of Guaranteed "Sure-Stick" Envelopes for Printers and Lithographers.

Ticonderoga Pulp & Paper Company

200 FIFTH AVENUE, NEW YORK CITY

Our products are known for their absolute uniformity in every particular.

Unsurpassed for Booklets and Catalogues in which either half-tones or line cuts are used.

Specialties: Egg Shell, Special Magazine, English Finish, School Text and Music

Our papers are supplied in fine wedding stationery, visiting cards, and other specialties, by Eaton, Crane & Pike Co., Pittsfield, Mass. and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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Whitaker Paper Co.	849
White, James, Paper Co.	856
White, L. & I. J., Co.	863
Whiting Paper Co.	850
Whitlock Printing Press Mfg. Co.	748
Wiggins, John B., Co.	857
Wing, Chauncey	856

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